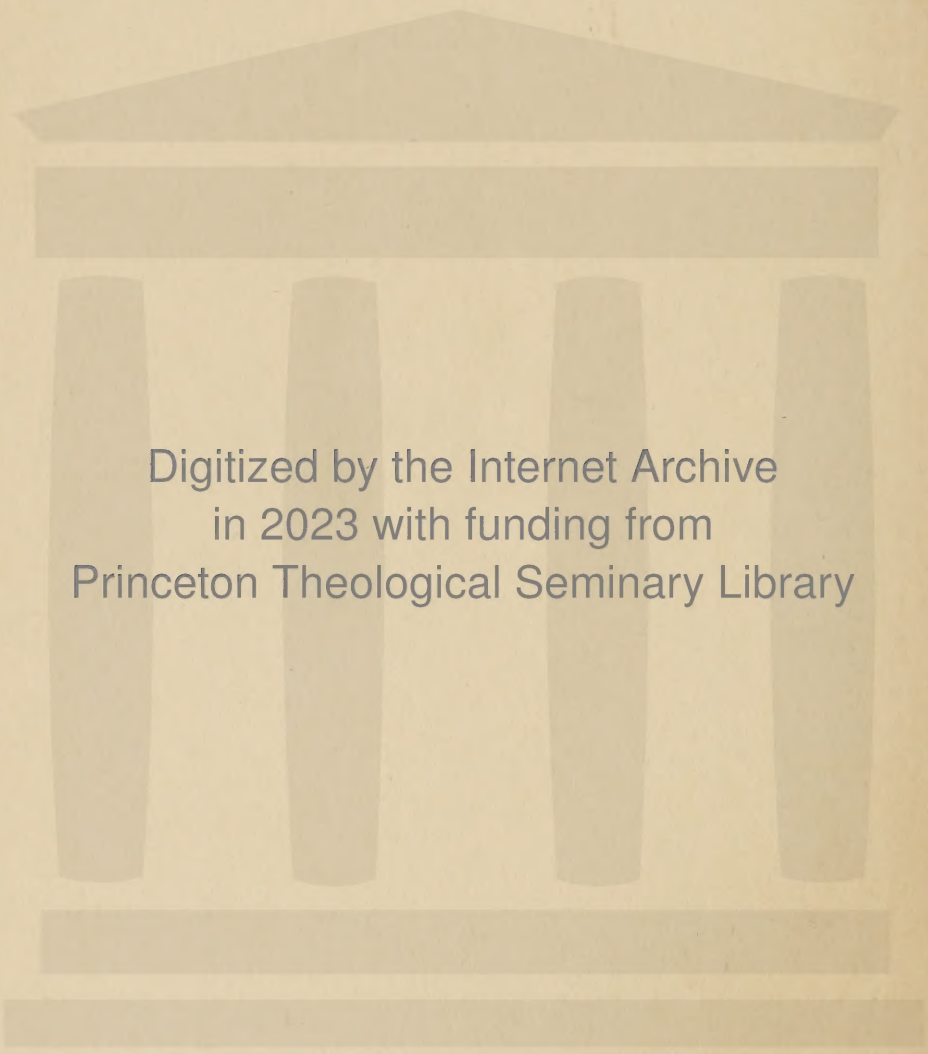


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A DICTIONARY

OF

MUSIC AND MUSICIANS

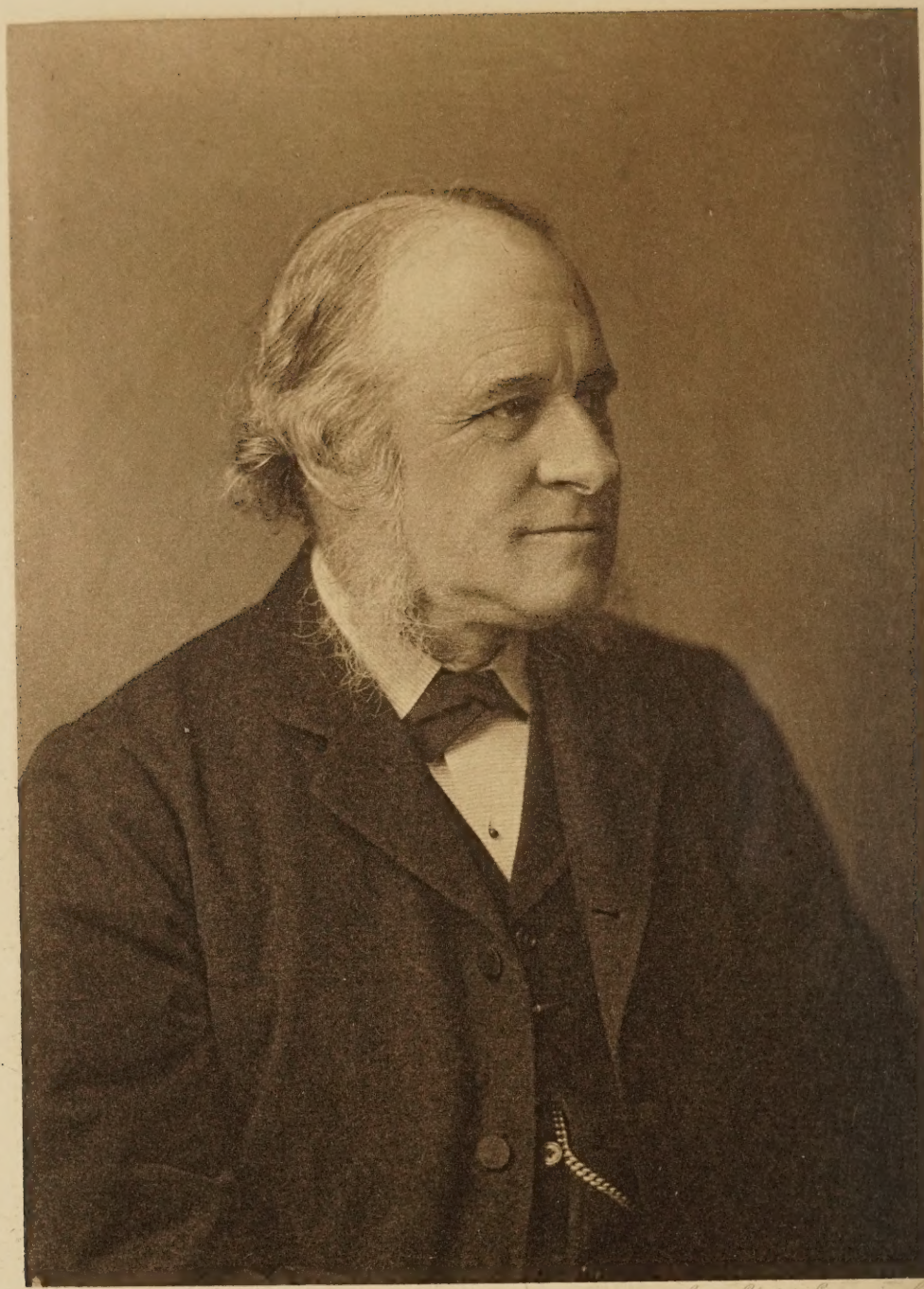


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GROVE'S DICTIONARY OF MUSIC AND MUSICIANS

THIRD EDITION

EDITED BY

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IN FIVE VOLUMES

VOL. I

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PREFACE TO THE FIRST EDITION

This work is intended to supply a great and long acknowledged want. A growing demand has arisen in this country and the United States for information on all matters directly and indirectly connected with Music, owing to the great spread of concerts, musical publications, private practice, and interest in the subject, and to the immense improvement in the general position of music which has taken place since the commencement of the present century. Music is now performed, studied, and listened to by a much larger number of persons, and in a more serious spirit, than was the case at any previous period of our history. It is rapidly becoming an essential branch of education; the newest works of continental musicians are eagerly welcomed here very soon after their appearance abroad, and a strong desire is felt by a large, important, and increasing section of the public to know something of the structure and peculiarities of the music which they hear and play, of the nature and history of the instruments on which it is performed, of the biographies and characteristics of its composers—in a word, of all such particulars as may throw light on the rise, progress, and present condition of an Art which is at once so prominent and so eminently progressive.

This desire it is the object of the Dictionary of Music and Musicians to meet. It is designed for the use of Professional musicians and Amateurs alike. It contains definitions of Musical Terms; explanations of the forms in which Musical Works are constructed, and of the methods by which they are elaborated, as well as of the origin, structure, and successive modifications of Instruments; histories and descriptions of Societies and Institutions; notices of the composition, production, and contents of important works; lists of the principal published collections; biographies of representative composers, singers, players, and patrons of music—all the points, in short, immediate and remote, on which those interested in the Art, and alive to its many and far-reaching associations, can desire to be informed.

The limit of the history has been fixed at A.D. 1450, as the most remote date to which the rise of modern music can be carried back. Thus mere archæology has been avoided, while the connection between the mediæval systems and the wonderful modern art to which they gave rise has been insisted on and brought out wherever possible. While the subjects have been treated thoroughly and in a manner not unworthy the attention of the professional musician, the style has been anxiously divested of technicality, and the musical illustrations have been taken, in most cases, from classical works likely to be familiar to the amateur, or within his reach.

The articles are based as far as possible on independent sources, and on the actual research of the writers, and it is hoped that in many cases fresh subjects have been treated, new and interesting information given, and some ancient

mistakes corrected. As instances of the kind of subjects embraced and the general mode of treatment adopted, reference may be made to the larger biographies—especially that of Haydn, which is crowded with new facts; to the articles on Auber, Berlioz, Bodenschatz, Bull, Cristofori, David, Farinelli, Finck, Froberger, Galitzin, Gibbons, Hasse; on Additional Accompaniments, Agrémens, Arpeggio, Arrangement, Fingering, Form, and Harmony; on Académie de Musique, Bachgesellschaft, Breitkopf and Härtel, Bassoon, Carmagnole, Choral Symphony, Conservatoire, Concerts, Concert Spirituel, Copyright, Drum, English Opera, Fidelio, Grand Prix de Rome, Handel and Haydn Society, Handel Festivals and Commemorations, Harpsichord, Harmonica, Hexachord, and many others. The engraved illustrations have been specially prepared for the work, and will speak for themselves.

In an English dictionary it has been thought right to treat English music and musicians with special care, and to give their biographies and achievements with some minuteness of detail. On this point thanks are due to Colonel Joseph Lemuel Chester for much accurate information which it would have been almost impossible to obtain elsewhere, and which he has afforded in every case with the greatest kindness and promptitude.

Every means has been taken to procure an adequate treatment of the various topics, and to bring the information down as near as possible to the day of publication. Notwithstanding the Editor's desire, however, omissions and errors have occurred. These will be rectified in an Appendix on the publication of the final volume.

The limits of the work have necessarily excluded disquisitions on Acoustics, Anatomy, Mechanics, and other branches of science connected with the main subject, which though highly important are not absolutely requisite in a book concerned with practical music. In the case of Acoustics, sufficient references are given to the best works to enable the student to pursue the enquiry for himself, outside the Dictionary. Similarly all investigations into the music of barbarous nations have been avoided, unless they have some direct bearing on European music.

The Editor gladly takes this early opportunity to express his deep obligations to the writers of the various articles. Their names are in themselves a guarantee for the value of their contributions; but the lively interest which they have shown in the work and the care they have taken in the preparation of their articles, often involving much time, and laborious, disinterested research, demand his warm acknowledgment.

29 Bedford Street,
Covent Garden, London,
April 1, 1879.

PREFACE TO THE SECOND EDITION

When Sir George Grove projected the *Dictionary of Music and Musicians*, the first instalment of which appeared in 1878, he intended it, as he explained in his preface, for the general reader as much as for the musician, and it was in a great measure the fulfilment of this purpose which made the success of the book. Owners of the earlier copies of the old edition will remember that on the title-page of the first volume are the words 'in two volumes,' and the first of what eventually became four volumes includes the greater part of the letter I. It stands to reason, therefore, that the earlier letters of the alphabet were treated far more scantily than the later; as the work went on the scheme enlarged itself, as was indeed inevitable, and finally the more serious omissions under the earlier letters had to be supplied in an appendix, published in 1889. In the present edition an attempt has been made to restore the balance as between the earlier and later letters of the alphabet; but it seemed only fitting to stop short of any rectification of balance which might involve tampering with the three great articles which are Sir George Grove's chief work in musical literature, those on Beethoven, Mendelssohn, and Schubert. These monumental articles have not indeed been left intact, but the alterations in them have been made in strict obedience to the writer's own wishes in the matter of additions and corrections. At his death he left a large quantity of material intended for use in a later edition of the Dictionary, in correction or amplification of these great articles, and the work of incorporating them in the text has been done, in the case of the articles on Beethoven and Mendelssohn, by writers to whom he himself entrusted the materials. In these articles, and some others of the longer biographies, dates have been added at the top of the pages, to assist the reader who may wish to use the book as a work of reference. References to sources of information which have appeared since Sir George Grove's death have been inserted, but in square brackets, such as have been used throughout the Dictionary to indicate additions for which the writer of the original article is not responsible. When these additions are unsigned, it is to be understood that the Editor is responsible for them. Some such additions were necessary in almost every article, but where circumstances allowed the writers have been asked to correct, and add to, their own contributions. This was not always feasible, for the list of contributors will show a large proportion of names of deceased writers, while in other cases it has been impossible to trace the authors of the articles.

One of the most valued contributors to the old edition, the late Mr. A. J. Hipkins, F.S.A., was actively engaged in correcting and expanding his articles when death overtook him in June 1903; his articles on the keyed instruments, and some others, in the present volume, were all corrected by himself, and

materials for the correction of those under later letters were left among his papers, and will, it is hoped, be incorporated in the subsequent volumes.

It will be seen that the work of which this is the first volume is not, strictly speaking, a new book: the old arrangement has been kept wherever it was possible, although a great many absolutely new articles appear in the following pages. In the quarter of a century which separates the appearance of the first volume of the old edition from the first volume of the new, not only have many hundreds of names reached an eminence which makes their inclusion necessary, but many new reputations have been made, both among creative and executive musicians. In the department of archæology the standards of research have greatly altered in the years that have passed. At the beginning of the old Dictionary Fétis was considered as altogether trustworthy; later on Mendel's *Lexicon* succeeded to the place formerly occupied by the *Biographie Universelle des Musiciens*, and Fétis's statements were, perhaps undeservedly, discredited. Such authorities as Eitner, Wotquenne, and others, such standards of research as were maintained in the *Dictionary of National Biography*, have put the study of biography and bibliography on a new footing. If the new edition of the Dictionary cannot claim to be based exclusively on original research, it will be found that, in the great majority of cases, the statements made at second-hand are referred to the source from which they were taken.

Upon the first edition a limit of time was imposed, the date 1450 being fixed as the beginning of the music that could be expected to interest modern readers. The study of ancient music, and in particular of that which belongs to ecclesiastical plain-song, has been so widely spread (partly as a result of the scientific articles written by the late W. S. Rockstro in the later part of the Dictionary) that no book on music could now be considered complete which made its starting-point as late as the middle of the 15th century.

The scope of the Dictionary has been greatly enlarged in other ways. There was no article on Acoustics in the first edition, and such composers as Bach, Berlioz, Brahms, and Chopin, were inadequately treated. These five headings, and that of Degrees in Music, may be referred to as indications of the alteration of plan in the new edition. In the case of all composers of real importance, their works have been catalogued systematically under their opus numbers (where such are used); in like manner, such critical remarks have been admitted, even in the case of living men, as are likely to give the reader a general idea of the special characteristics of the musicians dealt with.

In the new edition, as in the old, no attempt has been made to include the name of every musician who might be held to deserve mention. There is the less need for such an exhaustive treatment (in regard to English musicians, at least) since the publication of *British Musical Biography*, and other works of the kind, which claim to mention every one of any kind of eminence. The average country organist who, though unknown beyond his own parish, has succeeded in getting an anthem printed, will not find his name in the new edition of the Dictionary any more than in the old. The process of selection may not in all cases meet with universal approval; but it has not been done without careful weighing of the claims of each name, whether among executants or composers. In regard to the younger musicians, particularly executants, only those have been admitted who have attained to real eminence, and whose fame has spread beyond the limits of their own countries.

As the five volumes of the new edition will be published at much closer intervals than the four of the old, it may be confidently expected that the

necessity for an appendix at the end will not be as great as it was after the eleven years covered by the publication of the first edition. By more frequent cross-references it is hoped that a final index may also be dispensed with. Since the publication of the first edition, corrections, over and above those which were incorporated in the appendix, have naturally been suggested from many quarters. In many cases the same obvious errors of the press have been corrected by ten or twenty correspondents; the Editor finds it impossible to acknowledge each of these separately, but he takes this opportunity of thanking all those who have taken the trouble to send him corrections that they may have noted. Annotated copies of the whole Dictionary have been placed at his disposal by Messrs. F. G. Edwards, W. Barclay Squire, and Herbert Thompson, to whom his especial thanks are due. To Mr. Nicholas Gatty, for help in the routine of editing, and to all the contributors, who have shown the same interest and enthusiasm in the present work as they or their predecessors showed in the production of the old edition, warm acknowledgments are to be made.

St. Martin's Street, W.C.,
October 1, 1904.

PREFACE TO THE THIRD EDITION

The third edition of *Grove's Dictionary of Music and Musicians* makes an attempt to face a problem which has been accumulating for nearly fifty years. The original work was far more than a compendium of knowledge on a large number of subjects; it gained its peculiar position of authority from the fact that each one of its larger articles embodied the considered opinion of its author and was stamped with his individuality both in its critical estimate and its literary expression. Initials at the end of each article placed responsibility on the contributor. Twenty-five years later increased knowledge and the passage of time disproving prophecy made correction of innumerable details necessary in articles by authors no longer able to revise their own work. The Editor of the second edition devised the method of additions in square brackets in the text, thus on the whole preserving the integrity of the original while giving the reader the benefit of later research. To continue that method into a third edition, however, was hardly possible or desirable. Large numbers of such additions must confuse the issue, they do in fact destroy the integrity of the original and are bewildering to the reader who uses the Dictionary for purposes of reference. A more drastic method, therefore, seemed called for and has been adopted. Every article in the Dictionary has been reconsidered and its contents viewed as material to be accepted or rejected as the case may be, but in any case to be remodelled at discretion in accordance with a definite plan of arrangement. This, it must be admitted, has meant doing a certain amount of violence to the prerogative of the individual contributor, but every practicable means of securing justice to his work has been adopted. The use of the word 'revised' (rev.) after the author's initials means that the article has been reshaped and generally shortened but not materially altered as regards the facts related and views expressed therein. The words 'with additions' (with addns.) mean that facts of some importance in themselves but not making untenable the original writer's general thesis have been incorporated. Wherever these facts assume any large place in the revised article the initials of the new contributor have been added to indicate their source. Occasionally the word 'abridged' is placed after the author's initials as an indication that a fuller treatment of the subject by the same writer was contained in earlier editions. These provisions apply to the great mass of articles of moderate length, both biographical and technical.

The articles of the larger kind have been dealt with by other methods. A great many, even some by the most eminent among Sir George Grove's contributors, have been replaced by new articles written by specialists of to-day. Others have been retained, but with substantial additions, in some cases amounting to supplementary articles or sections signed by their authors' initials. Others, again, notably Sir George Grove's own monumental articles on Beethoven, Mendelssohn

and Schubert, have been revised principally by means of footnote annotations. Cross-headings and side-headings have been inserted to guide the eye of the reader in his search for a particular point, and the process of revision has included many other devices, serving to correlate the several parts of the Dictionary, and to avoid duplication of its matter. By these means space has been secured for the inclusion of a very large number of new names and subjects without greatly increasing the size of the work.

The responsibility for the many decisions which the revision has involved must rest with the Editor, but in arriving at them he has had the benefit of an immense fund of helpful advice from many sources. The new contributors include many names everywhere recognised as among the first authorities of the day on the subjects of which they here treat. Many of them have given invaluable help over and above that which can be recognised from their initials in the following pages. This has been particularly the case in regard to certain national groups, the several interests of which have engaged the special thought and care of the following: The Rev. E. H. Fellowes (Early English Schools), Mlle. M. L. Pereyra (France), Mr. J. B. Trend (Spain), Mrs. Rosa Newmarch (Southern Slavs), Mr. R. Mengelberg (Holland), Mr. R. Aldrich (U.S.A.), Mr. F. Bonavia (Italy), Mr. A. H. Fox-Strangways (Indian and other Asiatics).

The illustrations for this edition, by means of 96 plates in colour and in black and white, have been chosen by the Rev. Canon F. W. Galpin and the late Mr. W. Barclay Squire, who have brought to bear on the problem profound knowledge and artistic discernment, the one in regard to instruments and manuscripts, the other in regard to portraits. It was decided to include only the portraits of deceased musicians.

Mr. Barclay Squire's work in this direction was completed some months before his death, which occurred while this edition was passing through the press. It owes so much to his careful scholarship and to the personal advice on innumerable details which was always at the service of the Editor that his loss before the completion of the work is a matter of profound regret. It has not been possible to alter all the many references to manuscripts, portraits, etc., in Mr. Barclay Squire's collection. During the four years of the revision the Dictionary has lost several other valuable contributors whose work for this edition is included therein. One of Mr. H. E. Krehbiel's last acts was to engage in conference with Mr. Richard Aldrich about the revision of the American articles, but he did not live to participate in the work. Mr. Leonard Borwick wrote his article on pianoforte arrangement shortly before his death; Mr. S. H. Pardon and Mr. Frank Kidson revised their former articles and both made many new contributions of value.

The task of remodelling the text of the Dictionary would have been an overwhelming one without the co-operation of two colleagues to whom the Editor owes a debt of peculiar gratitude. Mr. Nicholas Gatty brought to bear on this revision his wide experience gained in the preparation of the second edition, and the Editor's sister, Miss Eileen Colles, has throughout relieved the routine of editing by her watchful care over innumerable details.

Other special obligations are noted in the list of acknowledgments made below, but over and above these it must be said here that new information has been given and old information checked, verified or amended by a host of correspondents, to whom thanks can only be offered collectively.

Acknowledgments.—Four annotated copies of the second edition were kindly placed at the disposal of the Editor by Mr. J. A. Fuller Maitland (Editor of the

second edition), the late Mr. W. Barclay Squire, Dr. Herbert Thompson and Mr. C. J. King. The Rev. A. Ramsbotham most generously gave access to his valuable MS. Catalogue of works by the English (Tudor) composers; the Royal Philharmonic Society, through its Hon. Secretary, Mr. Mewburn Levien, granted a similar privilege with regard to its library; Mr. Arthur Hill (W. E. Hill & Sons), gave much information from his records relating to the art of the *luthier*. The following business firms have kindly supplied information on matters touching their own provinces: Messrs. Augener & Co., Messrs. Boosey & Co., Messrs. John Broadwood & Son, Messrs. J. & J. W. Chester, Messrs. Herrburger, Brooks, Ltd., Messrs. Hutchinson & Co., Messrs. Novello & Co., Messrs. Ricordi & Co., Messrs. Steinway & Sons.

Translations of foreign articles have been kindly undertaken by Mrs. Rosa Newmarch, Mme. Franz Schalk, Mr. A. H. Fox-Strangways, Mr. F. Bonavia, Mrs. H. C. Colles and Lt.-Col. H. P. Garwood.

St. Martin's Street, W.C.,
January 1927.

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ABBREVIATIONS

PERIODICALS AND WORKS OF REFERENCE, Etc.

Allgemeine Musikalische Zeitung	*A.M.Z.*
American Supplement of Grove's Dictionary	*Amer. Supp.*
Bach-Gesellschaft (complete critical edition of J. S. Bach's works)	*B.-G.*
Bach Jahrbuch	*B. J.-B.*
Baker's Biographical Dictionary	*Baker.*
British Musical Biography	*Brit. Mus. Biog.*
British Musical Society's Annual, 1920	*B.M.S. Ann.*, 1920.
Davey's *History of English Music*	*Hist. Eng. Mus.*
Denkmäler deutsche Tonkunst	*D.D.T.*
Denkmäler der deutsche Tonkunst in Österreich	*D.T.Ö.*
Dictionary of National Biography	*D.N.B.*
Eitner's *Quellen-Lexikon*	*Q.-L.*
Fétis's *Biographie universelle* (with Supplement)	*Fétis.*
Imperial Dictionary of Universal Biography	*Imp. Dict. Univ. Biog.*
Mendel's *Lexicon*	*Mendel.*
Monatshefte für Musikgeschichte, Leipzig	*M.f.M.*
Musical Antiquary	*Mus. Ant.*
Musical Association's Proceedings	*Mus. Ass. Proc.*
Musical Times	*Mus. T.*
Music and Letters	*M. and L.*
Oxford History of Music	*Oxf. Hist. Mus.*
Quarterly Musical Review	*Q. Mus. Rev.*
Revista de Filogia española, Madrid	*R.F.E.*
Revista musical Catalona, Barcelona	*R.M.C.*
Revista musical de Bilbao	*R.M.B.*
Revista musicale italiana, Turin	*R.M.I.*
Revue musicale, Paris	*R.M.*
Riemann's Musik Lexikon, 1922	*Riemann.*
Sammelbände der Internationalen Musikgesellschaft, Leipzig	*S.I.M.*, also *I.M.G.*
Studien zu Musikwissenschaft	*S.z.M.W.*
Walker's *History of Music in England*	*Hist. Mus. Eng.*
Zeitschrift für Musikwissenschaft, Leipzig	*Z.M.W.*

ENGLISH LIBRARIES AND COLLECTIONS

Batten Organ Book at St. Michael's College, Tenbury	Tenb. O.B.
Bodleian Library, Oxford	Bodl. Lib.
British Museum	B.M.
Buckingham Palace Library (now in the British Museum)	Roy. Lib. B.M.
Caius College, Cambridge	Caius.
Christ Church, Oxford	Ch. Ch.
Commonplace Book of John Baldwin	Baldwin.
Durham Cathedral	Durh.
Ely Cathedral	Ely.
First Book of Selected Church Music, edited by John Barnard, 1641	Barnard.
Fitzwilliam Library, Cambridge	Fitzw.

Harleian MSS., British Museum	Harl.
Lambeth Palace	Lambeth.
Organ Book at Christ Church	Ch. Ch. O.B.
Organ Book at Durham Cathedral	Durham O.B.
Oxford Music School Collection (now in the Bodleian Library)	Bodl. Mus. Sch.
Peterhouse, Cambridge	PH.
Royal Collection Appendix MSS., British Museum	Roy. MSS.
Royal College of Music	R.C.M.
Sadler Partbooks (now in the Bodleian Library)	Sadler.
St. George's Chapel, Windsor	St. G. Ch.
St. Michael's College, Tenbury	Tenb.
Wimborne Minster	Wimb.
Worcester Cathedral	Worc.
York Minster	Yk.

CHURCH MUSIC

Benedicite	(Bcte.)	Litany	(L.)
Benedictus	(B.)	Magnificat	(M.)
Creed	(C.)	Nunc Dimittis	(N.D.)
Gloria	(G.)	Sanctus	(S.)
Jubilate	(J.)	Te Deum	(T.D.)
Kyrie	(K.)	Venite	(V.)

INSTITUTIONS, Etc.

Bibliothèque National, Paris	Bibl. Nat. Paris.
Breitkopf & Härtel	B. &. H.
Guildhall School of Music, London	G.S.M.
Incorporated Society of Musicians	I.S.M.
International Musik Gesellschaft	Int. Mus. Ges.
Musical Antiquarian Society	Mus. Ant. Soc.
Musical Association	Mus. Ass.
Real Conservatorio di Musica, Naples	R.C.M. Naples.
Royal Academy of Music, London	R.A.M.
Royal College of Music, London	R.C.M.
Royal College of Organists, London	R.C.O.

DICTIONARY

OF

MUSIC AND MUSICIANS

VOL. I

A—C

DICTIONARY

OF

MUSIC AND MUSICIANS

A

A, the name of the 6th degree of the natural scale of C. The reason for its application to the 6th instead of the 1st degree will be found explained in the article NOTATION. It represents the note in English and German which in French and Italian is called *La.*

The further nomenclature is :

English.	French.	German.	Italian.
A flat.	La bémol.	As.	La bemolle
A double flat.	La double bémol.	Asas.	La doppio bemolle.
A sharp.	La dièze.	Ais.	La diesis.
A double sharp.	La double dièze.	Aisis.	La doppio diesis.

A is the note given (usually by the oboe, or by the organ if there be one) for the orchestra to tune to.

The *diapason normal*, A = 435·4 vibrations per second at a temperature of 59° Fahrenheit (15° Centigrade), is now practically adopted throughout England for concert and operatic performances except where an organ tuned otherwise is involved. Thus after many variations the English pitch has been approximated to that of the Continent. The pitch for military music in England, however, is still much higher. A = 452·4 is laid down in King's Regulations as the pitch for military bands. (see PITCH).

In the modal system A is the Final of the 9th and 10th Modes (Æolian and Hypo-æolian), the Dominant of Mode I. (Dorian), of Mode IV. (Hypo-phrygian) and Mode VI. (Hypo-lydian).

C.

AARON, a Scot (*c.* 1042–52), Abbot of St. Martin, Cologne, wrote *De utilitate cantus vocalis et de modo cantandi atque psallendi* (*Q.-L.*).

AARON, PIETRO, spelt ARON in works published after his death (*b.* Florence, latter part of 15th cent. ; *d.* before 1545), a monk of the Order of Jerusalem, and devoted to the study of counterpoint.

His various works on the history and science of music (see *Q.-L.*) were printed at Venice and Milan. By Pope Leo X. he was admitted into the Roman Chapel, and distinguished in various ways. In or about 1516 Aaron founded a school of music at Rome, which obtained much reputation. He became a canon of Rimini about 1523.

C. F. P.

ABACO, EVARISTO FELICE DALL' (*b.* Verona, July 12, 1675 ; *d.* Munich, July 12, 1742), a famous violinist and composer.

After some years' sojourn in Modena, from 1696 to about 1701, he went to Munich, and entered the band of the Elector Max Emanuel as Kammermusiker, in Apr. 1704. After the battle of Blenheim he accompanied the Court to Brussels, and on the restoration of the government in 1715 was appointed Konzertmeister. His published works are as follows :

Op. 1, 12 Sonate da camera, for vln. and v'cl. with accompaniment ; op. 2, 12 Concerti a quattro da chiesa ; op. 3, 12 Sonate da chiesa a tre ; op. 4. 12 Sonate da camera a violino e violoncello ; opp. 5 and 6, Concerti a più istrumenti (*sic*).

A selection of 20 compositions from opp. 1-4, edited by Adolf Sandberger, forms the first volume of *D.D.T.*, second series (Bavarian), 1900. The memoir prefixed to this volume gives a detailed account of Dall' Abaco's career.

M.

ABACO, GIUSEPPE CLEMENS FERDINAND, Baron dall' (*b.* Verona, *c.* 1700), one of the foremost virtuosi of his time on the violoncello and composer of merit for his instrument. In 1729 he was engaged as violoncellist at the Electoral court in Bonn, where he became director of the chamber music in 1738. In 1740 he was in London, where Burney heard him, and mentions him in laudatory terms in his *Hist. of Music*, vol. iv. Pohl mentions him as playing in Vienna, in a concert piece for five violoncelli of his own composition. Thirty of his sonatas for violoncello, mostly autograph, are in the library of the British Museum.

E. v. d. S.

ABAILARD, PIERRE (ABÉLARD, ABAELARDUS) (*b.* Palet, near Nantes, 1079 ; *d.* near Châlon-sur-Saône, Apr. 21, 1142), best known to the present time by the tragic story of his love for Héloïse, the fair niece of the Paris canon, Fulbert.

A 13th-century codex in the Vatican Library at Rome contains six lamentations by Abailard in Latin, with the melodies written in neumes over the words. These plaints, founded on Old Testament stories, cannot be the love-songs which ' by the sweetness of their melody ' caused the praises of Héloïse to resound throughout the country, and of which he wrote both words and melody, as we know from an

extant letter of Héloïse. The songs have not yet been found. Abailard died at the priory of St. Marcel near Châlons-sur-Saône (*Fétis*, art. La Fage, ii. 200). E. v. d. s.

A BATTUTA, see BATTUTA.

ABBÀ-CORNAGLIA, PIETRO (*b.* Alessandria, Piedmont, Mar. 20, 1854; *d.* there, May 2, 1894), composer and historian. His musical education began early under the guidance of his stepfather, Pietro Cornaglia. In 1868 Abbà-Cornaglia entered the Conservatoire at Milan, where he studied piano, organ and composition with Angeleri and A. Mazzucato. On leaving the Conservatoire he won the first prize and medal with a cantata 'Caino e Abele.' After some time he returned to Alessandria, where he founded a school of music, discharging at the same time the duties of organist at the cathedral. Of his many compositions the most notable are a Requiem Mass to the memory of Carlo Alberto (1876) and a one-act opera, 'Una partita a scacchi,' on a libretto of Giacosa. Other operas of his were performed at Milan ('Isabella Spinola,' 1877) and Venice ('Maria di Warden,' 1884). He is also the author of a history and philosophy of music and of an essay on popular songs and education. F. B.

ABBATINI, ANTONIO MARIA (*b.* Tiferno, *c.* 1597/98; *d.* there, 1679), a famous church musician of Rome.

He was successively maestro di cappella at the Lateran, the Church of the Gesù, and San Lorenzo in Damaso, and three times held the like office at Maria Maggiore; he was also, for a time, maestro at the church of Loreto. He was offered by Pope Urban VIII. the task of re-writing the Hymnal, but refused to supersede the music of Palestrina by any of his own. His published works consist of:

4 books of Psalms and 3 books of Masses; 'Il Pianto di Rodomonte,' consisting of 9 songs and a madrigal (Orvieto, 1633); some antifone for 24 voices (Mascardi, Rome, 1630–38, and 1677); and 5 books of Motetti (Grignani, Rome, 1635).

He also wrote two operas, 'Dal male il bene' (Rome, 1654) and 'Ione' (Vienna, 1666). The greater part of his productions remain unprinted. Some academical lectures by him, of much note in their time, mentioned by Padre Martini, do not seem to have been preserved. He assisted KIRCHER in his 'Musurgia.' F. Coradini's *A. M. Abbatini* (Arezzo, 1922) establishes the dates of birth and death given above. E. H. P.

ABBÉ, L', (1)PIERRE PHILIPPE SAINT-SEVIN (*d.* May 15, 1768), was music-master of the church of St. Caprais in Agen early in the 18th century.

His brother (2) PIERRE (*d.* Mar. 1777) occupied a similar post. Both were violoncellists. In consequence of their office, they had to wear the ecclesiastical dress, whence the name of L'Abbé l'aîné, or simply L'Abbé, and L'Abbé le cadet respectively, which remained to them until their deaths. Having given up their connection with the Church, they obtained engagements at the Opéra, the elder in 1727, the younger in 1730. The latter seems to have been one of the cleverest violoncellists of his time, remarkable for his beautiful tone.

(3) L'ABBÉ (LE FILS), JOSEPH BARNABÉ SAINT-SEVIN (*b.* Agen, June 11, 1727; *d.* Paris, Aug. 6, 1802),[1] son and pupil of Pierre Philippe, a musical prodigy. Arriving in Paris, Nov. 21, 1731, he entered the orchestra of the Comédie-Française when only twelve years of age; then studied with J. M. Leclair. Admitted as violinist at the Opéra, May 1, 1742 (La Borde) or 1743, he retired after 20 years' service, and devoted his time to the teaching profession and to composition. The musical gifts of L'Abbé le fils were highly appreciated by contemporary opinion. He played at the Concert Spirituel from 1741–55. Owing to the particularly high standard of his technique, he largely contributed to the development of violin execution in France. An interesting innovation of his was the writing out of cadenzas. His works (9 printed numbers) consist of 2 books of violin sonatas and a bass (1748–*c.* 1764), symphonies for 3 violins and a bass (*c.* 1754), 5 collections of airs arranged for 1 and 2 violins, with variations, etc., and a pedagogic work, *Les Principes du violon* (1761).

BIBL.—L. DE LA LAURENCIE: *L'École française de violon de Lully à Viotti*, Vol. II., Paris, 1923. M. L. P.

ABBELLIMENTI (Ital.), ORNAMENTS (*q.v.*); the word is used, in a special sense, of the florid passages traditionally introduced into the famous Miserere of Allegri (see MISERERE).

ABBEY, JOHN (*b.* Whilton, Northants, Dec. 22, 1785; *d.* Versailles, Feb. 19, 1859), a distinguished organ-builder.

In his youth he was employed in the factory of Davis, and subsequently in that of Russell. In 1826 Abbey went to Paris, on the invitation of Sébastien Erard, the celebrated harp and pianoforte maker, to work upon an organ which Erard had designed, and which he sent to the Exhibition of the Productions of National Industry in 1827, and also to build an organ for the Convent of the Legion of Honour, at St. Denis. He also built an organ from Erard's design for the chapel of the Tuileries, which, however, had only a short existence, being destroyed in the Revolution of 1830. Having established himself as an organ-builder in Paris, Abbey became extensively employed in the construction, renovation and enlargement of organs in France and elsewhere. Amongst others he built choir organs for accompanying voices for the cathedrals of Rheims, Nantes, Versailles and Evreux, and for the churches of St. Eustache, St. Nicholas des Champs, St. Elisabeth, St. Medard, St. Etienne du Mont

[1] His death is stated by Fétis and Vidal as taking place at Maison, near Charenton, 1787, but this is incorrect.

and St. Thomas Aquinas, in Paris; and large organs for the cathedrals of Rochelle, Rennes, Viviers, Tulle, Châlons-sur-Marne, Bayeux and Amiens, and for churches, convents and chapels at St. Denis, Orleans, Caen, Châlons, Picpus and Versailles. He repaired and enlarged organs in the cathedrals of Mende, Moulins, Rheims, Evreux and Nevers, and in the churches of St. Etienne du Mont, St. Philippe du Roule, The Assumption and St. Louis d'Antin in Paris. He also built many organs for South America. In 1831 Abbey was employed, at the instance of Meyerbeer (who had introduced the instrument into the score of his opera 'Robert le Diable,' then about to be produced), to build an organ for the Opéra at Paris, which instrument continued to be used there until it was destroyed, with the theatre, by fire in 1873. Abbey was the first who introduced into French organs the English mechanism and the bellows invented by Cummins. His example was speedily followed by the French builders, and from that period may be dated the improvements in organ-building which have raised the French builders to their present eminence. He left two sons, E. and J. Abbey, to carry on the business of organ-builders in Versailles. W. H. H.

ABBEY GLEE CLUB, THE, was founded on Jan. 9, 1841, by a few old choir-boys of Westminster Abbey and their friends, the object being to cultivate the practice of glee singing and glee composition.[1] The Club has been one of those which has kept alive in modern times the old English tradition of glee singing.

J. L. Hopkins was the first president until his appointment to Rochester. Meetings were held on the 2nd and 4th Saturdays in the month at Herbert's Hotel, Bridge Street, Westminster.

The Adelphi Glee Club, started in 1832, was merged into the Abbey Glee Club about 1845. For many years the meetings were held at the Freemasons' Tavern, but since 1885 at the Caxton Hall, Westminster. Many well-known musicians have been members, the number being limited to 150. The subscription is two guineas with an entrance fee.

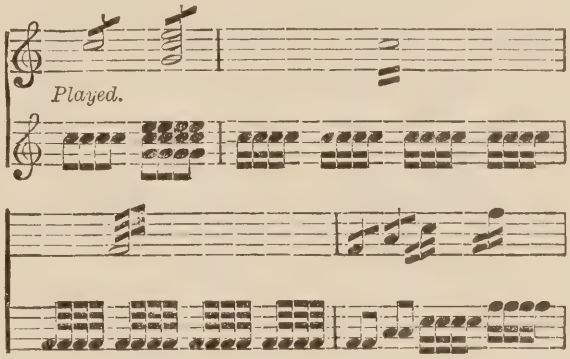
Richard E. Webster (afterwards Lord Alverstone) joined in 1867, and was president from 1900 till his death. Edward Ford North succeeded him. The present president (1925) is the Hon. Robert H. Lyttelton, and the secretary and librarian since 1905 is Mr. Henry King, who has supplied the information for this notice. C.

ABBREVIATIONS. The abbreviations employed in music are of two kinds, namely, the abridgment of terms relating to musical expression, and the true musical abbreviations by the help of which certain passages, chords, etc., may be written in a curtailed form, more especially in manuscript, to the greater convenience of both composer and performer.

Abbreviations of the first kind need receive no special consideration here; they consist for the most part of the initial letter or first syllable of the word employed—as for instance, *p.* for piano, *cresc.* for crescendo, and their meaning is everywhere sufficiently obvious. Those of musical passages are indicated by signs, as follows:

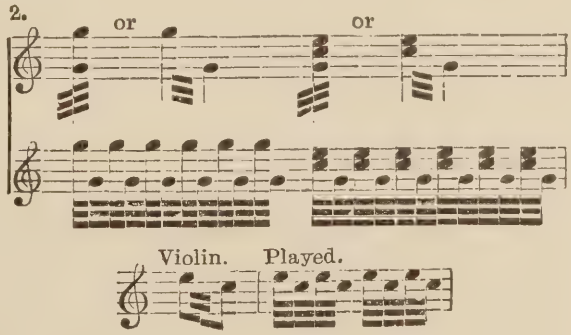
The continued repetition of a note or chord is expressed by a stroke or strokes across the stem, or above or below the note if it be a semibreve (Ex. 1), the number of strokes denoting

1. *Written.*



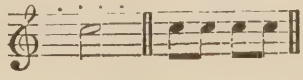
the subdivision of the written notes into quavers, semiquavers, etc., unless the word *tremolo* or *tremolando* is added, in which case the repetition is as rapid as possible, without regard to the exact number of notes played. On bowed instruments the rapid reiteration of a single note is easy, but in pianoforte music an octave or chord becomes necessary to produce a *tremolo*, the manner of writing and performing which is shown in Ex. 2.

2.



The division of a long note into short ones is sometimes indicated by dots.
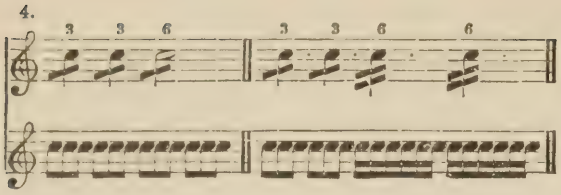
3. Written. Played.



When a long note has to be repeated in the form of triplets or groups of six, the figure 3 or 6 is usually placed over it in addition to the stroke across the stem, and the note is sometimes, though not necessarily, written dotted.
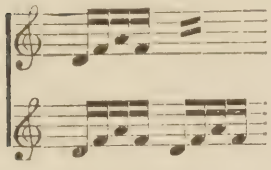
[1] See 'Laws' of the Abbey Glee Club and *Musical World*, 1841.

4.
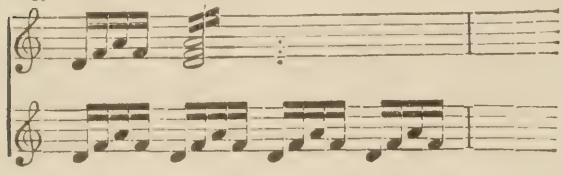


A group of three, four or more notes is abbreviated by the repetition of the cross strokes without the notes as many times as the group has to be repeated (Ex. 5); or the notes forming the group are written as a chord, with the necessary number of strokes across the stem (Ex. 6).

5.



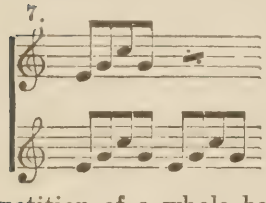
6. *Simili*



In this case the word *simili* or *segue* is added, to show that the order of notes in the first group (which must be written out in full) is to be repeated, and to prevent the possibility of mistaking the effect intended for that indicated in Ex. 1 and 2.

Another sign of abbreviation of a group consists of an oblique line with two dots, one on each side (Ex. 7); this serves to indicate the repetition of a group of any number of notes of any length. The repetition of a whole bar is indicated thus:

7.

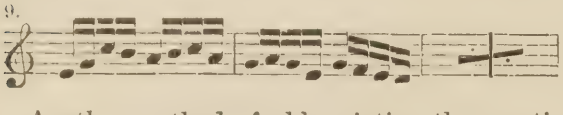


8.



and of a passage of not more than two bars,

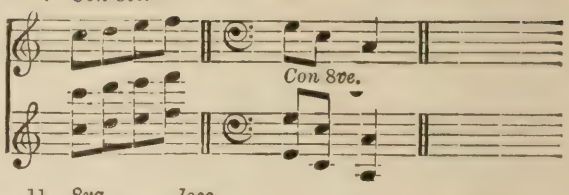
9.
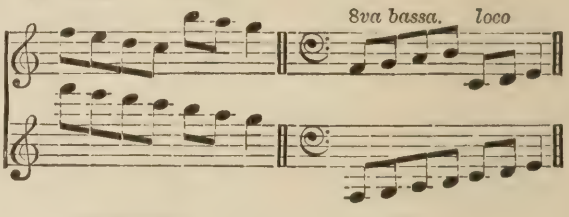


Another method of abbreviating the repetition of a passage of the length of the above is to write over it the word *bis* (twice), or in some cases *ter* (three times), or to enclose it between the dots of an ordinary repeat  .

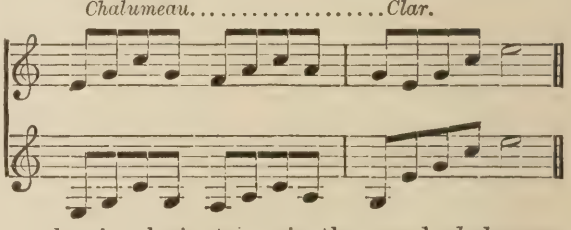
Passages intended to be played in octaves are often written as single notes with the words *con ottave* or *con* 8*ve* placed above or below them, according as the upper or lower octave is to be added (Ex. 10). The word 8*va* (or sometimes 8*va alta* or 8*va bassa*) written above a passage does not add octaves, but merely transposes the passage an octave higher or lower:

10. *Con 8ve.*



11. 8*va*..... *loco*





so also in clarinet music the word *chalumeau* has been used to signify that the passage is to be played an octave lower than written (Ex. 11). All these alterations, which can scarcely be considered abbreviations except that they spare the use of ledger-lines, are counteracted, and the passage restored to its usual position, by the use of the word *loco*, or in clarinet music by *clarinette*.
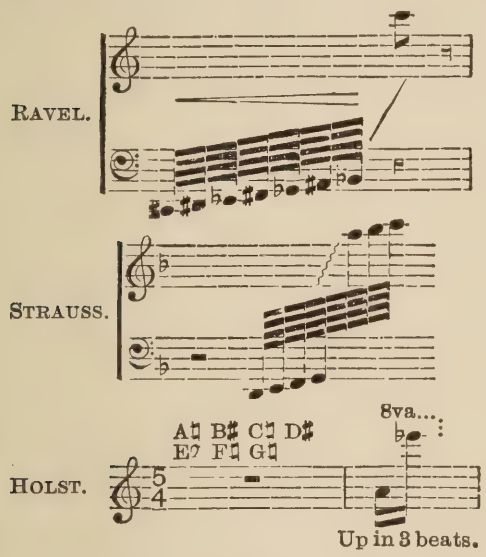
In orchestral music it often happens that certain of the instruments play in unison; when this is the case the parts are sometimes not all written in the score, but the lines belonging to one or more of the instruments are left blank, and the words *col violini* or *col basso*, etc., are added, to indicate that the instruments in question have to play in unison with the violins or bass, as the case may be, or when two instruments of the same kind, such as first and second violins, have to play in unison, the word *unisono* or *col primo* is placed instead of the notes in the line belonging to the second. Where two parts are written on one staff in a score, *e.g.* 1st and 2nd flutes, the sign '*a* 2' denotes that they play in unison; and '*a* 1,' or *solo*, that the second is resting; '*a* 2,' however, in the viola part indicates the presence of two real parts, taking the place of *divisi* or *div.*, used for a similar effect in the case of the other bowed instruments. Further duplication of string parts is indicated by *a* 3 or *a* 4, *unisono* or *unis*, denoting its cessation.

An abbreviation which is often very troublesome to the conductor occurs in manuscript scores, when a considerable part of the composition is repeated without alteration, and the corresponding number of bars are left vacant, with the remark *come sopra* (as above). This is not met with in printed scores, and as music-printing improves, there is a growing tendency

to print out in full such passages as would formerly have been indicated by abbreviations.

F. T. ; rev. by N. C. G.

Abbreviations of the harp, *glissando*, are much used in modern orchestral scores, in print as well as in manuscript. Only the lowest and the highest notes of the *glissando* are written, the intervening notes having been already indicated by the tuning. The extreme notes are then joined by a straight or waving line or sometimes conventionally as semiquavers, demisemiquavers, etc. The following examples should make the practice clear.



C.

ABD EL KADIR (Abdolkadir), Ben Isa, Arabian writer of the 14th century, author of *The Collector of Melodies, The Aim of Melodies in the Composition of Tones and Measures, The Treasure of Melodies in the Science of Musical Cycles* (Kiesewetter: *Musik der Araber*, 1842, p. 33). E. v. d. s.

ABEILLE (early 18th cent.), a French composer, wrote a Miserere for chorus and orchestra about 1733; 'Les Pseaumes de David en françois,' 2 vols.; some airs in 'Recueil d'airs sérieux et à boire,' 1710 (*Q.-L.*). E. v. d. s.

ABEILLE, Joh. Chr. Ludwig (*b.* Bayreuth, Feb. 20, 1761; *d.* Stuttgart, Mar. 2, 1832), composer, pianist and organist. He studied at Stuttgart, and in 1782 became a member of the private band of the Duke of Würtemberg. On Zumsteeg's death in 1802 he succeeded him as Konzertmeister, and was shortly afterwards made organist in the court chapel and director of the official music. In 1832, having completed a period of 50 years' faithful service, he received the royal gold medal and a pension. Abeille's concertos and trios for the harpsichord were much esteemed, but his vocal compositions were his best works. Amongst them are several collections of songs (*e.g.* 'Acht Lieder,' Breitkopf and Härtel) which are remarkable for simple natural grace and a touching vein of melody. His Ash-Wednesday hymn for 4 voices, and his operettas of 'Amor und Psyche,' 'Peter und Aennchen,' were well known in their day, and were published, in pianoforte score, by Breitkopf and Härtel.

C. F. P.

ABEL, (1) Christian Ferdinand, gambist and violoncellist in the court chapel at Cöthen, where he was still living in retirement in 1736. It was apparently for him that J. S. Bach wrote the suites for the violoncello (Spitta, *Bach*, i. 709). His two sons were:

(2) Karl Friedrich (*b.* Cöthen, 1725; *d.* London, June 20, 1787), one of the most famous viola da gamba players.

He was brought up at the Thomasschule at Leipzig under J. S. Bach. In 1748 he obtained a post under Hasse in the court band at Dresden, where he remained 10 years. In 1759 he visited London, and gave his first concert on Apr. 5 at the 'great room in Dean Street, Soho,' when, besides playing the viola da gamba, he performed 'a concerto upon the harpsichord, and a piece composed on purpose for an instrument newly invented in London, and called the pentachord,' the whole of the pieces in the programme being of his own composition. His facility was remarkable: he is reported to have performed more than once on the horn, as well as on 'new instruments never heard in public before.' From the year 1765, however, he confined himself to the viola da gamba. He was appointed chamber musician to Queen Charlotte, with a salary of £200 a year. On the arrival of John Christian Bach, in the autumn of 1762, Abel joined him; they lived together, and jointly conducted Mrs. Cornelys's subscription concerts. The first of their series took place in Carlisle House, Soho Square, on Jan. 23, 1765, and they were maintained for many years. The Hanover Square Rooms were opened on Feb. 1, 1775, by one of these concerts. Haydn's symphonies were first performed in England at them, and Wilhelm Cramer the violinist, father of J. B. Cramer, made his first appearance there. After J. C. Bach's death on Jan. 1, 1782, the concerts were continued by Abel, but with indifferent success. In 1783 he returned to Germany, taking Paris on the way back, where he appears to have begun that indulgence in drink which eventually caused his death. In 1785 we find him again in London, engaged in the newly established 'Professional Concerts,' and in the 'Subscription Concerts' of Salomon and Mme. Mara at the Pantheon. At this time his compositions were much performed, and he himself still played often in public. His last appearance was at Mrs. Billington's concert on May 21, 1787.

Abel's symphonies, overtures, quartets, concertos and sonatas were greatly esteemed, and many of them were published by Bremner of London and Hummel of Berlin. (For complete

catalogue see *Q.-L.*). The most favourite were 'A 5th set of 6 overtures, op. 14' (Bremner), and 'Six sonatas, op. 18.'

Probably the most interesting among Abel's compositions are those written for the viola da gamba. None of them seems ever to have been published, but specimens exist in the British Museum and other public libraries, and in private collections. They include studies and other pieces marked 'Viola da Gamba senza Basso,' sonatas, 'A Viola da Gamba Solo e Basso,' and 'Duettos' marked 'Per la Viola da Gamba e Violoncello.' They evince a high degree of taste, little musical imagination, and unlimited command over the peculiar resources of the instrument. Some adagios from his quartets were published in score, with pianoforte adaptations, 'as a tribute of respect to his memory by his surviving and grateful pupil, J. B. Cramer' (1820).

Abel's playing was most remarkable in slow movements. 'On the viol da gamba,' says the *European Magazine*, 1784, p. 366, 'he is truly excellent, and no modern has been heard to play an Adagio with greater taste and feeling.' Burney's testimony is to the same effect, and he adds that 'his musical science and taste were so complete that he became the umpire in all musical controversy, and was consulted like an oracle.' Among his pupils both in singing and composition were J. B. Cramer, Graeff and Brigida Giorgi (Signora Banti).

His friend Gainsborough painted a three-quarter-length portrait of Abel playing on the viola da gamba, distinguished by its careful execution, beauty of colouring and deep expression. It was bequeathed by Miss Gainsborough to Briggs, and was sold in London in 1866. Gainsborough also exhibited a whole-length[1] of Abel at the Royal Academy in 1777. A very powerful portrait of him by Robineau is to be found at Hampton Court, and another by a nameless artist is in the Music School at Oxford.

A good idea of Abel's personal appearance is afforded by a caricature representing 'A Solo on the Viola di Gamba, Mr. Abel,' drawn by J. N., 1787, etched by W. V. Gardiner.

Following English traditions, Abel played on a 6-stringed viola da gamba, instead of the 7-stringed one commonly in use on the Continent. The instrument shown in his portraits is evidently by an old German maker, and has a brass 'rose' inserted in the belly under the finger-board. E. J. P., with addns.

(3) Leopold August (*b.* Cöthen, 1717; *d.* Ludwigslust, Aug. 25, 1794) (*Q.-L.*); elder brother of the preceding, violinist, and pupil of Benda. He played in the orchestra of the theatre at Brunswick, and was successively conductor of the court band to the Prince of Schwarzburg-Sondershausen (1758), the Margrave of Schwedt (1766), and the Duke of Schwerin (1770). He composed a 'sinfonia a 8 voci' in 1766, and some violin studies, etc., are in the possession of the Gesellschaft der Musikfreunde at Vienna. M. C. C.

ABEL, Clamor Heinrich (*b.* Westphalia, middle of 17th cent.), chamber musician to the court of Hanover. His work *Erstlinge musikalischer Blumen* appeared first in 3 vols. (Frankfort, 1674, 1676 and 1677), afterwards united under the title *Drei Opera musica* (Brunswick, 1687). M. C. C.

ABELL, John (*b.* London, 1650; *d.* Cambridge, 1724), a celebrated alto singer and performer on the lute.

It is supposed that he was educated in the choir of the Chapel Royal, of which establishment he was sworn a 'gentleman extraordinary' in 1679. He was greatly patronised by royalty, and between the years 1679 and 1688 received 'bounty money' amounting to no less than £740. (See 'Moneys received and paid for secret services of Charles II. and James II.'—*Camd. Soc.*) Charles II. sent him to Italy to study, and after his return Evelyn thus describes meeting him:

'Jan. 27, 1681–82. After supper came in the famous treble, Mr. Abel, newly returned from Italy. I never heard a more excellent voice, and would have sworn it had been a woman's, it was so high and so well and skilfully managed, being accompanied by Signor Francisco on the harpsichord.'

In Dec. or Jan. 1685–86 he married Frances Knollys, sister of the titular Earl of Banbury, who, as soon as he knew of it, 'putt her out of the house.'[2] He remained in the service of the chapel until the Revolution of 1688, when he was dismissed for his supposed leaning to the Roman Church. After this he travelled abroad, visiting France, Germany, Holland and Poland, leading a vagrant sort of life, and depending for his support upon his voice and lute. It is said that when Abell was at Warsaw he refused to sing before the court, but his objections were overcome by the somewhat summary method of suspending him in a chair in the middle of a large hall, while some bears were admitted below him. He was asked whether he preferred singing to the King and the court, who were in a gallery opposite to him, or being lowered to the bears; he not unnaturally chose the former alternative. He was Intendant at Cassel in 1698 and 1699 (*D.N.B.*). About the end of the century, Abell returned to England, and occupied a prominent position on the stage. Congreve, in a letter dated 'Lond. Decem. 10, 1700,' says:

'Abell is here: has a cold at present, and is always whimsical, so that when he will sing or not upon the stage are things very disputable, but he certainly sings beyond all creatures upon earth, and I have heard him very often both abroad and since he came over.'[3]

[1] Reproduced in *The Oldest Music Room in Europe*, by J. H. Mee, p. 26.

[2] Letter from Bridget Noel to the Countess of Rutland. Hist MSS. Com., 12th Report, Appendix, Pt. v.

[3] G. M. Berkeley's *Literary Relics*, 1789, p. 322.

In 1701 Abell published two works, 'A Collection of Songs in Several Languages,' which he dedicated to William III., and 'A Collection of Songs in English.' Before this date he had published (Amsterdam) 'Les Airs d'Abell pour le concert.' In 1702 he set a poem by Nahum Tate on Queen Anne's coronation, and in 1703 he published 'A Choice Collection of Italian Ayres.' He gave a concert in 1716 at Stationers' Hall (Hawkins, *Hist.*, *Cheque-Book Chap. Roy.*, etc.). E. F. R., with addns.

ABENDROTH, HERMANN (*b.* Frankfort-on-Main, Jan. 19, 1883), orchestral conductor, educated in Munich as a pupil of Ludwig Thuille and Anna Langenhan-Hirzel. His experience has been gained in a number of posts; as conductor of the Orchestral Society at Munich (1903–04), Kapellmeister to the Society of the Friends of Music at Lübeck and at the town theatre there (1905–11). He became director of the Conservatorium at Cologne (1915) in succession to Fritz Steinbach (*Riemann*).

ABERT (1), JOHANN JOSEPH (*b.* Kochovice, Bohemia, Sept. 21, 1832; *d.* Stuttgart, Apr. 1, 1915), a composer, who in his fifteenth year ran away to Prague, and through the assistance of an uncle entered the Conservatorium there. In 1852, having attracted the attention of Lindpaintner, then Kapellmeister at Stuttgart, he received the post of contrabassist in the theatre orchestra of that town. He succeeded Eckert as Kapellmeister (1867), retiring in 1888. His compositions include:

Two early symphonies, a symphonic poem 'Columbus' (Crystal Palace, Mar. 4, 1865), 'Frühlingssymphonie' (1894), and 5 operas, 'Anna von Landskron' (1859)" König Enzio' (1862), 'Astorga' (1866), 'Ekkehard' (1878), and 'Die Almohaden' (1890).

(2) HERMANN (*b.* Stuttgart, Mar. 25, 1871), son of the above, has devoted himself to musical research, and held appointments in various German universities as lecturer and professor. He succeeded Hugo Riemann in his professorship at Leipzig (1920). For his numerous publications see *Riemann*. He wrote the life of his father, *Johann Joseph Abert (1832 bis 1915), sein Leben und seine Werke*, Leipzig, 1916. M., with addns.

ABINGDON, HENRY, see ABYNGDON.

ABONDANTE, JULIO (16th cent.), lutenist. Several books of his lute pieces were published in Venice, 1536, 1548, etc. (*Q.-L.*).

ABOS, GERONIMO (*b.* Malta, *c.* 1708; *d.* Naples, *c.* 1786), a composer of the Neapolitan school, and pupil of Leo and Durante.

He was a teacher in the Conservatorio of 'La Pietà' at Naples, and trained many eminent singers, of whom Aprile was the most famous. He visited Rome, Venice, Turin and, in 1756, London, where he held the post of maestro al cembalo at the Opera. His operas are:

'La Pupilla e 'l Tutore,' 'La Serva Padrona' and 'L' Ifigenia in Aulide' (Naples), 'L' Artaserse' (Venice, 1746), 'L' Adriano' (Rome, 1750). 'Tito Manlio' and 'Creso' (London, 1756 and 1758).

His church music (see *Q.-L.*) is preserved in MS. in Naples, Milan, Bologna, Rome, Vienna, Carlsruhe and the Conservatoire in Paris. The style of his composition somewhat resembles that of Jommelli. M. C. C.

ABRAHAM, JOHN, see BRAHAM.

ABRAMS, HARRIET, THEODOSIA and ELIZA, three sisters, vocalists. Harriet (*b.* 1760), the eldest, was a pupil of Dr. Arne, and first appeared in public at Drury Lane Theatre, in her master's musical piece, 'May Day,' on Oct. 28, 1775. She and her sister Theodosia sang at the opening of the Concert of Ancient Music in 1776. Harriet possessed a soprano, and Theodosia a contralto voice of excellent quality. The youngest sister, Eliza, was accustomed to join with her sisters in the pieces which were sung at the Ladies' Catch and Glee Concerts. The elder two sang at the Commemoration of Handel, in Westminster Abbey, in 1784, and at the principal London concerts for several years afterwards, when they retired into private life. They both attained to an advanced age; Theodosia (then Mrs. Garrow) was living in 1834. Harriet composed several songs, two of which, 'The Orphan's Prayer' and 'Crazy Jane,' aided by the expressive singing of her sister Theodosia, became very popular. She published, in 1787, 'A Collection of Songs,' and 'A Collection of Scotch Songs harmonised for three voices,' besides other pieces at later dates. W. H. H.

ÁBRÁNYI, (1) KORNEL (*b.* Hungary, Oct. 15, 1822; *d.* Budapest, Dec. 20, 1903), a pupil of Chopin, was known as a critic and took part in founding (1860) the first Hungarian paper devoted to music, *Zenészeti Lapok*. In 1875 he became professor at the State Academy of Music in Budapest. His works include a musical history (1886) and many translations of opera texts.

His son, (2) EMIL (*b.* Budapest, Sept. 22, 1882), became conductor at the Royal Opera there in 1911, and since 1920 has been director of the National Opera. Several operas have been produced at Budapest, namely, 'A Ködkirály' ('The Cloud King,' 1903), 'Monna Vanna' (text by his father, 1907), 'Paolo and Francesca' (1912), 'Ave Maria' (1 act, 1922). (*Riemann.*)

ABSOLUTE MUSIC is that which does not depend, for its comprehension, on any relationship with the objective facts of life.

Every thinker on art is at once confronted with the fact that you cannot examine art but only the creations of the Fine Arts—Architecture, Sculpture, Painting, Poetry and Music. It is thus essential, before attempting to generalise about art, that some common property in the manifestations should be discovered. If we can find no point of contact whatever between, say, sculpture and poetry, then we can find no general principle in art, since art includes both poetry and sculpture.

Philosophers have agreed, in the main, to make the dependence of a Fine Art on the objective world act as the basis of classification, or *fundamentum divisionis*. On this principle it is easy to place the Fine Arts in a logical order, though the order is not in any sense an order of merit.

Architecture is purely objective, sculpture almost entirely so, painting very largely the same. These three arts are all three-dimensional, the first two obviously, and painting no less obviously when we realise that the object of 'perspective' is to create the illusion of solidity.

Poetry and music, on the other hand, work in time, and not in space. But poetry is to a considerable extent tethered to the objective world, since a poem is bound to use language which creates mental images. Music, however, is purely subjective.

No one can fail to observe that the other arts all strive to approach the subjective freedom enjoyed by music, so far as is possible (and sometimes further) within the limitations of their material. The work of a sculptor like Rodin clearly aims at shaking off the shackles of pure objectivity, and the same purpose is even clearer in much modern painting and poetry.

It is an open question, still largely a matter of opinion, to what extent music abandons this privilege of absolute subjectivity by adopting a programme-basis. (See PROGRAMME MUSIC.) It is sufficient here to say that Absolute Music in its purest form is music which makes no reference to the facts of life, depending for its comprehension, not on imitation or suggestion, but on structure alone. (Compare ÆSTHETICS.) P. C. B.

ABT, FRANZ (*b.* Eilenburg, Prussian Saxony, Dec. 22, 1819; *d.* Wiesbaden, Mar. 31, 1885), a voluminous writer of songs.

His father was a clergyman, and Franz, though destined to the same profession, received a sound musical education, and was allowed to pursue both objects at the Thomasschule and University of Leipzig. On his father's death he relinquished his work and adopted music entirely. He was successively Kapellmeister at Bernburg and Zürich (1841), where he occupied himself more especially with men's voices, both as composer and conductor of several societies. In 1852 he entered the staff of the Hoftheater at Brunswick, where until his retirement in 1882 he filled the post of leading Kapellmeister.

The list of Abt's compositions contains more than 400 works, consisting chiefly of Lieder of the most various kinds for one, two or three solo voices, as well as for chorus, both female and mixed, and, as already mentioned, especially for men's voices. Of the solo Lieder, a collection of the less-known ones has been published by Peters under the title of 'Abt-Album.' In the early part of his life Abt composed much for the pianoforte, chiefly pieces of light *salon* character. These have never had the same popularity as his vocal works, and are now virtually forgotten. A. M.

ABU HASSAN, Singspiel in 1 act; words by Hiemer; music by Weber. Produced June 4, 1811, at Munich; London, in English, Drury Lane, 1835; in Italian, Drury Lane, May 12, 1870, with the dialogue set to recitative by Arditi. G.

ABUNDANTE, M. GIULIO, DETTO DAL PESTRINO, lutenist-composer, published 'Il quinto libro de tabulatura da liuto,' etc. (Venice, 1587). Eitner thinks him a different person (son ?) from the lutenist Julio Abondante, as (apart from the time) the additional surname seems to indicate, although the 'quinto libro' is apparently intended as a continuation of the earlier works. Some of his pieces are signed merely 'Giulio del Pestrino.' E. v. d. S.

ABYNGDON, HENRY (*b. circa* 1418; *d.* Sept. 1497), an English musician remembered as the first master of the children of the Chapel Royal and the first recipient of the degree of B.Mus. at Cambridge (Feb. 22, 1463).

He was a musician in the Chapel of Humphrey, Duke of Gloucester, who (Jan. 7, 1445) granted him a rent of £8 for life, confirmed to him (*Calendar of Patent Rolls*) in the following year. He succeeded John Bernard as succentor of Wells, Nov. 24, 1447, and a further entry in the *Calendar of Patent Rolls* (Mar. 16, 1456) records:

'Grant to the King's servant, Henry Abyngdon, to whom the King committed the instruction and governance of the ten boys of the chapel of the household, of 40 marks yearly from Michaelmas last, the date of his appointment, so that he act by advice and survey of the Dean of the Chapel.'

Subsequent Act of Parliament confirmed this to him on Feb. 14, 1471. Another grant of 40 marks 'from the issues of the County of Wilts' was made to Abyngdon 'for the provision of clothing and other necessary apparel of the boys of the chapel of the King's household,' July 2, 1465. Abyngdon became master of St. Catherine's Hospital, Bristol, in 1478, and at Michaelmas of that year he was succeeded by Gilbert Banaster, as master of the boys of the Chapel Royal. C.

Two Latin epitaphs on Abyngdon by Sir Thomas More have been preserved (Cayley's *Life of More*, i. 317), of which the English epitaph quoted by Rimbault from Stanyhurst is an adaptation. In these he himself is styled 'nobilis,' and his office in London 'cantor,' and he is said to have been pre-eminent both as a singer and an organist:

Millibus in mille cantor fuit optimus ille,
Praeter et haec ista fuit optimus orgaquenista.

More's friendship is evidence of Abyngdon's

ability and goodness, but the acquaintance can only have been slight, as More was in his twentieth year when Abyngdon died. None of his works are known. G.

See Dr. W. H. Grattan Flood's article, *Mus. T.*, June 1911, and *Mus. Ant.* iv. 229, where entries in the *Calendar of Patent Rolls* are printed.

ACADÉMIE DE MUSIQUE. This institution, which, after frequent changes of official title, is now popularly known simply as the 'Opéra,' has already entered its fourth century. A list of its successive titles is given below.

On June 28, 1669, royal letters patent were granted by Louis XIV. to the Abbé Pierre Perrin (1620–75), Robert Cambert, and the Marquis de Sourdéac, for the establishment of an Académie wherein to present in public 'operas and dramas with music, and in French verse,' after the manner of those of Italy, for the space of 12 years. Nearly a century before this, in 1570, similar privileges had been accorded by Charles IX. to a Venetian, C. A. de Baif, in respect to an academy 'de poésie et de musique,' but its scheme does not appear to have included dramatic representation. In any case it failed utterly. The Académie was opened in Mar. 1671 with a Pastoral by CAMBERT (*q.v.*), 'Pomone,' which attained an enormous success; having been repeated, apparently to the exclusion of every other work, for eight months successively. The troupe consisted of 5 male and 4 female principal performers, 15 chorus-singers, and an orchestra numbering 13. The career of the Académie under these its first entrepreneurs was brought to an end by the jealousy of an Italian musician then rising in court favour, J. Baptiste LULLY, who, through his influence with Mme. de Montespan, succeeded in obtaining for himself the privileges which had been accorded to Perrin and Cambert. By this disreputable proceeding Lully, who opened the Académie on Nov. 15, 1672, made himself master of the situation, remaining to the time of his death, in 1687, the autocrat of the French lyric drama. During these 14 years he produced, in concert with the poet QUINAULT (*q.v.*), no fewer than 20 grand operas, besides other works. The status of the theatrical performer at this epoch would seem to have been higher than it has ever been since; seeing that, by a special court order, even nobles were allowed, without prejudice to their rank, to appear as singers and dancers before audiences who paid for admission to their performances. Lully's scale of payment to authors, having regard to the value of money in his time, was liberal. The composer of a new opera received for each of the first ten representations 100 livres (about £4 sterling), and for each of the following twenty representations, 50 livres. After this the work became the property of the Académie. The theatre was opened for operatic performance three times a week throughout the year. On great festivals concerts of sacred music were given. The composers contemporary with Lully could only obtain access to the Académie by conforming to his style and working on his principles. Some few of these, however, whose impatience of the Lullian despotism deprived them of all chance of a hearing within its walls, turned their talents to account in the service of the vagrant troupes of the Foire Saint-Germain; and with such success as to alarm Lully both for his authority and his receipts. He obtained an order (*more suo*) for the suppression of this already dangerous rivalry, which, however, proved itself far too supple for legislative manipulation. The 'vagrants' met each new 'ordonnance' with a new evasion, and that of which they were the first practitioners, and the frequenters of the Foire the first patrons, opened the way to the future Opéra-Comique (see PARIS).

The successors of Lully, COLASSE, CAMPRA, DESTOUCHES, DESMARETS, MARAIS, LACOSTE, MONTÉCLAIR, MOURET (*q.v.*) and others, had not replaced him in the favour of the public, and his glory still filled up the evenings of the Académie. But a condition of an art on the whole so stagnant as this was sure eventually to become insupportable, if not to the public, to the few who at all times, consciously or unconsciously, direct or confirm its inclinations. Their impatience found expression in the Abbé Raguenet's *Parallèle des Italiens et des Français, en ce qui regarde la musique et les opéras* (1704), one of a considerable number of essays which assisted in preparing the way for a new style, should a composer present himself of sufficient genius, culture and courage to introduce it. Such an one at length did present himself in Jean Philippe RAMEAU. His first works were received with unjust and cruel sarcasm; he had to fight against the old partisans of Lully, but his personality was overpowering. Between 1737 and 1760, irrespective of other work, he set to music no less than 24 dramas, the majority of them grand operas. The production of these at the Académie he personally superintended; and some idea of his activity and influence as a director may be gathered from the fact that in 1750, fourteen years before the close of his career, the number of performers engaged at the Académie had risen to 149.

In 1763 the theatre of the Palais Royal, built by Lemercier, for 90 years resonant with the strains of Lully and Rameau, was destroyed by fire. The ten years which connected the death of Rameau with the arrival in Paris of GLUCK were marked by the production of no work of more than secondary rank. On Apr. 19, 1774, 'Iphigénie en Aulide' of this master was heard for the first time. The arrival in Paris, shortly after, of the admirable Piccinni brought the famous war of the Gluckists and Piccinnists.

In 1781 the second Palais Royal theatre, like its predecessor, was burnt to the ground. The Académie, for many weeks without a home, at length took temporary refuge in the Salles des Menus-Plaisirs. Meanwhile the architect Lenoir completed the Salle de la Porte Saint-Martin in the short space of three months. The result of this extravagant speed was that, after the first performance, said to have been attended (*gratis*) by 10,000 persons, the walls were found to have ' settled ' two inches to the right and fifteen lignes to the left. In 1784 an École Royale de Chant et de Déclamation, afterwards developed into the CONSERVATOIRE, was grafted on to the Académie. In 1787 the Académie troupe is said to have consisted of 250 persons—an increase of 100 on that of Rameau. The unfortunate Louis XVI. took great interest in the Académie, and even gave much personal attention to its regulation. He reduced the working expenses by nearly one-half ; not at the cost of the working members, but by the abolition of sinecures and other incumbrances on its income. In 1784 he established prizes for libretti, and in 1787 issued several well-considered ' ordonnances ' for the regulation of the establishment. On Apr. 20, 1791, the royal family attended the Académie for the last time. The opera was the ' Castor et Pollux ' of Rameau. Shortly after this the ' protection,' or exclusive right of performance of grand opera, was withdrawn from the Académie and the *liberté des théâtres* proclaimed. Hitherto the names of the artists concerned in the Académie performances had never been published. This rule was violated for the first time in the *affiche* announcing ' L'Offrande à la Liberté,' an opera-ballet by Gardel and Gossec. The history of the Académie during the next few years is a part of the history of the French Revolution, and could only be made intelligible by details out of all proportion with our space.

In 1794 the Académie was transferred to the Rue de la Loi (Rue de Richelieu), on the site of the present Hôtel Louvois. In its new abode the Académie took a new name—Théâtre des Arts. Here for the first time the pit was provided with seats. The old operas, subjected always to democratic purification, were again heard. In 1799 Gluck's ' Armide ' was revived. During the consulate no new works of importance were brought forward at the Théâtre des Arts, eventually the scene of two conspiracies against the First Consul, which, had they been successful, would have altered seriously the subsequent history of Europe. On the occasion of the first of these the ' Horaces ' of Porta, and on that of the second the ' Creation ' of Haydn were performed, the latter for the first time in Paris. During the ten years which follow 1804 French opera was much developed through the labours both of foreign and of native composers ; among the former, Spontini, Rodolphe Kreutzer and Cherubini ; among the latter Lesueur and Catel. Among the most important of their works were ' Les Bardes ' of Lesueur and ' La Vestale ' of Spontini—the latter an enormous success won despite bitter and long-continued opposition. To Spontini, on account of it, was awarded the prize of 10,000 francs, decreed at Aix-la-Chapelle by Napoleon for the best opera produced at the Académie.

In 1814 the allies occupied Paris, and the Emperor of Russia and the King of Prussia assisted at a performance of ' La Vestale ' on Apr. 1. On May 17 following, ' Œdipe à Colone ' and a Ballet de Circonstance were played before Louis XVIII. On Apr. 18, 1815, Napoleon witnessed another performance of ' La Vestale,' and on July 9 of the same year the same opera was again performed before Louis XVIII., the Emperor of Austria and the King of Prussia. The assassination of the Duc de Berri on the evening of Feb. 13, 1820, interrupted for several months the performances of the Académie.

On May 3, 1821, the Académie troupe resumed its performances in the Salle Favart, with an Opéra de Circonstance, the combined work of Berton, Boieldieu, Kreutzer, Cherubini and Paër, in honour of the infant Duc de Bordeaux. In the next year the Académie was again transferred—this time to the Rue Le Peletier, the salle of which was destined to be for half a century its home, and the scene of even greater glories than any it had yet known. About this time a change of taste in music, mainly attributable to a well-known critic, CASTIL-BLAZE (*q.v.*), showed itself among the opera habitués of Paris. French adaptations of the German and Italian operas of Mozart, Rossini, Meyerbeer, and even Weber, were produced in rapid succession and received with great favour. The ' Freischütz ' of the last great master was performed at the Odéon 387 times in succession. The inevitable result soon followed. The foreign composers who had so effectually served the Académie indirectly were called upon to serve it directly. Rossini and Meyerbeer, though already renowned and experienced, received the consecration of their talents in Paris, thus adopting for their works the mould of French opera. Meanwhile Auber, Hérold and other native musicians had made themselves known by works of more than promise. By a fortunate coincidence, too, there flourished a playwright, Augustin Eugène SCRIBE, who must be regarded as the great furnisher of operatic libretti of that period. The two years immediately preceding, and the eighteen following the revolution of July form the period during which the Académie attained its highest excellence and success. This period includes the composition and production of

'Comte Ory' and 'Guillaume Tell' by Rossini, 'Muette' by Auber, 'Robert le Diable' and 'Huguenots' by Meyerbeer, 'Juive' and 'Charles VI.' by Halévy, 'Favorite' by Donizetti, and 'Benvenuto Cellini' by Berlioz. These works were performed almost exclusively by native artists. The names of Cinti-Damoreau, Falcon, Nourrit, Levasseur and the later Duprez deserve remembrance.

In 1861, when the second empire was at its zenith, the foundations were laid in Paris of a new Académie, designed on a scale, as respects magnitude and luxury, unprecedented in any age or country. Its progress (from the first slow) was altogether stopped by the Franco-German war and the political changes accompanying it. The theatre in the Rue Le Peletier having meanwhile been burnt to the ground (Oct. 28, 1873), and the works of the new one resumed, the Académie, installed in its latest home, once more opened its doors to the public on Jan. 5, 1875. At that time the entrepreneur, subject to the Minister of Fine Art, was Halanzier, who received from the State a yearly allowance (*subvention*) of £32,000, the principal conditions of the enjoyment of which were that he should maintain an efficient staff, open his theatre four times a week, and give favourable consideration to new works by native composers.

The nine directions which have succeeded each other, in the sumptuous building of Charles Garnier since Halanzier, until the present direction of J. Rouché (including that of P. Gailhard), have known how to guard for the Académie de Musique et de Danse that renown which it had previously acquired.

The introductory programme was composed thus (Jan. 5, 1875):

Overture from 'La Muette de Portici.'
'La Juive,' 1st and 2nd acts.
Overture from 'William Tell.'
'Les Huguenots,' scene of the blessing of the swords.
'La Source,' ballet, 1st tableau from Act II.

The first work to be performed in the new building, Jan. 8, 1875, was 'La Juive,' which was given eight times in succession. Fifteen months passed before a new work was produced—'Jeanne d'Arc,' by MERMET—first performed on Wednesday, Apr. 5, 1876. This work scarcely shows signs of that evolution which a little before was so noticeable in the tendencies of the repertory of the Opéra, an evolution which is first to be seen in Delibes's charming ballet 'Sylvia, ou la nymphe de Diane' (Wednesday, June 14, 1876).

As to the singers and dancers, both men and women, who have been and who are the just pride of the first lyric stage of France, their names are too many to be included here.

Amongst the works which have had a conspicuous success at the new Opéra may be mentioned:

'Le Roi de Lahore,' 'Aïda,' 'Namouna,' 'Henry VIII,' 'Sapho,' 'Sigurd,' 'Le Cid,' 'Les Deux Pigeons,' 'Patrie,' 'Roméo et Juliette,' 'Ascanio,' 'Lohengrin,' 'Salammbô,' 'Samson et Dalila,' 'La Valkyrie,' 'Thaïs,' 'Othello,' 'Les Maîtres Chanteurs,' 'La Prise de Troie,' 'Siegfried,' 'Tristan et Iseult,' 'Le Crépuscule des Dieux,' 'L'Or du Rhin,' 'Fervaal,' 'Parsifal,' 'Les Troyens.'

To sum up, since its foundation until to-day, the Académie de Musique et de Danse has given performances in twelve different buildings and under fifty-eight different managements (directions). The actual number of directors who have presided over the destinies of this institution is considerably higher, owing to the number of different groups of administrators charged with looking after the affairs of theatres in the name of the town and of the commune of Paris.

During the same period, that is to say, during 253 years, to the year 1924 the Académie de Musique et de Danse has produced 599 operas, 213 ballets, 20 intermezzi and 70 cantatas and patriotic pieces—a total of 902 works.

The following are the names which the Académie has held at different times:

Mar. 1671, Académie des Opéras; Nov. 1672, Académie royale de Musique.
During the Revolution and under Bonaparte: Théâtre de l'Opéra, Opéra National, Théâtre des Arts, Théâtre de la République et des Arts.
During First and Third Empires: Théâtre Impérial de l'Opéra.
During the several returns of the old dynasty: Académie Royale de Musique; 1848, Théâtre de la Nation; Sept. 1870, Académie Nationale de Musique, Théâtre National de l'Opéra.

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J. H.; rev. M. L. P.; addns. C. B.

ACADEMY OF ANCIENT MUSIC. This association was formed about the year 1710 at the Crown and Anchor Tavern in the Strand, by a body of distinguished instrumentalists, professional and amateur, including the Earl of Abercorn, Henry Needler, Mulso, and other gentlemen, for the study and practice of vocal and instrumental works; and an important feature in the scheme was the formation of a library of printed and MS. music. The Academy met with the utmost success under the direction of Dr. Pepusch, the gentlemen and boys of St. Paul's Cathedral and the Chapel Royal taking part in the performances. In 1728 Dr. Maurice Greene left the Academy and established a rival institution at the Devil Tavern, Temple Bar, but this only existed for a few years, and the old Academy continued its work, with Needler as leader of the orchestra. In 1734 there was a second secession from the Academy, Gates retiring and taking with him the children of the Chapel Royal. After

passing through one season without any treble voices the Academy issued invitations to parents to place their children under the instruction of Dr. Pepusch, one of the conditions being that they should sing at the concerts. A subscription list was also opened to provide the necessary funds, and among those who supported the Academy were Handel and Geminiani, the latter of whom frequently played at its concerts. The death of Dr. Pepusch in 1752 was a serious loss to the institution, but the doctor bequeathed to it the most valuable portion of his library. The Academy closed its career in 1792 under the conduct of Dr. Arnold, who had been appointed its director in the year 1789. C. M.

ACADEMY OF ARTS, BERLIN, see BERLIN.

ACADEMY OF MUSIC, NEW YORK, see NEW YORK.

ACADEMY OF MUSIC, ROYAL, see ROYAL ACADEMY OF MUSIC.

ACADEMY OF NEW YORK, see NEW YORK.

ACADEMY OF VOCAL MUSIC, THE. This society was started on 'Fryday, Jan. 7, 172⁵, at the Crown Tavern, against St. Clement's Church, in ye Strand,' according to the original minute-book presented to the British Museum by Vincent Novello (Add. MSS. 11,732). The meetings were held fortnightly from 7 to 9 P.M. At the first, the 13 persons who paid a subscription of half a crown each included King, Gates, Wesley, Pepusch, Green and Gaillard. The expenses of that evening included—

	s.	d.
A coach for ye children [the choristers of St. Paul's Cathedral]	2	0
Wine and bread	10	6
For the use of ye room, fire, and candles	5	0
The Drawer	1	0

A fortnight later the names of Flintoft and Dr. Crofts appear—they each paid half a guinea; and among subsequent names of subscribers those of Bononcini, Haym, Geminiani, Senesino and Dieupart. In 1729 the 69 subscribers included Hogarth, Festing, Robinson and Randall. On June 1, 1727, Steffani was elected President. The last entry in the minute-book (from which these particulars are derived) contains various resolutions drawn up on May 26, 1731, one of them being 'By ye composition of the Ancients is meant of such as lived before ye end of the 16th century'; another, 'That Dr. Pepusch be desired to demand of Dr. Green the Six Motetts ye Bishop of Spiga [Steffani] sent the Academy.' The name of Handel is absent from the roll of members. Vincent Novello has endorsed the MS. to the effect that the Academy of Vocal Music afterwards became the King's Concerts of Ancient Music, but this needs confirmation. F. G. E.

ACAEN, see CAEN, Arnold.

A CAPPELLA, or ALLA CAPPELLA (Ital.), 'in the church style,' is used in three senses, (1) as showing that the piece is for voices without accompaniment; (2) where instruments are employed, that these accompany the voices only in unisons or octaves and have no independent parts; or (3) as a time indication, in which case it is equivalent to ALLA BREVE.

A CAPRICCIO (Ital.), 'at the caprice' or pleasure of the performer, both as regards time and expression.

ACCADEMIA, an institution which flourished all over Italy in the 16th and 17th centuries, and, speaking generally, was founded for promoting the progress of science, literature and art. Il Quadrio (*Storia e ragione*, i. 48-112) gives an account of all the Italian academies from the earliest times, and the mere alphabetical list would fill several pages. Even from his voluminous work but little beyond the names and mottoes of these institutions, the dates of their foundation, and their general objects can be ascertained. A detailed history of their endowments and separate objects would require an examination into the archives of each particular city, and it is doubtful whether such an examination would supply full information or repay it when supplied. Nor is it an easy task to separate those institutions which had music for their especial object.

The 'Accademie,' even those especially devoted to music, do not come under the same category as the CONSERVATORI (*q.v.*), founded and endowed for the sole purpose of giving instruction in music. The Academies were either public institutions maintained by the State, or private societies founded by individuals to further the general movement in favour of science, literature and the fine arts. This they did in various ways, either by public instructions and criticisms, facilitating the printing of standard works on music, illustrating them with fresh notes, or by composing new ones; and every week the Academicians would assemble to compare their studies and show proofs of their industry. The study of one science or art would often help to illustrate the other. By the end of the 16th century poetry had become so closely allied to music in the drama that an academy could hardly have one of these arts for its object without including the others also, while many, like the 'Alterati' at Florence, the 'Intrepidi' at Ferrara, the 'Intronati' and the 'Rozzi' at Siena, devoted their energies to promoting the successful combination of the two arts in theatrical representation.

As far as regards science, the study of mathematical proportions was found to throw light upon the theory and the practice of music, when the Greek writers upon music came to be translated and studied in Italy in the 16th and 17th

centuries. Take, for example, the mathematical demonstrations of Galileo in his *Trattato del suon*, the writings of the great Florentine theorist, Giambattista Doni (a member of the literary academy 'Della Crusca'), and Tartini's *Trattato di musica*. From the 15th to the 18th century the passion for academical institutions was so vehement in Italy that there was scarcely a town which could not boast at least one, while the larger cities contained several. At first they went by the name of their founder, as that of 'Pomponio Leto' at Rome, or 'Del Pontano' at Naples. But as they increased and multiplied this did not suffice, and each chose a special name either with reference to its particular object or from mere caprice. Hence arose a number of elaborate designations indicative either of praise or blame, 'Degli infiammati,' 'Dei solleciti,' 'Degl' intrepidi,' etc. Each of these societies had, moreover, a device bearing a metaphorical relation to its name and object. These were looked upon as important, and were as highly esteemed as the crests and coats-of-arms of the old nobility.

Selecting, as far as possible, the academies which had the cultivation of music for their special object, we find that the earliest in Italy were those of Bologna and Milan, founded, the former in 1482, the latter in 1484. In the 16th and 17th centuries Bologna had four societies for public instruction in music, Cesena and Ferrara one each, Florence five, Padua and Salerno one each, Siena four, entirely for musical dramatic representations, Verona one, founded by Alberto Lavezzola—a combination of two rival institutions which in 1543 became united — Vicenza two, also founded entirely for musical representation.

At this period there appears to have been no particular academy for music either at Milan, Rome, Naples or Venice, though the science was probably included in the general studies of the various academies which flourished in those cities, while it could be specially and closely studied in the famous Neapolitan and Venetian Conservatori or under the great masters of the Pontifical and other Chapels at Rome.

The 'Accademie' were all more or less short-lived, and that of the 'Filarmonici' (at Bologna) is the only one which Burney (*Musical Tour*, 1773) mentions as still extant (see Bologna, Florence, Milan, Naples, Padua, Rome, Venice).

The name 'Accademia' was also given in Italy to a private concert. Burney says in his *Musical Tour*:

'The first I went to was composed entirely of dilettanti. Il Padrone, or the master of the house, played the first violin, and had a very powerful band; there were twelve or fourteen performers, among whom were several good violins; there were likewise two German flutes, a violoncello, and small double bass; they executed, reasonably well, several of our [J. C.] Bach's symphonies, different from those printed in England: all the music here is in MS. . . . Upon the whole, this concert was much upon a level with our own private concerts among gentlemen in England.'

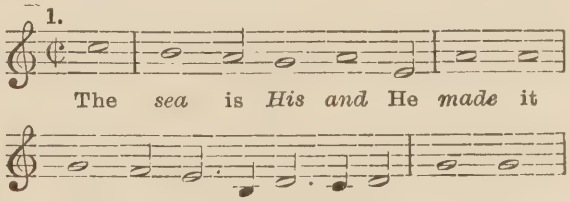
(*Tour*, ii. 94, 95). From Italy the use of the word spread to Germany. 'Besuche er mich nicht mehr,' said Beethoven on a memorable occasion, 'keine Akademie!' C. M. P.

ACCELERANDO (Ital.), a quickening of the time, generally used where the quickening is maintained over a fairly long passage (see Stringendo).

ACCELLI, Cesare (2nd half of 16th cent.), published 'Libro primo de madrigali a cinque' (Venice, 1557). It contains the very beautiful madrigal, 'Donna mia casta e bella.' 'De floridi virtuosi d' Italia il terzo libro' (Venezia, 1586) contains some fine madrigals by this master. E. v. d. S.

ACCENT. The Greek *προσῳδία* (*πρός*, 'to,' and *ᾠδή*, 'song'), of which the Latin *accentus* (*ad* and *cantus*) is a literal translation, meant (1) the giving of importance to a syllable, and (2) the diacritical mark which showed this importance. Of these marks there were two kinds: quantitative accents, long and short; and tonic accents, acute, grave and circumflex. This distinction is repeated in the two essentially vocal accents of music—the agogic and the tonic.

Agogic Accent.—The longer of two successive notes is said to bear the agogic (or 'attracting') accent. In this phrase from the Venite of Byrd's Great Service, the longer notes coincide with the important words (if we except the two 'ands').

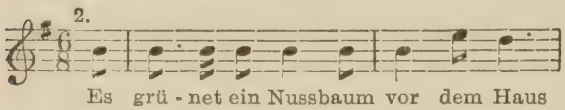


There are only three words which are not drawn into the scheme of this accent, and they are at places where they would have been 'common' (long or short) in poetry; and there is no bar accent to compete with this agogic, for bars were not then invented. The time is thought in feet (see Metre), as a poet thinks his verse. A modern instance of agogic accent is the second beat of the saraband or the mazurka, both of which are easily vulgarised by adding an uncalled-for stress accent at that place.

Tonic, or Pitch, Accent.—*τόνος*, 'tension' (of a string), means primarily pitch. The fact that a note is of higher pitch tends to accentuate it, especially in vocal music; and this ultimately because the higher register of the voice is the stronger. Even in the example just given the long note was, in every case but one, higher than the short note, so that the

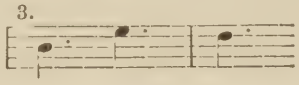
tonic there reinforced the agogic accent. But a high pitch also tends to lengthen a note, as in Schumann's 'Nussbaum':

2.



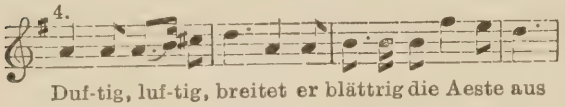
The rise to the E suggests a prolongation,

3.
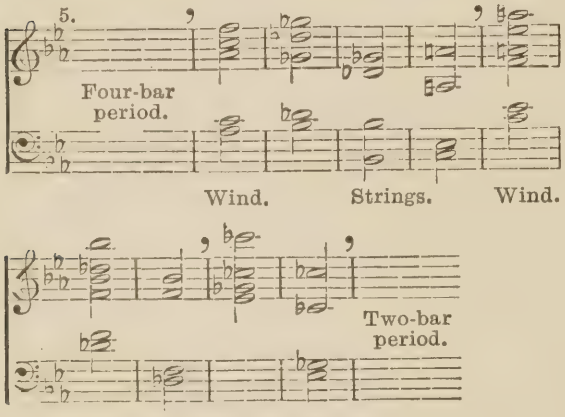


which, ornamented by an appoggiatura, finds a place in the second strain:

4.

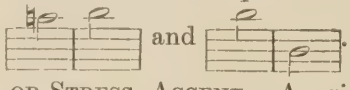


The effect here is to turn one bar into one bar and a half. Beethoven in the fifth symphony makes use of this property of the tonic accent to turn four-bar periods into two-bar,

5.



the three-bar period which mediates between them being a case of an overlap of two two-bar periods,

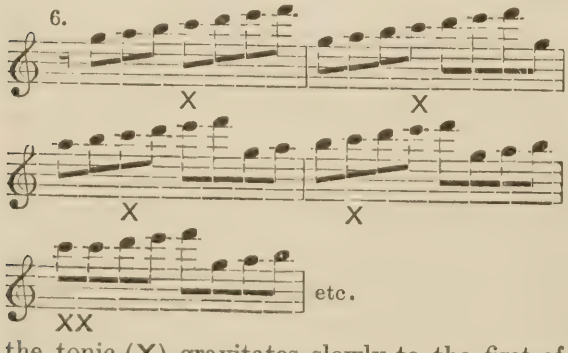


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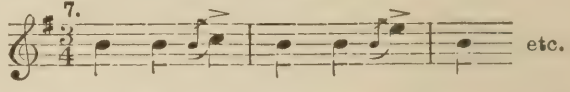
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Dynamic, or Stress, Accent.—Agogic and tonic accent rule the time of a piece of music, but dynamic accent is extraneous to it. Though it does not alter the time, it may alter the shape of a phrase. In the *Presto* of 'Leonora,' No. III.,

6.



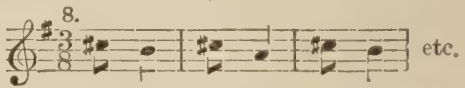
the tonic (X) gravitates slowly to the first of the bar and, reinforced there by the dominant chord implied in the preceding bar, hits it with such a thud that we seem to hear the rebound in the second quaver. Since the two quavers give the effect of a crotchet, this induces an agogic accent, and the shape of the phrase is altered. Or in Brahms's second symphony the limping theme of the allegretto

7.



becomes the stamping theme of the second variation:

8.



It is analogous to what happens in poetry—

'His honour rooted in díshonour stood,'
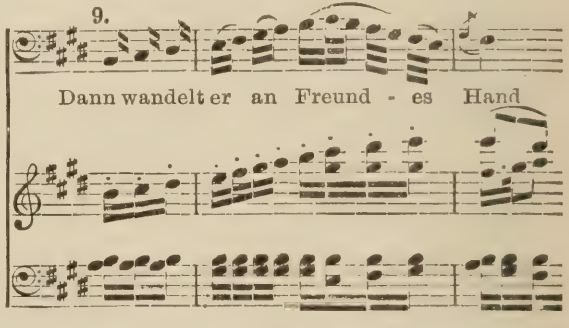
—where we slightly falsify the accent of 'dishónour' for the moment, in order to make the sense clear, and thereby alter the metre slightly; whereas in some other context—

'Do what you will; dishónour shall be humour,'

—we make no such alteration.

Cumulative Accent.—A special case of the dynamic is the cumulative accent, brought about by the context, mostly in the form of appoggiatura (which delays a note) or dissonance (which delays a chord). An instance from the 'Magic Flute,' where the two are combined, will suffice:

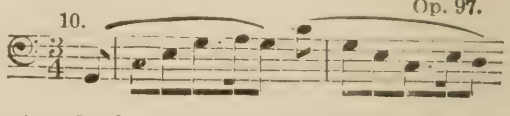
9.



Pathetic, or Expressive, Accent.—It is of the essence of the pathetic accent that it should come as a surprise, and as such it does not as a rule coincide with the normal accent. Schumann uses it to vary the strict metrical accent in the scherzo of the E♭ symphony,

Op. 97.

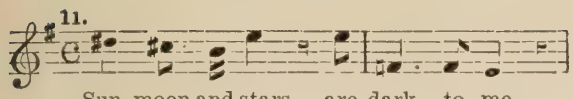
10.



leaving the first of the bar its official accent, but overriding that by the pathetic accent on its sixth quaver.
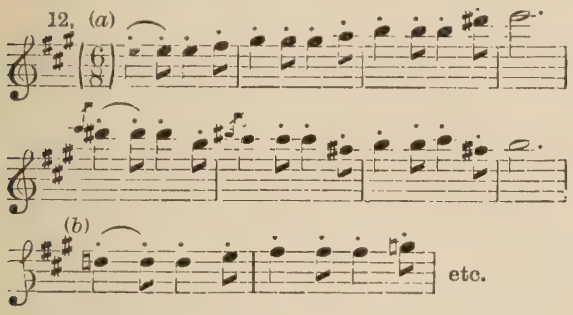
But it may also coincide with the normal accent, especially if it is accompanied by change of mood (Schubert's major and minor) or by a modulation, as in 'Total Eclipse' ('Samson'):

11.



or still more emphatically when a modulation is only hinted at, as, on a larger scale, in the successive statements (dominant and subdominant) of the 2nd subject in the finale of the Kreutzer sonata:

12. (*a*)



almost every one feels a little more accent at (*b*) than at (*a*), whether he actually makes one or not.

METRICAL ACCENT.—So far accent, the giving of importance to a note, has been based on variety—in the contrast of long with short, high with low, loud with soft, complex with simple, remote (note, chord or key) with near. There remains one which is based on unity, on regular recurrence. Metrical accent, or the 'first of the bar,' is not any of those, though it may be reinforced by any of them. But this accent is only implicit; to insist upon it is to vulgarise the music. Poetry again throws light upon this. Of the first twenty-six lines of *Paradise Lost* no two are exactly alike in their scansion, and it is not until the last of them that we come upon a true iambic pentameter:

'And justify the ways of God to men.'

Yet from the first two or three lines onward no one who read it for the first time would be in any doubt as to the scansion. That last line comes, in its context, with all the force of a *tutti* of the Haydn-Mozart period, whose *raison d'être* it was to reinstate the time which the competing rhythms of the harmonic texture had obscured. That we do not find it necessary to write such a *tutti* now is an indication of the acquired inherent strength of the metrical accent. A. H. F. S.

ACCENTUATION, sometimes called DECLAMATION (*q.v.*); the term used when it is desired to say that a vocal piece of music has been written with such careful regard to the natural accent of the words that the accented notes of the melody coincide with the accented syllables of the words, and that the musical curve of the song, so to speak, describes the same pattern as that of the poem. In this case the accentuation is said to be good. Probably no composer has ever surpassed or equalled Wagner in this particular; constantly the musical phrase seems to have been suggested by the natural rise and fall of the voice in speaking the words; and all through his later works music and words are so closely united that both seem to have sprung simultaneously from his brain. It is no doubt this same quality which Milton praised so highly in the famous sonnet to Henry Lawes, and which was exhibited by so very few of the English composers between the days of Lawes and those of Parry, a composer who was always remarkable for the excellent accentuation of his phrases.
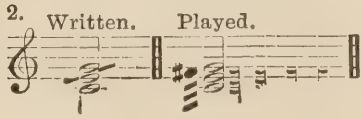
Correct accentuation, it may be added, is one of the greatest difficulties to be overcome in translation, since it can hardly be obtained without some sacrifice, either by word transposition, or even by the substitution of paraphrase, of the composer's intention, leaving one with the strongest argument in favour of the performance of vocal music in the original language. M., with addns.

ACCIACCATURA (Ital. from *acciaccare*, to crush, to pound; Ger. *Zusammenschlag*). A now nearly obsolete description of ornament, available only on keyed instruments, in which an essential note of a melody is struck at the same moment with the note immediately below it, the latter being instantly released, and the principal note sustained alone. It is generally indicated by a small note with an oblique stroke across the stem (Ex. 1), or when used in chords by a line across the chord itself (Ex. 2).

1. Written. Played.



2. Written. Played.



Its use was latterly confined exclusively to the organ, where it was of some service in giving the effect of an accent, or sforzando, to either single notes or chords; but the practice is generally discredited in the present day (see MORDENT). F. T.

This ornament was unknown in the classical French school, but compare the Coulé (see ORNAMENTS). The term Acciaccatura is now very generally applied to another closely allied form of ornament, the short APPOGGIATURA (*q.v.*). E. B[L].

ACCIDENTALS, the signs of chromatic alteration, employed in music to show that the notes to which they are applied have to be raised or lowered a semitone or a tone. They are five in number, the sharp (♯) (Fr. *dièse*, Ger. *Kreuz*, Ital. *diesis*) and double sharp (×) (Fr. *double-dièse*, Ger. *Doppelkreuz*, Ital. *doppio diesis*), which being placed before a note raise it

respectively a semitone or a tone; the flat (♭) (Fr. *bémol*, Ger. *Be*, Ital. *bemolle*) and double-flat (𝄫) (Fr. *double-bémol*, Ger. *Doppelbe*, Ital. *doppio bemolle*), which cause the note to be lowered to the same extent; and the natural (♮) (Fr. *bécarre*, Ger. *Quadrat*, Ital. *bequadro*), which is applied to an already chromatically altered note in order to restore it to its original position.

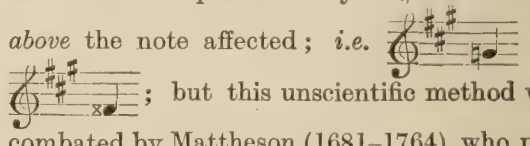
In modern music the signs are placed at the beginning of the composition, immediately after the clef, when they affect every note of the same name throughout the piece; and they are also employed singly in the course of the piece, in which case they only affect the note to which they are applied and any succeeding note on the same line or space within the same bar. Strictly speaking, only those which occur in the course of a composition are accidentals, the sharps or flats placed after the clef being known as the SIGNATURE (*q.v.*).

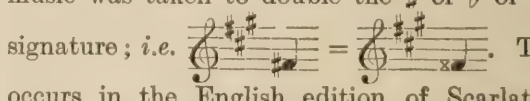
The invention of accidentals dates from the division of the scale into HEXACHORDS (*q.v.*), an arrangement attributed to Guido D'AREZZO (*q.v.*) (A.D. 1025). The chief characteristic of the hexachord was that the semitone fell between the 3rd and 4th notes; with the hexachords of G and C this was the case naturally, but in singing the hexachord of F it was found necessary to introduce a new B, half a tone lower than the original, in order that the semitone might fall in the right place. This new note, the invention of which laid the foundation of all modern chromatic notation, was called *B molle* (Fr. *bémol*, Ital. *bemolle*, still in use), and the hexachord to which it belonged and the plain-song in which it occurred were termed respectively *hexachordum molle*, and *cantus mollis*, while the hexachord of G, which retained the original B, was known as *hexachordum durum*, and the melody employing it as *cantus durus*. Cf. the German *dur* (major) and *moll* (minor), hexachordal terms arbitrarily adapted into a modern key-system. F. T.; rev. S. T. W.

In the syllabic notation of the hexachordal system the B♭ of the *hexachordum molle* was called Fa, as the B of the *hexachordum durum* was called Mi. But the syllabic nomenclature was imposed upon an earlier alphabetic nomenclature; accordingly, when a new sign was needed to indicate the Fa of the *hexachordum molle*, notationers resorted to the *letter* B. The natural B was written in a square form after the fashion of a Greek letter or Gothic h, from which circumstance it received the name of *B quadradum*; while the altered or flattened B was written in a round form like a Roman b and called *B rotundum*.

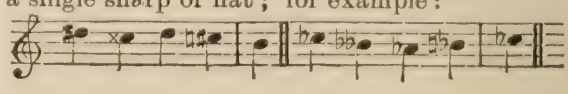
This *B rotundum* was at first set before each note it affected, and referred to that note only. While this custom was strictly observed there was no need for the *B quadradum*, since every B not supplied with a flat would be known to be natural. The first function of the ♮ in stave notation was as a safeguard: it was not until in the 15th century, when the ♭ was placed in the signature, that the ♮ could be truly said to have a corrective effect. In this function it was supplanted by the sign for raising a note by a semitone: ♯, the origin of our sharp. This sign is said to have been invented by Josquin de Prés (1450–1521). It was originally written as a *B quadradum* crossed out or cancelled, to show that the note to which it applied was to be raised instead of remaining at its natural pitch, and was called *B cancellatum*.

This sign had the advantage of being immediately distinguishable from the *B rotundum*, which the *B quadradum* was not (the reader should remember that at this date we are dealing with MS. music); and that is probably the reason why the ♯ fulfilled the functions of the ♮ as well as its own. Even in the printed part-books of the 16th century the custom continues of naturalising a flat by a sharp, and a sharp by a flat; and it was not until a full realisation of the chromatic scale was reached that the ♮ was given its due value as the mean term between the ♭ and the ♯. (For a fuller discussion of this point see NOTATION.)

The double sharp and double flat became necessary when equal temperament gave composers command of the complete circle of keys. The double flat, which lowers a note by a tone, first written as a large ♭ or a Greek *β*, was systematised in the form 𝄫: the double sharp was at first represented by a ♮ to the note *above* the note affected; *i.e.*  for ; but this unscientific method was combated by Mattheson (1681–1764), who proposed a St. Andrew's cross (the *β* for a 𝄫 was also Mattheson's suggestion), and by Leopold Mozart, who proposed an upright cross. Other forms canvassed were variants of the *B cancellatum*, ♯, which was still the form of the ♯ at this date, but the × was the simplest to write and read, and has superseded all the others.

For the sake of completeness one other 18th century expedient for indicating the double sharp or double flat should be mentioned. If a note were already affected by the key-signature a ♯ or ♭ set before it in the course of the music was taken to double the ♯ or ♭ of the signature; *i.e.*  . This occurs in the English edition of Scarlatti's harpsichord lessons published by B. Cooke in 1738. S. T. W.

After a double sharp or flat the cancelling signs are ♮♯ and ♮♭, which reduce the note to a single sharp or flat; for example:



When a note which is sharpened in the signature becomes altered in the course of the composition to a flat, or *vice versa*, the alteration is sometimes expressed by the sign ♮♭ or ♮♯, the object of the natural being to cancel the signature, while the following flat or sharp indicates the further alteration, as in Schubert's 'Impromptu,' op. 90, No. 2, bars 4 and 164; this is, however, not usual, nor is it necessary, as a single sharp or flat fully answers the purpose.

F. T.

Accidentals are properly those notes extraneous to the key-signature in a major key, or in a minor key supplementary to it, as is G♯ in the key of A minor. But in music of the 18th century notes are frequently written as accidentals which are proper to the key, because the key-signature itself contains one ♯ or ♭ too few. Stock examples of this custom are Bach's so-called Dorian Toccata and Fugue in D minor with no flat in the signature, and Handel's Suite in E containing 'The Harmonious Blacksmith,' which was written with three sharps only in the signature. The reason for this is a survival of the early custom of keeping the original signature of the mode when the music was composed in the transposed mode a fifth lower; that is, a piece of music in the first mode (D with one flat) composed in the key of G had but one flat in the signature, equalling the F natural of the mode, while the E♭ equalling the B♭ of the mode was written as an accidental. S. T. W.

See SHARP; FLAT; NATURAL.

ACCOMPANIMENT, a term used generally of all that part of a musical composition which does not contain the main features of rhythm and melody but is ancillary to their expression.

Accompaniment is recognised in the earliest recorded systems of music, primarily in the support of a voice by an instrument. Two principles early make their appearance in (*a*) the reduplication of the melody on an instrument; (*b*) the introduction of some feature on the accompanying instrument not contained in the melody, such as the marking of an independent rhythm by a drum or the suggestion of a primitive harmony by means of a drone or sustained note on a wind or stringed instrument. They produce a distinction more or less maintained in modern music, namely, (*a*) *ad libitum* accompaniment, a part giving additional charm or beauty of tone but not essential to the complete rendering of the composition; (*b*) *obbligato*, a part which, though secondary in importance, is essential to the complete rendering.

It is scarcely necessary to say that since the Middle Ages, when harmony became fully recognised as an integral part of design in European music, *obbligato* accompaniment has become the rule and *ad libitum* accompaniment the exception. The latter has survived principally in choral music, where an accompaniment, usually for a keyed instrument (piano or organ), is still sometimes added to double the voices.

The history of *obbligato* accompaniment in harmonic music may be said to have proceeded in two opposed directions successively: first, its development as a secondary feature of design in composition; secondly, its growth from that secondary position to one of such increased importance and intrinsic interest that the *obbligato* practically loses once more its character of accompaniment.

FROM COUNTERPOINT TO ACCOMPANIMENT. —The development of counterpoint by means of extemporised descant obscured for a time the relative positions of the principal melody in song and its accompaniment, either vocal or instrumental. To take an example from the 14th century, Chaucer, in describing the Clerk Nicholas (*Miller's Tale*, l. 27) says:

> 'And al above ther lay a gay sawtrye,
> On which he made a-nightes melodye,
> So swetely, that al the chambur rang;
> And *Angelus ad Virginem* he sang.'

That pictures the singer of a well-known melody accompanying himself, more or less *ad libitum*, on his instrument. But an almost contemporary manuscript (Cambridge University Library, Add. MSS. 710, quoted by Wooldridge, *Oxf. Hist. Mus.* ii. 106) gives a version of 'Angelus ad Virginem' as a song for three voices with descants partly in the *faux bourdon* style above and below the melody. These can hardly be called accompaniments, since the parts mingle on equal terms. A further quotation from Chaucer shows how the contrapuntal style was being applied to solo singing with accompaniment. Soon after the description of Nicholas in the *Miller's Tale* the 'joly Absolon' is introduced. Among his accomplishments is this:

> 'And pleyen songes on a small rubible;
> There to he sang som tyme a lowde quynible;'

that is, he played tunes on his fiddle and sometimes added a vocal descant to the tune, a reversal of Nicholas's more normal method and an application of the ecclesiastical style (learnt by Absolon in the course of his duties as parish clerk) to secular song.

The increasing absorption in contrapuntal addition of parts during the 15th and early 16th centuries left the development of accompaniment in the background, and accompaniments added to polyphonic choral music were mainly of the *ad libitum* type. We know that instruments were often used with the voices in choral music both ecclesiastical and secular, and that music of the Mass and of the secular madrigal which we now regard as composed for unaccompanied voices was in point of fact often so accompanied originally. G. E. P. Arkwright has pointed out that 'a very early instance of the use of CORNETTS (*q.v.*) or

trombones with the organ is found in the account of the performance at the Field of Cloth of Gold. In the *Calendar of State Papers*, Venetian, 1520–26, No. 93, it is noted that

'The Choristers of the two chapels of France and England sang this Mass, the music by Perino, accompanied by an organ with trombones and cornetts.' [1]

The English organ books of the early 17th century bear interesting testimony to the prevalence of *ad libitum* organ accompaniment to polyphonic choral music in English churches. These books are condensed scores of the choral parts, written on staves of eleven lines without much regard to the details of the parts or indications of what we should now call 'part-playing' on the part of the organist. Sometimes the organ books introduce slight ornaments, but those specimens of ornamental accompaniment to church services included by Dr. Hopkins in former editions of this Dictionary are now considered to belong to arrangements of such music for the virginal, and were not probably ever regarded as accompaniments to voices.[2]

Obbligato accompaniment only came into its own with the re-establishment of the solo voice as the prime maker of music and the desire of composers to support the voice on a firm framework of harmony. The Italy of the Renaissance was exploring this question of accompanied melody largely in connexion with the drama, even while Palestrina was placing the coping-stone on the edifice of the contrapuntal style. A century and a quarter passed between the production of Poliziano's 'Orfeo' and Monteverde's, and the songs to his own lute accompaniment which Baccio Ugolino sang in the former were typical of an Italian form of art much in fashion in the 16th century. The FROTTOLE (*q.v.*) or popular four-part songs of Tromboncino and others were arranged for single voice, the other three voices being condensed into a lute part, and the increasing popularity of songs to the lute gave that instrument the privilege of becoming the first in the new music to advance *obbligato* accompaniment to its true position in musical composition.

The movement came to England in the work of John Dowland, whose first book of airs was published in 1597. A comparison of his accompaniments therein with those of William Byrd in the solo numbers of 'Psalms, Songs and Sonnets' (1611), namely, 'Ah, silly soul,' and 'How vain the joys,' shows at once the difference of standpoint. Byrd's voice sings one melody among several, the others being supplied by the consort of viols. Dowland's sings *the* melody, the lute supplying a background of harmony made interesting by occasional suggestions of subsidiary melodic figures, sometimes taken up and imitated from those propounded by the voice. Though Byrd wrote no songs to the lute, it should be noticed that occasionally in writing organ accompaniments to the solo voice, for example in the 'Verses' of the anthem, 'Alack, when I look back,' his style, allowing for the difference of instrumental technique, approaches that of Dowland. Dowland's publication sowed a seed which came to fruition rapidly in the many collections of the ENGLISH SCHOOL OF LUTENIST SONG-WRITERS (*q.v.*). This school flourished in the first quarter of the 17th century and was contemporary with the most prolific period of the unaccompanied madrigal and that polyphonic music of the English Church, which was either unaccompanied or performed with the *ad libitum* accompaniment of the organ. Many composers contributed to all three types.

The date 1600 is generally assigned to the birth of monody in Italy. We have seen that the solo song with harmonic accompaniment existed much earlier. But it was in that year that the dramatic settings by Peri and Caccini of Rinuccini's poem of *Euridice* made their appearances, and the theory of vocal declamation with instrumental accompaniment formulated by the Florentines thus received practical demonstration. (See OPERA.) The 'new music' was practically recitative accompanied by a succession of chords on an instrument. The compositions of Caccini and his fellows in this style served therefore to emphasise the purely chordal nature of accompaniment. They wrote merely a bass part representing the foundation notes of chords which the player on the arch-lute, organ, or harpsichord would complete at discretion. But to their contemporary, Viadana, belongs the credit of having invented the *basso continuo* or THOROUGH-BASS (*q.v.*) which was to become the chief factor in determining the nature of accompaniments during the succeeding century. As the 17th century progressed the *basso continuo* became applied to every kind of music, whether vocal or instrumental, sacred or secular. Accompaniment became more frequently assigned to keyboard instruments, harpsichord or organ, as the lute in its various forms fell into disrepute, and harpsichord players and organists were expected to provide an artistic accompaniment reading from a bass part supplemented with figures and accidentals as indications of harmony.

Here we have then the completion of the first stage in the history of accompaniment. Alike in the sonatas of Corelli, the operas of Scarlatti, and the songs of Purcell, the importance of an harmonic accompaniment as the groundwork of design is fully realised, but the composers considered it to be so secondary a feature that they were content to leave its details entirely in the hands of the executants, more especially the harpsichord player.

[1] See also the preface to the Old English Edition, No. XXII., by G. E. P. Arkwright.

[2] See 'Tudor Church Music,' vol. ii. p. xxiv.

From Accompaniment to Ensemble.— In the Italian opera of the 18th century the singer was accompanied by *basso continuo* only in recitative, but with one or more instruments, playing from fully written out parts, in addition to the *continuo*, in arias. These are generally spoken of as *obbligato* parts and were so in the sense that the composition would be incomplete without them. They were not, however, really more obligatory than the *continuo* which now formed the groundwork of accompaniment. The greater composers elaborated these parts to such an extent that they can hardly be regarded as accompaniment. They become instrumental solos combining in duet fashion with the voice. This was particularly the case when the aria was transferred from the theatre to the concert room by Handel in his oratorios, or to the church by Bach in his cantatas. The 'Laudamus Te' of the latter's Mass in B minor (soprano voice and violin solo) marks the acme of the style. Use was also made of orchestral instruments, chiefly the strings, in the purely subsidiary capacity of accompaniment by these composers, and as the constitution of the orchestra became more settled and the abilities of players more dependable, composers paid closer attention to the texture of accompaniment, until in the operas of Gluck and Mozart we find the whole available orchestra used as a background to the individual voice. What Bach had done with his *obbligato* instruments composers of the 19th century, more especially Wagner, did with the orchestra as a whole; they brought it from the background forward and made it a prime vehicle for the expression of their ideas. Here, however, was a difficulty not felt by Bach when he combined a solo violin with the voice—the inequality of volume. Wagner, and practically every composer since him, has been accused, not without some justice, of 'drowning the singer.'

Another landmark in the history of accompaniment is found in the last quarter of the 18th century, when the pianoforte began to supersede the harpsichord. The latter could never be satisfactory as a means of accompaniment because of its insensitiveness to the player's touch. The piano, with its almost infinite gradations of volume and its comparative power of sustaining soft sounds by means of the pedal, quickly became the chief instrument of accompaniment for purposes of domestic or chamber music. At first composers wrote tentatively for it, employing only obvious figures such as broken chord passages of the Alberti Bass type as a support to the voice. Mozart's delightful little song, 'Das Veilchen' (1785), is a fair specimen of 18th-century piano accompaniment, and Beethoven's accompaniments to Lieder are not technically much more advanced. Schubert, however, made the figures of his piano accompaniments contribute definitely both to the emotional content and to the pictorial suggestions of the poems sung. See, for example, the whirr of the spinning-wheel in 'Gretchen am Spinnrade', and the leaping figure of 'Die Forellen.' While masters of song-writing such as Schumann and Brahms advanced the essential importance of the piano part further, they, in common with their contemporaries or immediate successors in other countries, Franck and Fauré in France, Sterndale Bennett, Parry and Stanford in England, preserved more or less the relationship between voice and piano parts which is characteristic of Schubert. Such a song, however, as Cornelius's 'Ein Ton,' in which the voice maintains a monotone through a fantasia played on the piano, is indicative of a reversal of attitude which has become typical of certain phases of modern song composition. This attitude regards the piano as the chief speaker, the singer as commentator. The later 19th-century songs of what may be called the more sophisticated countries, particularly Germany and France, give countless instances. The songs of Max Reger's opus 75 beginning with 'Merkspruch' afford a sufficient case in point. But the greater song-writers of the last generation, Hugo Wolf, Moussorgsky, Debussy, to take men whom in all other respects are widely contrasted in style, came to regard the song with piano as Wagner had regarded the song with orchestra and Bach the song with *obbligato* instruments, not as a combination of chief-speaker with accompaniment, but as a piece of *ensemble* music.

The upshot of this evolutionary process is that in modern music accompaniment strictly so called cannot be said to belong exclusively to any one part of a composition. The piano or one department of the orchestra or the single voice may be momentarily in a position of accompanying the other parts of the *ensemble*, but will not permanently take up a secondary position. What has come out of the development through the centuries from mediævalism to to-day is the realisation of what may be called 'perspective' in music. Parts in a musical *ensemble* may occupy not only the foreground, the background, or the middle distance, but innumerable gradations in between them.

The art of accompaniment, then, at the present day, whether it is the art of the conductor in directing his orchestra in combination with singers and solo instrumentalists, or of the pianist collaborating with a singer in a recital of Lieder, is the same. The conductor or pianist cannot be content to 'follow' the soloist. His function is really to control the *ensemble*, to preserve the right relation of all the parts which make up the whole, in quality and volume of tone, in rhythm and in *tempo*. C.

ACCORDION (Ger. *Handharmonika*; *Ziehharmonika*), a portable instrument of the free-reed species, invented at Vienna by Damian, in the year 1829. It consists of a small pair of hand-bellows, to one side of which is affixed a keyboard, containing, according to the size of the instrument, from 5 to 50 keys. These keys open valves admitting the wind to metal reeds, the latter being so arranged that each key sounds two notes, the one in expanding, the other in compressing the bellows. The right hand is placed over the keyboard, while the left works the bellows, on the lower side of which are usually to be found two keys which admit wind to other reeds furnishing a simple harmony—mostly the chords of the tonic and dominant. It will be seen that the capabilities of the instrument are extremely limited, as it can only be played in one key, and even in that one imperfectly; it is, in fact, but little more than a toy. It was originally an extension of the 'mouth-harmonica,' also known as the ÆOLINA (*q.v.*). (*PLATE XV.*, No. 3.) E. P.

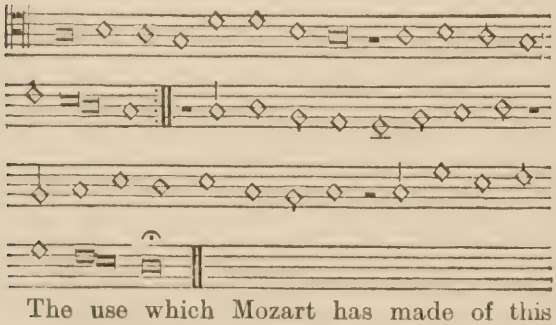
ACEVO (*b.* Saluzzio, *c.* 1630), a luthier of Piedmont and pupil of Cappa, famous for his viole da gamba. Fétis says that he saw one dated 1693 which had belonged to Marin Marais, and bore his signature on the back.

E. V. d. S.

'ACH GOTT VOM HIMMEL.' This hymn, the words of which are a paraphrase by Martin Luther on Psalm xi. (Vulgate version), made its first appearance in 1524, when it was printed in at least 4 different collections:

(*a*) 'Etlich cristlich lider Lobgesang, vnd Psalm, etc.' printed at Wittenberg (Wackernagel, No. cxxix.); (*b*) the 'Erfurdt Enchiridion' (Wackernagel, No. clvii.); (*c*) the 'Teütsch Kirchen-Ampt mit Lobegesengen,' printed by Wolf Köppel at Strassburg (Wackernagel, No. clxii.); and (*d*) Walther's Wittenberg 'Geystliche gesangk Buchleyn' (Wackernagel, No. clxiii.).

In (*a*) it is directed to be sung to the melody of 'Es ist das Heil'; in (*b*) it appears with the tune in the Hypophrygian mode to which it is usually sung—especially in North Germany; in (*c*) it is set to a tune in the Hypoæolian mode, to which it is sometimes still sung in South Germany; and in (*d*) it appears with a tune in the Dorian mode. In Joseph Klug's Hymnbook (1535), besides the well-known Hypophrygian tune it is set to another tune in the Phrygian mode, which was afterwards adapted to Andreas Knöpken's Psalm 'Hilf Gott, wie geht das immer zu.' The melody in the Erfurdt Enchiridion is as follows:



The use which Mozart has made of this chorale in the Finale to Act II. of the 'Zauberflöte' is very interesting. Jahn (*W. A. Mozart*, iv. 617) surmises that Mozart's attention was drawn to the chorale by Kirnberger's 'Kunst des reinen Satzes,' in which it is twice used as a canto fermo for contrapuntal treatment. A sketch is preserved in the Imperial Library at Vienna of another four-part arrangement of the chorale, which still more closely resembles the passages in Kirnberger's work. The autograph score of the 'Zauberflöte' shows that the beginning of the scene between Tamino and the two men in armour has been carefully sketched. W. B. S.

ACIS AND GALATEA, a 'masque,' or 'serenata,' or 'pastoral opera,' composed by Handel at Cannons, probably in 1720 (date is wanting on autograph); performed there probably in 1721, and produced at the Haymarket Theatre, May 17, 1732. Words by Gay, with additions by Pope, Hughes and Dryden. Rescored by Mozart for Van Swieten, Nov. 1788. Put on the stage at Drury Lane by Macready, Feb. 5, 1842. 'Aci, Galatea, e Polifemo,' an entirely different work, was composed in Italy in 1708–09. (See article by W. Barclay Squire, *Mus. T.*, Oct. 1921.)

ACKTÉ, AÏNO (*b.* Helsingfors, Finland, Apr. 23, 1876), Finnish soprano. Having won fame in Paris and New York, she came to England for the first time in 1907. Assisting in the ill-starred winter season at Covent Garden of which Ernest Van Dyke was director, she played Elsa in 'Lohengrin' and Senta in the 'Flying Dutchman.' She is best remembered in this country, however, as the Salome when Strauss's opera was introduced to London by Beecham at Covent Garden in 1910. Beyond everything a temperamental singer, she made a great success, the part being exactly suited to her gifts, both vocal and dramatic. At the Birmingham Festival in 1912—last of the long series—Madame Ackté sang Salome's death scene and took part with John McCormack and Clarence Whitehall in a vivid performance, under Sir Henry Wood, of Verdi's Requiem Mass. S. H. P.

ACOURT, an early 15th-century composer. In *codex MS. Canonici misc.* 213, Bodl. Lib., fol. 17, is 'Je demande ma bienvenue,' 3 v.; published in score in Stainer's *Dufay*, p. 50.

E. V. d. S.

ACOUSTICS, the science of hearing, commonly includes all that relates to the physical basis of sound on which the art of music rests.

NATURE OF SOUND.—Almost all the sounds with which we are concerned in music have a definite and steady pitch. The side-drum, the castanets, and one or two other instruments, produce mere noises without pitch, as is seen by the fact that no attempt is made to tune them to the rest of the orchestra; but such instruments are of less importance than those which

are capable of giving something more than mere rhythm.

Very little observation is necessary to show that sound is always caused by the vibration of something or other. If a tuning-fork is made to give out a sound it can often be seen to be in a state of vibration by the hazy appearance of the prongs; and even though the vibrations are too small to be visible they may be felt by touching the fork with the finger. If the pressure of the finger is so great as to stop the vibrations the sound also stops. Similar evidence that there is never sound without vibration can be obtained from many musical instruments,—some part of the instruments will be seen or felt to be in vibration so long as sound is being emitted.

Moreover, it will be noticed that the loudness of the sound is connected with the amplitude of the vibrations,—the greater the amplitude the louder the resulting sound for a given pitch.

That the medium by which the sound is carried from the vibrating body to the ear is in most cases the air, is seen by the old experiment of placing an alarum clock or electric bell under the receiver of an air-pump and pumping out the air. The sound grows fainter as the air is removed. It cannot be made to die away altogether, for air is not the only medium that will convey sound. The bell must be supported on something, and the support will carry some of the sound to the air-pump or bell-jar and so to the external air. The result of the experiment is more striking if the bell is supported by some material that conducts vibration badly, such as indiarubber cords or a pad of soft felt.

The pitch of a note is easily proved to be dependent on the rate at which the body vibrates. Hold a card against the teeth of a rotating cog-wheel, and if the wheel is rotating fast enough the taps of the card on the cogs will blend into a note of recognisable pitch. Turn the wheel faster—that is, produce more taps per second—and the pitch rises.

A still simpler experiment is to run the thumb-nail along a piece of ribbed silk ribbon. A note is produced by the taps of the nail on the ribs, and the faster the thumb is drawn over the silk the higher will be the pitch of the note.

Isochronism of Sound Vibrations.—In the case of every musical instrument the vibrations that give rise to the sound are due to the elasticity of some part of the instrument or of the air contained in it. Take the simple case of a harp string. Pull the string aside and it is felt to resist the displacement with a force that is greater the greater the displacement, and whatever the direction of the displacement the force is such as to tend to restore the string to the position in which it is in equilibrium. If the string is drawn aside and let go, it will oscillate about its equilibrium position until the energy that was given to it by the finger is dissipated in the form of sound or wasted by friction.

In the case of every elastic body the force that resists a displacement is proportional to the amount of displacement, provided the displacement does not exceed a certain limit that depends on the shape, size and material of the body. Thus to stretch an elastic cord two-tenths of an inch requires just double the force required to stretch it one-tenth.

This law, when applied to solid bodies, is known as Hooke's Law, and is the fundamental fact in the theory of elasticity.

Hooke's Law leads, by a line of argument that cannot be given here, to the result that if an elastic body vibrates in consequence of its elasticity, the vibrations will be isochronous; that is to say, the time occupied by a single vibration will be the same, whatever the amplitude of the vibration, or the number of vibrations per second will be the same whatever the extent of the vibrations.

The oscillations of a pendulum afford a familiar instance of isochronism. A pendulum of the proper length will beat seconds independently of the extent of the oscillation, provided that extent be not very great. The vibrations are, in this case, not due to elasticity, but the law connecting the restoring force and the displacement is the same.

The application of this law of isochronism of elastic vibrations to music leads to the important result that the pitch of the note given by a musical instrument does not depend on the loudness of the note. Had the laws of elasticity been different, music in its present form would have been impossible, for every variation in the loudness of a note would have been accompanied by a variation in its pitch.

Simple Harmonic Vibrations.—The pendulum vibration is typical of the simplest, but not the only possible form of vibration of an elastic body, and is called a Simple Harmonic Vibration.

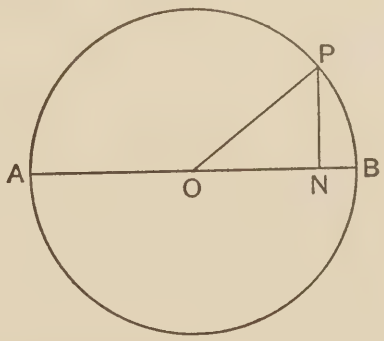


Fig. 1.

In order to obtain an idea of the nature of the motion, imagine a point P moving with uniform velocity in a circle. Drop a

perpendicular from P on any diameter AB and N the foot of the perpendicular will describe Harmonic vibrations along the line AB.

It is obvious that if P moves uniformly, N will be momentarily at rest when it is at A or B, that it will have its greatest velocity as it passes through O, and that, at intermediate points, it will have intermediate velocities.

A graphic representation of harmonic motion is given by the curve (Fig. 2) called the Sine Curve.

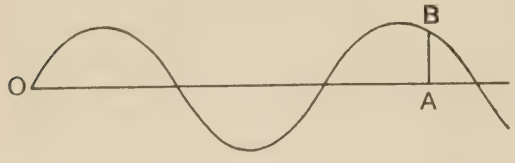


FIG. 2.

By means of this curve the displacement of a vibrating point at any moment is shown. Let distances measured to the right from O represent time—say 1 unit represents 1 second. Then to find the displacement, say 3 seconds after the vibrations started, measure a distance 3 units to the right from O, and at the point A thus reached draw a perpendicular. The distance AB along this perpendicular from the base line to the point where it cuts the curve is the displacement, which is to one side or the other of the equilibrium position according as B is above or below A.

The limits of this article preclude any lengthy account of the mode of propagation of sound through the air, and a brief description must suffice. When the prong of a tuning-fork is moving outwards it condenses the air on its face, and this condensation proceeds to travel outwards from the fork. Before the condensation has travelled far the prong of the fork has passed the outward end of its swing, and is moving inwards. This rarefies the air near it, and the rarefaction travels outwards in the rear of the condensation. This process is continued, and we have a series of waves of condensation and rarefaction travelling away from the fork. The air does not travel along bodily with the waves, but any given particle of air over which the train of waves is passing oscillates backwards and forwards in the direction in which the waves are travelling. The oscillations are due to the elasticity of the air, and are isochronous. A complete wave includes one region of condensation and one region of rarefaction, and during the time taken by the particle to make one complete oscillation one complete wave will pass over it. When the particle is moving in the same direction as the train of waves it is in a region of condensation, and when it is moving in the opposite direction it is in a region of rarefaction. When it is at an end of its swing, and so is momentarily at rest, it is at a place where condensation changes to rarefaction, and so the air has its normal density.

VELOCITY OF SOUND.—As the vibrations are isochronous, and one complete wave passes in the time of one complete oscillation, it follows that waves of the same length will travel with the same velocity whatever their intensity; and as, moreover, the period of oscillation depends only on the elasticity and density of the air, and not on the length of the waves, waves of every length will travel with the same velocity. Since waves of all lengths travel with the same velocity, though different vibrating bodies may be giving them out in very different numbers per second, it follows that the distance travelled by a wave in one second will contain as many waves as the body performs vibrations per second. If n is this number and l is the length of one wave, then nl will be the distance travelled by the waves in one second, which is the measure of the velocity, so that $v=nl$.

Further, it follows that the greater the vibration number, or, in other words, the higher the pitch of the note the shorter will be the waves in air. The notes in common use in music have wave-lengths varying from about 40 feet to 3 inches.

The mathematical investigation of the relation between the velocity of sound in a gas and the density and elasticity of the gas shows that if the ratio of the pressure to the density remains the same the velocity will be constant. Hence a rise of the barometer will not affect the velocity of sound, because the increase of pressure increases the density in the same ratio; but a rise of temperature will increase the velocity, for it will rarefy the gas without altering the pressure.

The earlier measurements of the velocity of sound in air were made by firing a cannon and noticing the time the sound took to travel over a measured distance, making any necessary corrections for wind or for variations of temperature.

The velocity is found to be about 1090 feet per second at a temperature of 32° Fahrenheit, and to increase by about one foot per second per degree rise of temperature at ordinary temperatures.

The velocity in different gases at the same temperature is roughly inversely proportional to the square root of the density. Thus in hydrogen, which has a density rather more than one-sixteenth that of air, the velocity of sound is about four times greater. (This law, however, is by no means accurately followed. For reasons that cannot be given here the ratio of the specific heats of a gas affects its adiabatic elasticity, which is the elasticity concerned in the propagation of sound, and this ratio varies considerably for different gases.)

The velocity of waves of condensation and

rarefaction in solids and liquids is greater than in gases. The greater density of such bodies tends to lower the velocity, but this is more than compensated by the very great forces developed by their compression. The velocity of sound in water is 1435 feet per second, in iron it is 5030, and in glass 5438.

Reflection of Sound.—Sound-waves are capable of reflection in the same way as light-waves, and according to the same laws. Most echoes are due to waves striking a surface normally, and suffering reflection along the line of incidence; though an echo is sometimes produced by several oblique reflections.

Sound-waves diverging from a point may in certain circumstances be reflected from a curved surface in such a way as to come together again at a focus. If a watch is placed at the principal focus A of a large concave spherical mirror—that is, at a point half-way between the centre of the sphere of which the mirror forms a part, and the centre of the

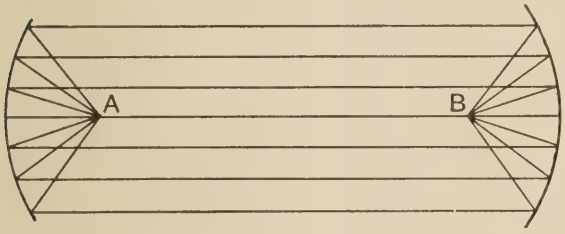


Fig. 3.

surface of the mirror—the sound rays diverging from the watch and striking the mirror will be reflected off in a beam of parallel rays. If this beam is received on a second similar mirror it will be collected together at the principal focus B, so that an ear placed at the focus would hear the ticking of the watch, whilst a little way from the focus the ticking would be quite inaudible. Reflection of this kind sometimes takes place in large buildings. Curved parts of the walls take the place of the spherical mirrors, and a whisper at one focus may be heard distinctly at the other.

Sound Shadows. — Solid obstacles cast sound shadows in the same way as they cast light shadows; but there is a practical difference, resulting from the great difference between the length of sound-waves and of light-waves. An obstacle gives a well-defined shadow only when it is a considerable number of wave-lengths in diameter. Light-waves are about a fifty-thousandth of an inch long, so that very small objects give clear shadows. The waves of sound may be of any length up to about 40 feet, so that except for very high notes a large object is needed to give a well-defined shadow. A house or a haystack is capable of giving a shadow of the scream of birds.

Quality of Musical Notes.—We have seen that the loudness of a musical note depends on the amplitude of the vibrations that give rise to it, and that the pitch of the note is fixed by the number of vibrations that reach the ear per second. A third characteristic of a note, its quality, has not yet been mentioned.

By quality is meant that feature by which the note of one instrument can be distinguished from that of another, though of the same pitch. Fig. 2 is a graphic representation of one form of wave motion in air, the ordinates of the curve showing the displacement of the particles of air at a given instant. The waves may be varied in three ways only. They may be altered in length, which will correspond to an alteration in the pitch of the note. They may be altered in the height of the crests and the depth of the troughs, which will give an alteration in the loudness of the note. Lastly, they may be altered in shape. It is essential that if a musical note is to continue unchanged each wave must be like its fellows in every respect, but with this limitation, the waves may be of any shape. They need not be smooth and symmetrical as in Fig. 2, but may have one side steeper than the other, or may have sharp bends, or may vary in many other ways. It has long been assumed that it is the shape of the wave that determines the quality of the note, but Helmholtz was the first to give a definite theory of the nature of the relation between shape and quality. Before stating his theory some preliminary explanation is needed. Suppose a note and its octave are sounded at the same time, and that each is of the special quality corresponding to a simple harmonic vibration. The higher note will have half the wave-length of the lower, and the displacements due to the two separately are represented by the two sine curves in Fig. 4. Now an air particle cannot have two different displacements at the same moment, and both theory and experiment show that the actual displacements can be shown by a curve passing through the ends of ordinates obtained by taking at any point along the base line the algebraic sum of the ordinates of the two sine curves; that is, adding them if they are on the same side of the

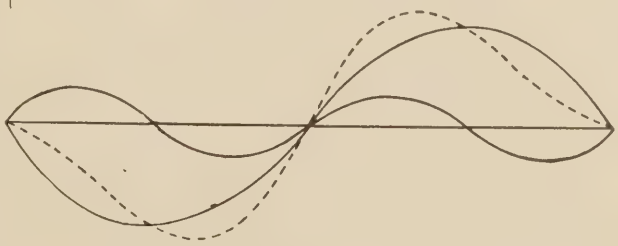


Fig. 4.

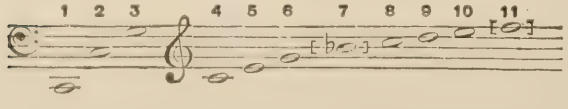
base line, subtracting the smaller from the greater if they are on opposite sides, and drawing the resulting ordinate on the same side of the base, as the greater of the two components.

The curve thus obtained (the dotted line in

the figure) is not symmetrical, and it is evident that a great variety of curves can be obtained by an extension of the method. The octave curve could be changed in amplitude or it could be moved to the right or left by any amount, thus changing what is called the *relative phase* of the two curves. Further, we might compound with the lower note some other note than the octave, or we might superpose in a similar way more than two notes. Fourier's Theorem states that any curve whatever can be built up in this way from sine curves, provided it is periodic, or consists of waves all of the same shape and size, and provided it has not anywhere an ordinate of infinite length—a limitation that does not concern us in acoustics. If the length of one complete wave of the curve to be built up or analysed is represented by 1, the components required will have wave-lengths, $\frac{1}{2}$, $\frac{1}{3}$, $\frac{1}{4}$, $\frac{1}{5}$, and so on. It may be necessary to take a large number of such components—even an infinite number if there are sharp corners in the curve —and some members of the series may be missing, but it will never be necessary to go outside the series, and if the amplitudes and relative phases of the components are properly chosen any periodic curve can be so built up.

Now most of the notes used in music can be recognised by a trained ear as not being simple, but made up of a number of constituents of different pitches and intensities. What then is the particular kind of vibration that results in a pure tone unmixed with any others? Ohm's Law states that a simple harmonic vibration is the only form of vibration that gives the sensation of a pure tone without any admixture of other tones, and thus we are able to draw a very important conclusion from Fourier's Law. The ear analyses a complex note in exactly the same way as Fourier analyses a complex curve.

The Harmonic Series.—Any musical note can, with suitable training and suitable appliances, be shown to be made up of one or more of a series of pure tones, whose vibration numbers are in the ratio of the numbers 1, 2, 3, 4, etc. Tones bearing this relation to each other are called Harmonics.



Helmholtz went a step farther, and stated that the relative phase of the constituent harmonics does not affect the quality of the resultant sound, and that all we are concerned with is the number, amplitude and position in the series of the constituents. If, for instance, the two constituent curves in Fig. 4 are placed in several different positions with reference to each other, keeping always the same base line for both, it will be found that the resultant curves vary much in shape; but according to Helmholtz the corresponding notes will sound alike. The quality of the note will be completely defined by the amplitude of the two constituents, without reference to their phases.

Doubt has been cast on Helmholtz's theory by some distinguished physicists, but it appears to be in the main correct. If difference of phase has any effect it is probably small.

Pure tones are little used in music. They are colourless and uninteresting, and for reasons that will be stated later are unsatisfying in harmonic combinations. Wide stopped organ pipes give nearly pure tones, but reed pipes and all orchestral instruments have strong harmonics. In the case of the smoother toned instruments such as flutes and horns, the lower harmonics are the more prominent, whilst with instruments that give more incisive tones such as violins and hautboys, the prominent harmonics extend higher in the series.

As we shall frequently have occasion to refer to the harmonic series it will be convenient to give it here expressed in musical notation, taking C as the fundamental. The numbers above the notes are in the ratios of the vibration numbers of the notes. The seventh and the eleventh of the series are enclosed in brackets, as they cannot be correctly represented by any notes in the scale. The seventh is flatter than B♭, and the eleventh is about half-way between F and F♯ on the tempered scale. The series extends upwards indefinitely, but the higher members are generally faint.

The construction of scales is treated of elsewhere, and it is sufficient to note here that the vibration ratio of any interval in the true diatonic scale can be obtained from this table. Thus the major second, C to D, is 8 : 9; the minor second, D to E, is 9 : 10; the major third, 4 : 5; and so on. These intervals are of course modified in the system of tuning by equal temperament, where the octave is divided into twelve equal semitones the vibration ratio of each of which is $\sqrt[12]{2} : 1$, or about 89 : 84. Here there is no distinction between major and minor seconds, and all the intervals with the exception of the octave differ more or less from the ratios given in the diagram.

Writers on Acoustics are not always in agreement as to the use of the term *harmonic* and certain related terms. It will conduce to clearness if it is stated in what sense the terms are most commonly used in scientific treatises.

A series of tones whose frequencies are in the ratio 1 : 2 : 3, etc., is called a *harmonic series*, as has been mentioned above. The separate tones of the series are referred to as *harmonics*. The lowest tone of the series is called the *first harmonic*, or the *fundamental* or *prime tone*. The tone an octave above this is called the *second harmonic*, and so on. (It is to be noted that what is here called the second harmonic

is not infrequently called the first harmonic, especially in works on other subjects than Acoustics.)

The term *partial* is also often applied to the terms of the harmonic series, more particularly when we are speaking of the constituents of a complex note. As in the case of harmonics the lowest term of the series is spoken of as the *first partial.*

The term *overtone* is used to signify any one of the separate notes—other than the lowest note possible—that can be produced from an instrument by appropriate variation in the method of production.

In strict scientific language *note* is used only to signify the complex sound consisting of a fundamental with its retinue of harmonics, whilst *tone* signifies the sound arising from a simple harmonic vibration with no accompanying harmonics. In this sense a note consists of tones which fall in the harmonic series. In cases where no ambiguity can arise the distinction between note and tone is not always observed.

Beats.—When two tones of the same pitch are sounded together it may happen at some point that the crests of one train of waves coincide with the hollows of the other train. From what has been said above about the composition of vibrations it is clear that at this point the two trains will neutralise each other if they are of equal amplitude, and there will be silence.

Strike a tuning-fork, hold it to the ear, and turn it round slowly. It will be found that in one revolution there will be four points of maximum intensity, separated by four points of silence. Each of the prongs is giving off its own train of waves. At the points of maximum loudness the crests of the two trains fall together, and the sound from one prong is reinforced by that from the other. At the points of silence the two trains neutralise each other. That this is really so is easily proved by slipping a paper tube over one prong without touching it, when it will be found there are no points of silence.

Suppose, next, that the two tones have nearly but not quite the same pitch. Let one have for instance the vibration number 100, and the other 102. Then in the space that sound travels in one second are comprised 100 waves of one train, and 102 of the other. If the crest of the first wave in one train coincides with the first crest of the other, the waves will reinforce each other at that point. Similarly, the 50th crest of one train will coincide with the 51st of the other, and the 100th of one with the 102nd of the other, so that, at these points each sound will intensify the other.

At the 25th crest of the one train we shall, however, have a hollow of the other train, and similarly, at the 75th crest, so that at these two points the sounds will neutralise one another to an extent depending on the relative amplitudes of the two sets of waves. As the two trains of waves are travelling with the same velocity these maxima and minima of sound will pass a stationary listener, who will consequently hear the sound rise and fall in intensity twice in each second. These alternations of intensity are called *beats*, and it is clear that the number of beats per second is the difference between the vibration numbers of the two tones. As the tones approach each other in pitch the beats become slower, until, with perfect unison, they disappear, which fact affords a ready means of judging of the accuracy of the tuning of two notes to each other.

Stationary Vibrations.—Next consider the case of a train of waves striking a flat surface at right angles. They will be reflected, and the incident and reflected trains will interfere. Let the full curve in Fig. 5 represent the position of the incident train at a given

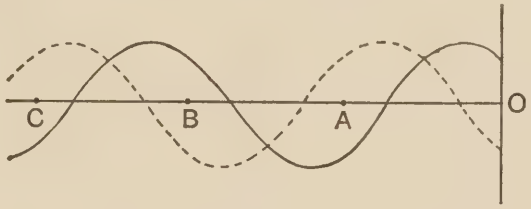


Fig. 5.

moment; then the dotted curve will represent the reflected curve at that moment; for, remembering that the actual displacements of the air-particles are along the line CO, it is clear there can never be any displacement at O, and hence the reflected curve must be in such a position that at O it always compounds with the incident curve so as to give no displacement. It will now be found that there is a series of other points A, B, C, etc., half a wavelength apart, where there is also no displacement at any time; and we have what is known as a stationary wave (Fig. 6).

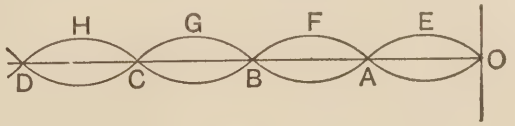


Fig. 6.

At the points O, A, B, etc., there are changes in the pressure of the air but no motion; whilst at the points half-way between there is motion but no change of pressure If one end of an indiarubber tube is placed in the ear, and the other end moved along the line OD which passes through the source of the sound, and is at right angles to the reflecting surface, sound will be heard at the points O, A, B, etc., because at these points the changes of pressure cause waves to run down the tube to the ear; whilst at the points half-way between there will be silence, as at these points the air merely

flows backwards and forwards across the end of the tube. This gives us a means of measuring the wave-length of any given note, as the points of silence are exactly half a wave-length apart, and since we have seen that $v = nl$ where v is the known velocity of sound, we can calculate n the vibration number of the note. The method works well for high notes, but it is better then to use a sensitive flame as a detector instead of a tube leading to the ear. With low notes reflections from walls and surrounding objects cause complications, and it is necessary to confine the sound in a tube.

Resonance.—A special case of stationary vibration is that of a resonator, which consists of a hollow body of any shape communicating with the outer air by a small aperture. It is possible by blowing across the mouth of a resonator to cause the enclosed air to vibrate and give out a definite note. The pitch of the note depends only on the volume of the contained air and the area of the opening, and not on the shape of the body or of the opening, provided neither is very elongated; nor on the position of the opening. The pitch can be raised by increasing the size of the opening or by diminishing the volume of the contained air. A narrow-necked bottle will serve as a resonator. Blow across the neck and a note is given out. Pour in some water so as to diminish the volume and the pitch rises. Cover part of the opening with a card and the pitch falls. Tilt the partly filled bottle in various directions so as to change the shape of the cavity without changing its volume, and the pitch remains unaltered. Instead of raising the pitch by enlarging a single opening we may obtain the same result by making additional openings. The instrument called the ocarina is an instance of a simple resonator. The shape of the instrument has no effect on the pitch of the note, neither has the position of the holes. If the holes be uncovered one at a time it will be found that holes of the same size give the same rise of pitch wherever they are situated, and the scale is obtained merely by increasing the connexion between the internal and external air. The resonator has the property of taking up and intensifying its own proper tone when sounded by some other instrument, and thus serves as a sensitive detector of the existence of that tone in the surrounding air. Helmholtz made use of this property in his investigations on the quality of complex notes. A series of resonators was used, tuned to the harmonics of the note to be investigated, and each had a short narrow neck that could be inserted into the ear. If a given harmonic was present in the complex note the corresponding resonator intensified it whilst excluding all others, thus enabling Helmholtz to carry out experimentally Fourier's analysis of complex vibrations, and to determine what harmonics are present in a given note. The addition of a resonance box to a tuning-fork has the effect of making the note emitted nearly a pure tone. The note of the fork alone is not generally a pure tone, the octave in particular being sometimes so strong as to overshadow the fundamental if the handle of the vibrating fork is merely pressed against the table and the amplitude is great. A resonance box of the proper pitch augments only the fundamental, leaving the higher tones of the fork so weak that the note emitted is practically pure.

Organ Pipes.—Organ pipes bear some resemblance to resonators, but the points of difference make it necessary to treat them separately. Consider first the stationary vibrations in a pipe stopped at one end. The stopped end must of necessity be a node or point of no motion of the air. The open end must be a point of minimum change of pressure and therefore of maximum motion. Hence, since a point of maximum motion in a stationary wave is a quarter of a wave-length from the nearest node a closed pipe is one quarter the length of the waves it emits when giving its fundamental or lowest possible note. This is not quite correct, for the point of maximum motion is not strictly at the end of the pipe, but a little beyond it. In all that follows the pipe must be regarded as lengthened at an open end by an amount that depends on the size and shape of the opening. For a circular pipe with thin walls the correction is about three-fifths of the radius.

The conditions regarding the ends would be equally well satisfied if we were to take the closed end as a node and the open end as being, not the centre of the next vibrating segment, but the centre of the next but one, say O and F, in Fig. 6. In order to secure this, the wave-length must be shortened to one-third of what it was in the former case, and the pipe will then contain $\frac{3}{4}$ of a wave. The vibration number will be three times what it was before, and hence the pitch will be a twelfth higher. The pipe will now contain two nodes, one at the closed end and the other one-third of the way down from the open end. Similarly, it may have 3, 4 or more nodes and corresponding vibration numbers 5, 7, etc. times that of the fundamental. Thus the series of notes that a closed pipe is capable of giving have vibration numbers in the ratios of the numbers 1, 3, 5, 7, etc.

An open pipe must have the centre of a segment at each end. The longest wave that fulfils this condition is that which is double the length of the pipe, so that E and F of Fig. 6 fall at the ends, and the node A at the middle. Since then a stopped pipe, when sounding its fundamental, emits a note of wave-length 4 times its own length, and an open pipe one of

only twice its own length, it follows that if the pipes are of the same length the open one will sound an octave higher than the closed one. For the first overtone of an open pipe we must reduce the length of the stationary waves until the length EG is equal to the pipe length. The pipe now contains two nodes, and the wave-length is half what it was for the fundamental, so that the vibration number is doubled and the note is an octave higher. Similarly, we can show that the pipe can give notes whose vibration numbers are 3, 4, 5, etc. times that of the fundamental. The fact that a correction is needed for the open end of a pipe does not affect the harmonic relations of the overtones to each other, provided the correction is the same for all the notes. This is the case only if the pipe is narrow. An open pipe of wide bore may depart widely from the harmonic series of overtones. The series of overtones that can be produced from a pipe or other musical instrument must not be confounded with the harmonic series spoken of above in connexion with the theories of Fourier and Helmholtz. The overtones of an instrument are not necessarily *harmonics* of the fundamental. Most wind instruments are designed with a view to securing overtones that fall approximately in the harmonic series; but, as has just been said, the wider organ pipes diverge from the series, whilst drums, bells, etc., do not even approximate to it in the relations of their overtones to each other.

The complex note given by such an instrument as a bell will be made up of these inharmonic constituents. Since Fourier's Law is of universal application it must be possible to express the note as the sum of terms selected from the harmonic series, but they will generally be terms very high in the series, and not harmonic overtones of the lowest tone the bell is capable of producing, but of some other tone which may either be altogether absent or too low to be within the range of hearing. It should also be noted that the several overtones of such an instrument as a bell are not separately simple harmonic vibrations.

Other Wind Instruments.—The flute is an open pipe, and hence has the complete series of overtones with vibration numbers in the ratios of the numbers 1, 2, 3, 4, etc. By means of the holes the tube can be shortened, and the pitch altered so as to give the notes intermediate between the natural overtones. If the holes were as great in diameter as the bore of the tube they would reduce the effective length of tube to the length between the mouthpiece and the highest hole left open, and their distances from the mouthpiece would be inversely proportional to the vibration numbers of the notes given out. It is, for several reasons, not practicable nor desirable to make the holes so large, and the flute must be regarded as of the nature of a resonator with several openings. Uncovering a particular hole has in part the effect of shortening the tube, and in part the effect of enlarging the opening of the flute regarded as a resonator. The nearer a hole is to the mouthpiece the higher is the pitch of the corresponding note; and the larger the hole the higher the note, so that if it is desired for any mechanical reason to alter the position of a hole the pitch can be corrected within moderate limits by making a suitable change in its size. An open hole prevents the formation of a node in its neighbourhood, but favours the formation of a vibrating segment. The complicated fingering of some of the highest notes is an application of this fact to the production of certain high harmonics. The holes near the points where nodes are situated in the particular form of vibration required are closed, whilst the holes near the vibrating segments are left open.

The clarinet, like many flutes, has a cylindrical bore, but differs from the flute in giving only the odd overtones, so that the first overtone is a twelfth above the fundamental. The mouthpiece is to be regarded as a closed end, but in other respects what has been said of the flute applies equally to the clarinet.

A *conical* tube closed at the narrow end has the same fundamental as an open cylindrical pipe of the same length, and gives the complete series of harmonic overtones. The hautboy and bassoon have conical tubes, and as the reed end is to be regarded as closed they, like the flute, rise an octave when the pressure of the wind is increased.

All the brass instruments used in the orchestra give the full series of harmonic overtones. The shape of the tube is in most cases neither cylindrical nor conical, but of a shape that has been found by experience to give overtones that are correctly in tune with each other. The shapes of the mouthpiece and of the bell have an effect on the quality of the note emitted. A shallow cup-shaped mouthpiece and a small bell tend to make the tone 'brassy,' as in the trombone and trumpet, whilst a deep conical mouthpiece and a wide-spreading bell give a smooth tone, as in the case of the horn.

A narrow bore favours the production of the higher overtones, and conversely. The instruments of the Saxhorn class have a relatively wide bore, and consequently the fundamental is easily produced and of good quality. The bore of the horn is very narrow, and hence, though it is almost impossible to produce the fundamental, a competent performer can produce the overtones up to the sixteenth or even higher.

If a tube has a constriction at some point the pitch of the note emitted will be lowered when the constriction is near the centre of a vibrating

segment, and raised when it is near a node. Consequently, bruises in the side of a brass instrument will put the notes more or less out of tune with each other, some notes being sharpened, and others flattened, according to the position of the nodes relatively to the bruise. The effect is very slight unless the indentation is deep.

Transverse Vibrations: Strings. — Hitherto we have considered only waves and vibrations in air, where the vibrations of a particle of air are longitudinal, that is, in the direction of the line along which the sound is travelling. In solid bodies, of which stretched strings are the most important for our present purpose, longitudinal vibrations are possible, though little used in music. If a resined finger is rubbed lengthways along the string of a pianoforte, a high screaming note will be emitted, which is due to stationary longitudinal vibrations of the string. In the more usual mode of vibration of strings each piece of the string moves transversely to its length, and there is no longitudinal motion. Progressive waves can travel along strings, as is easily shown by hanging a long indiarubber tube or cord from the ceiling, and giving the lower end a sharp jerk sideways. A wave will be seen to travel up the string, and be reflected from the fixed point at the top. If a tube is used, it may be filled with sand or water which, by increasing the inertia of the tube, will reduce the velocity of the wave, just as we saw that in the case of a gas the greater the density of a gas, and consequently the greater its inertia, the less will be the velocity of waves in that gas. If the cord is stretched more tightly the force required to draw it aside at any point is increased. Consequently the part displaced flies back more rapidly and the wave travels with greater velocity. Progressive waves travelling along a string and reflected from the end give rise to stationary waves with nodes and segments exactly as described above for air-waves reflected from a wall; and the period of a stationary vibration is the time taken by one complete wave to travel over a given point of the string, or the time a wave takes to travel over twice the length of one of the segments. A string as used for producing musical notes is stretched between two fixed pegs, or over two bridges, and vibrates transversely. The laws connecting the period of vibration with the length, tension and mass of the string can be determined experimentally by means of the monochord. This consists of a string stretched over a sounding box. One end of the string is fixed, and the other passes over a pulley and supports a weight that can be varied so as to give any required tension. A movable bridge is placed under the string, so that the length of the vibrating section can be altered. It will be found that if the length is reduced to one-half, the note rises an octave, if to one-third it rises a twelfth, and so on; whence it follows that the vibration number is inversely proportional to the length, or the period of vibration is directly proportional to the length. In order to raise the pitch an octave by altering the tension it will be found that the weight must be made four times greater, and to raise the pitch a twelfth it must be made nine times greater; hence the vibration number is proportional to the square root of the tension. Similarly, by using strings of the same length and tension but of different weights it will be found that the vibration number varies inversely as the square root of the density.

All three methods of altering the pitch of a note are illustrated by the violin. It is desirable, both for mechanical and musical reasons, that the tensions of the strings should not be greatly different from each other; and hence the lower strings are thicker than the higher ones, in order to lower the pitch whilst retaining a sufficient tension. The G string is wrapped with wire so as to get sufficient density without impairing the flexibility. If all three strings were of the same density the ratio of the tensions of the G and E would be 64 to 729, as the vibration numbers are in the ratio 8 to 27, and the lower strings would then be so loosely stretched as to give a very feeble tone of poor quality. The tuning of a string is effected by adjusting its tension, and the production of the notes other than the open note by pressing the string down on the finger-board and so altering its length.

When a string gives out its fundamental alone it vibrates as a whole without nodes between the fixed ends, but it is possible for it to vibrate with one, two, or more nodes, and so to produce a series of overtones. If there is only one node it will be situated at the middle of the string, and the note will be an octave higher than the fundamental. This follows from the statement made above, that the vibration number is inversely proportional to the length; for a node is a point of no motion, and might be fixed without altering the mode of vibration, so that a string with a node in the middle is practically equivalent to two strings of half the length and hence an octave higher in pitch. The sections of string on the opposite sides of a node are always displaced in opposite directions. If, for instance, that on the right is arched upwards that on the left will be bent downwards, and *vice versa*. If the two sections have the same period, this state of affairs once established will persist, and the node will remain at rest; but a moment's consideration will show that a single node cannot be elsewhere than at the middle of the string, for if it were, the two sections would have different periods, and though at one moment they might be in opposite phases of vibration

they could not remain so. A time would come when they would be moving in the same direction, and the point separating them would be compelled to move with them and so could not be a node. Thus it follows that whatever the number of nodes they must be so situated as to divide the string into sections of equal length.

Hence, since any number of nodes is possible, it is easily seen that the notes that can be produced from a string of given length will have vibration numbers in the ratio of the numbers 1, 2, 3, etc., or the harmonic series.

Overtones are sometimes produced on the violin by touching the string gently at an aliquot part of its length from one end, so as to induce the formation of a node at the point touched, instead of pressing the string down on the finger-board.

The note produced by a string is made up of the fundamental together with harmonics which vary according to the method and position of the plucking, bowing, etc. The harder the hammer of a pianoforte and the nearer the point struck to an end of the string the more prominent will be the higher harmonics and the more tinkling will be the tone.

Combination or Resultant Tones.—It has been stated above that within certain limits the force required to produce a given displacement in an elastic body is proportional to the displacement. In such circumstances if the force acting on the body varies according to the harmonic law—that is, is proportional to the sine of an uniformly increasing angle—the displacement will also follow the harmonic law.

A vibrating body A communicates vibrations to an elastic body B in contact with it, by acting on it with a force that varies periodically. If A vibrates harmonically the forces will be harmonic, and if B obeys Hooke's Law, its vibrations will also be harmonic. If B does not obey Hooke's Law its vibrations will not be harmonic though they will be periodic, and will have the same period as the vibrations of A. Now small changes of volume of air are approximately proportional to the changes of pressure that cause them, and hence a harmonically vibrating body will set up approximately harmonic vibrations in the air if the vibrations are small. When, however, the periodic forces acting on air are large this is no longer the case. The condensation is no longer proportional to the increase of pressure above the normal, and therefore a body that is itself vibrating harmonically may cause vibrations in the air that are not harmonic. The vibrations will be periodic, and therefore can be expressed as the sum of a series of harmonic constituents, the overtones being more conspicuous the greater the amplitude of the vibrations. Thus we have the result that when a body that executes nearly simple harmonic vibrations communicates its vibrations to the air, the sound produced may be a complex note when it is very loud, and will gradually alter in quality as it dies away, becoming more and more nearly a pure tone. Harmonics formed in this way are very faint unless the vibrations are amplified by confining the vibrating air in a small cavity. If a strongly vibrating fork is held over the mouth of a bottle, the octave may sometimes be heard.

When two trains of simple harmonic waves of different periods reach such a restricted cavity simultaneously the amplitude of vibration of the two, when combined, may be sufficient to exceed the limits within which force is proportional to displacement. Helmholtz has shown that in such circumstances there are formed Combination Tones, the most important of which is one whose frequency is the difference of the frequencies of the two original tones, and is called the First Difference Tone. There is formed also a Summation Tone whose frequency is the sum of the frequencies of the original tones. The difference and summation tones being real tones can form further difference and summation tones with each other and with the original notes, and hence a large number of such combination tones are theoretically possible. The drum of the ear does not obey Hooke's Law. In the normal state it is stretched inwards a little, and an increase of pressure in the air near it gives a smaller displacement than an equal diminution of pressure gives in the opposite direction. Consequently two trains of harmonic waves that are not of sufficient amplitude to give combination tones in the air may do so when they reach the ear, and it is probable that most of the combination tones heard are thus formed in the ear. If they exist outside the ear they will be strengthened by a resonator; if they are produced by the ear a resonator will have no effect on their loudness. The first difference tone is heard very plainly when two notes are sounded together on a harmonium. Here the tone has a real existence outside the ear, as is proved by its being markedly strengthened by a resonator tuned to it. The tone is probably produced in the wind chest where the air is confined to a limited space, and so vibrates with great amplitude. Two whistles blown together give a very unpleasantly loud difference tone. It is easy to find the pitch of the difference tone produced by two given notes as follows. Write down the series of harmonics for any note, say C, and number them 1, 2, 3, etc., from below upwards. These numbers will be proportional to the frequencies of the various notes. Now pick out two notes of the series that give the interval under consideration;

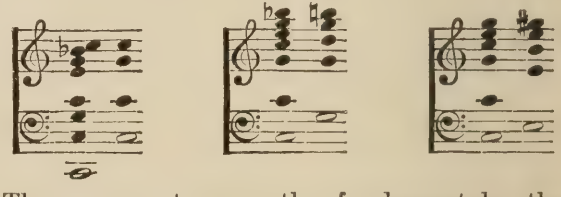
subtract the number opposite the lower from that opposite the higher, and the difference will be found opposite the first difference tone of the two notes. Suppose, for instance, we want the difference tone of a major sixth. The third and fifth tones of the series, viz. G and E, make this interval with each other. Their difference tone is found opposite 5-3 or 2, and hence is a fifth below the lower of the two notes forming a sixth. It must be remembered that on all musical instruments at the present day the method of tuning by equal temperament is employed, so that the vibration ratio for a sixth is not exactly 5 : 3, and therefore the difference tone is not exactly a fifth below the lower.

The harmonic series can be used in a similar way for finding summation tones or difference tones of higher order than the first. Thus, for instance, the summation tone of notes 2 and 3, a fifth apart, is 5, which is a major sixth above the higher. It will be seen that the first difference tone has a frequency equal to that of the beats produced by the two tones that give rise to it, and it was long thought that it arose simply from the beats being so rapid as to give the sensation of a definite note. This view is inconsistent with Ohm's Law, for two harmonic vibrations when compounded cannot, on analysis by Fourier's Method, yield anything more than was put into the compound vibration, and in particular cannot yield a harmonic vibration of the period of the beats. Consequently, as every constituent of a complex note corresponds with a harmonic vibration, there cannot be in the resultant note any tone with the frequency of the beats, unless the circumstances are altered by some such defect of elasticity as has been mentioned above.

Consonance.—If two pure tones sounded together have nearly the same pitch, their beats will be slow, and will produce a not unpleasing effect. As the beats increase in rapidity by an increase in the interval between the two tones the effect becomes less pleasant, and when they reach about 30 a second they are very harsh. Beyond this point they are too rapid to be recognised as beats, and the unpleasantness diminishes. A difference of frequency of 30 between the two notes corresponds to a different interval at different parts of the scale. Near the middle of the range used in music it is about a semitone. The experimental fact that two tones, differing in frequency by about 30, give the maximum roughness, was taken by Helmholtz as the basis of his physical theory of consonance. It must be remembered in what follows that we are speaking only of the harshness of a chord standing alone, and are not concerned with the art of the musician who can make the roughest of discords beautiful by giving it suitable neighbours. Nor are we considering the mere æsthetic beauty of a chord. According to Helmholtz's theory, the octave is a much better concord than the major third. Every one would agree that the octave is the smoother of the two, though most would regard the major third as more satisfying to the musical ear.

As regards the consonance of two pure tones, it need only be said here that it is least when the difference of frequencies is about 30, and there is no great difference between the smoothness of the different concords (though, as we shall see later, the intervals are more or less defined by the existence of combination tones). Consequently chords of pure tones alone soon become monotonous from the uniformity of their smoothness. The wide-stopped pipes of an organ give an illustration of this. If used alone they very soon become wearisome.

With complex notes the case is different, for even though the fundamentals are too far apart to beat, it may be that some of the harmonics are near enough to cause roughness. In general the harmonics of lower order, that is nearer the fundamental, are the stronger, and Helmholtz estimates the roughness of a chord by the number and order of the pairs of harmonics that are within beating distance. Let us take as illustrations the octave, fifth, and major third.



The open notes are the fundamentals, the black notes are the first few harmonics above the fundamentals.

In the case of the octave the second C adds nothing that did not already exist in the harmonics of the first ; it makes no difference whatever to any roughness that may have existed already in the first C by the clashing of its own harmonics with each other, as the consonance is perfect. The only result of adding the second C is to alter the quality of the first, and not to give the sensation of a chord.

Take next the perfect fifth. Here the third harmonic of G clashes slightly with the fourth and fifth of C ; but the effect of this is not great as the interval is rather too wide for great harshness. Proceeding higher we find B♭ clashing with B♮, but these are so high in the series as to be in most cases very faint, so that there is some roughness in the fifth, but it is not great.

The major third is decidedly worse, for the third harmonic of E is a semitone from the fourth of C, and, a little higher, G clashes with G♯.

These chords afford sufficient illustration of Helmholtz's method. In the same way chords of three or more notes can be investigated, or particular chords relating to instruments whose harmonics are known.

For instance, the clarinet has only the odd harmonics, whilst the hautboy has the whole series. It is easily shown that if a major third is to be played by these two instruments, it is better to give the upper note to the hautboy. The stopped and open pipes of an organ afford illustrations of a similar kind.

The existence of harmonics explains also the reason why the slight mistuning of certain intervals has a less unpleasant effect than is the case with others. In the system of equal temperament no intervals are strictly true except the octaves. If the octaves and fifths were as far from true intonation as are the thirds, the effect would be intolerable. The octave is very sharply limited by the fact that the higher of the two notes coincides with the second harmonic of the lower. If the higher is mistuned it will beat with the second harmonic of the lower, and as this harmonic is generally very strong the beats will be quite too loud to be ignored, and consequently octaves must be tuned accurately. Similarly the fifth is limited by the second harmonic of one note coinciding with the third of the other. The beats caused by mistuning are not in this case so conspicuous as in the case of the octave, as the harmonics concerned are of higher order and therefore weaker, but they are quite perceptible enough to serve as a guide in the accurate tuning of fifths. Referring next to the third of the intervals tabulated above—the major third—it will be seen that the only limitation arises from the coincidence of the fourth harmonic of one note with the fifth of the other. These harmonics are generally so faint that their beating is almost inaudible, and hence the mistuning of thirds does not seriously affect the consonance of the interval.

Even when the notes forming the interval are perfectly pure tones, the presence of combination tones may require that the tuning should be exact. Take the case of the octave, and suppose the vibration numbers of the two notes are 100 and 200. The first difference tone will have a frequency 100. Now sharpen the higher note by two vibrations per second, and the difference tone will become 102, which will beat twice a second with the lower note. Two pure tones, a fifth apart, are limited in a similar way, but here the beats are caused by a combination tone of the second order and so are faint. Let the interval be so mistuned that the frequencies are 200 and 301, then the first difference tone will be 101, and this with the lower note gives a second difference tone 99, so that the two difference tones will beat twice a second.

TEXT-BOOKS ON ACOUSTICS

A. Wood: *The Physical Basis of Music* (Cambridge University Press). Quite elementary.
P. C. Buck: *Acoustics for Musicians.* Elementary.
E. Catchpool: *A Text-Book of Sound* (W. B. Clive). Fairly comprehensive. Treated without mathematics.
T. F. Harris: *Handbook of Acoustics* (J. Curwen & Sons). A simple treatise on the applications of acoustics to music. Uses the tonic sol-fa notation in the musical illustrations.
J. W. Capstick: *Sound* (Cambridge University Press). Somewhat more advanced than the preceding books. Not mathematical. Contains a chapter on the theory of orchestral instruments.
E. H. Barton: *Text-Book of Sound* (Macmillan). An advanced theoretical and experimental treatise. Uses mathematics freely.
Lord Rayleigh: *Theory of Sound* (Macmillan). An advanced mathematical book.
Helmholtz: *Sensations of Tone*, translated by A. J. Ellis (Longman). A full account of Helmholtz's researches on the nature of quality, consonance, etc.
Wallace C. Sabine: *Collected Papers on Acoustics* (Harvard University Press). Specially concerned with the acoustic properties of buildings.

J. W. C.

ACT, a section of a drama having a completeness and often a climax of its own. Though the word Act has no representative in Greek, the division indicated by it was not unknown to the ancient theatre, where the intervention of the chorus stopped the action as completely as the fall of the curtain in the modern. The *Plutus* of Aristophanes, the earliest Greek play from which the chorus was extruded, has come down to us without breaks or divisions of any kind; practically, therefore, it is 'in one act.' Whether the earlier essays of Roman dramatists were divided into acts by themselves is uncertain. The canon of Horace, that a drama should consist of neither more nor less than five acts (*Epist. ad Pisones*, 189), was doubtless drawn from previous experience and practice.

The number of acts into which the modern drama is divided, though of course largely dependent on the subject, is governed by many considerations unknown to the ancients, in which 'the unities' of place as well as of time and action were strictly observed. With us the locality generally changes with each act, frequently with each scene. For this change the convenience of the mechanist and even of the scene-shifter has to be consulted. In the musical drama other considerations beside these add to the difficulties of laying out the action; such as variety and contrast of musical effect, and the physical capabilities of the performers, whose vocal exertions must not be continued too long without interruption. It is not surprising therefore that operas, even of the same class, present examples of every kind of division. French *grand opéra* consists still generally, as in the days when Quinault and Lully worked together, of 5 acts; French *opéra-comique* of 3, and often one only. The Italians and Germans have adopted every number of acts, perhaps most often three.

Wagner laid it down as a principle that three was the best number of acts for opera, and all his own dramas obey this rule; many modern operas, of all schools, contain four.

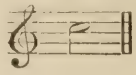
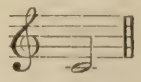
Handel applies the word to oratorios, and it is used by J. S. Bach in a manner probably unique. He heads his cantata 'Gottes Zeit ist

die allerbeste Zeit' with the words 'Actus Tragicus.' It is what would be called among ourselves a funeral anthem. The word 'Act' was also used in connexion with miscellaneous concerts, instead of our modern 'Part I.' and 'Part II.' J. H.

ACTION (Fr. *mécanique*; Ger. *Mechanismus, Mechanik*; Ital. *meccanica*), the mechanical contrivance by means of which the impulse of the player's finger is transmitted to the strings of a pianoforte, to the metal tongue (free reed) of a harmonium, or by the finger or foot to the column of air in an organ-pipe. In the harp the action, governed by the player's foot upon the pedals, effects a change of key of a semitone or whole tone at will. In the pianoforte the action assumes special importance from the capability this instrument has to express gradations of tone; and as the player's performance can never be quite consciously controlled—more or less of it being automatic—we are, through the faithful correspondence of the action with the touch, placed in direct relation with the very individuality of the player. It is this blending of conscious and unconscious expression of which the pianoforte action is the medium that produces upon us the artistic impression. There have been important variations in the construction of pianoforte actions that have had even geographical definition, as the English, the German action, or have been named from structural difference, as the grasshopper, the check, the repetition action. For history and description of the different actions see CLAVICHORD, HARMONIUM, HARP, HARPSICHORD, ORGAN and PIANOFORTE. A. J. H.

ACT-TUNE (Fr. *entr'acte, divertissement*; Ger. *Zwischenspiel*), sometimes also called CURTAIN TUNE, a piece of instrumental music performed while the curtain or act-drop is down between the acts of a play. In the latter half of the 17th century and first quarter of the 18th century act-tunes were composed specially for every play. The compositions so called comprised, besides the act-tunes proper, the 'first and second music,' tunes played at intervals to beguile the tedium of waiting for the beginning of the play—for it must be remembered that the doors of the theatre were then opened an hour and a half, or two hours before the play began—and the overture. The act-tunes and previous music were principally in dance measures. Examples may be seen in Matthew Locke's 'Instrumental Musick used in The Tempest,' appended to his 'Psyche,' 1675; in Henry Purcell's 'Dioclesian,' 1691; and his 'Collection of Ayres composed for the Theatre,' 1697; and in two collections of 'Theatre Music,' published early in the 18th century. (See INCIDENTAL MUSIC.) W. H. H.

ACUTENESS. A musical sound is said to be more *acute* as the vibrations which produce it are more rapid. It is said to be more *grave* as the vibrations are slower. Thus of the two notes

 and 

the former of which is produced by 512 vibrations per second, and the latter by 256, the former is called the more acute, the latter the more grave. The application of these terms is as difficult to account for as the words 'high' and 'low,' to denote greater and less rapidity of vibration. The ancients appear to have imagined that the acute sounds of the voice were produced from the higher parts of the throat, and the grave ones from lower parts.[1] And this has been supposed by some writers to have been the origin of the terms; but the idea is incorrect and far-fetched, and can hardly be considered a justification.

As soon as anything approaching the form of musical notation by the position of marks or points came into use, the terms high and low were naturally seized upon to guide such positions. Thus our musical notation has come into being, and thus the connexion between high notes and quick vibrations has become so firmly implanted in our minds, that it is exceedingly difficult to bring ourselves to the appreciation of the truth that the connexion is only imaginary, and has no foundation in the natural fitness of things. W. P.

ADAGIETTO (Ital.), diminutive of ADAGIO. (1) A short adagio. (2) As a time indication, somewhat less slow than adagio.

ADAGIO (Ital. *ad agio*, 'at ease,' 'leisurely'). (1) A time-indication. It is unfortunate that great differences of opinion prevail among musicians as to the comparative speed of the terms used to denote slow time. According to the older authorities adagio was the slowest of all time, then came grave, and then largo. This is the order given by Clementi. In some more modern works, however, largo is the slowest, grave being second and adagio third; while others again give the order thus—grave, adagio, largo. It is therefore impossible to give any absolute rule on the subject; it will be sufficient to define adagio in general terms as 'very slow.'

(2) The word is used as the name of a piece of music, either an independent piece (as in the case of Mozart's Adagio in B minor for piano, or Schubert's posthumous Adagio in E), or as one of the movements of a symphony, quartet, sonata, etc. When thus employed, the word not only shows that the music is in very slow time, but also indicates its general character. This is mostly of a soft, tender, elegiac tone, as distinguished from the largo, in which (as the name implies) there is more breadth and dignity. The classical adagio also is generally

[1] See passage from Aristides Quintilianus quoted in Smith's *Harmonics*, p. 2.

of a more florid character, and contains more embellishments and figurated passages than the largo. For Chopin's use of the word, see Niecks's *Biography*, vol. i. p. 203.

(3) It was formerly used as a general term for a slow movement. Thus in the autograph of Haydn's symphony in D (Salmon, No. 6), at the end of the first movement, we find 'Segue Adagio,' though the next movement is an Andante. E. P.

ADALBERT, Saint (real name Swienty Wozciech), Bishop of Prague (*b.* Bohemia, *c.* 939; *d.* Fischhausen, 997), author of the hymn 'Boga-Rodziça,' published in Gerbert's *De cantu*, iv. 348; also *Revue Music.* vol. iv. p. 202, and in A. Sowinski's *Les Musiciens polonais et slaves*, p. 64, who gives a fuller account. See also Gerbert, i. 5, 25, 35, 373, who attributes to him also a litany in the Slavonic language, whereof he gives a Latin translation. Adalbert was murdered by the pagans at Fischhausen. His body, recovered by the Duke Boleslav of Poland, was buried at Gnesen, which in 996 had become his archbishopric.

E. V. d. S.

ADAM, (1) Jean Louis (Johann Ludwig), (*b.* Müttersholz, Alsace, Dec. 3, 1758; *d.* Paris, Apr. 8, 1848), a pianist of the first rank, appeared in Paris when only 17 as the composer of two symphonies-concertantes for the harp, piano and violin, the first of their kind, which were performed at the Concert Spirituel.

He gained the friendship of Gluck and arranged the latter's operas for harpsichord and piano. Having acquired a reputation for teaching, in 1797 he was appointed professor at the Conservatoire, a post he retained till 1843, training many eminent pupils, of whom the most celebrated were Kalkbrenner, Hérold, father and son, Chaulieu, Henri Lemoine, and Mme. Renaud d'Allen; but there is no evidence that he taught his own more famous son, Adolphe Charles.

His *Méthode ou principe général du doigté* (Paris, 1798), *Méthode nouvelle pour le piano* (1802), and *Méthode de piano du Conservatoire* (1804), were important in the development of pianoforte technique, and passed through many editions. His sonatas (harpsichord and violin, and pianoforte) are noteworthy.

M. C. C.; addns. M. L. P.

(2) Adolphe Charles (*b.* Paris, July 24, 1803; *d.* there, May 3, 1856), a famous French composer of *opéra-comique*, the son of Louis. Although thus intimately connected with the art of music the father strenuously resisted the early and strong desire of his son to follow the same calling.

Adolphe was sent to an ordinary day-school and was refused all musical instruction, which he himself tried to supply by private studies, carried on in secret and without guidance or encouragement. At last the quiet persistence of the young man overcame the prejudices of paternal obstinacy. In 1817 he was allowed to enter the Conservatoire, but only as an amateur, and on condition of his promising solemnly never to write for the stage, an engagement naturally disregarded by him at a later period. His first master was Benoist, and his instrument the organ, on which he began to thrum little tunes of his own, soon abandoning it for the harmonium. Adam's first success indeed was due to his clever improvisations on that instrument in fashionable drawing-rooms. The only master to whom Adam owed not only an advance of his musical knowledge but to some extent the insight into his own talent, was Boieldieu. The intimacy which soon sprang up between the teacher and the taught has been pleasantly described by Adam in his posthumous little volume *Derniers Souvenirs d'un musicien.* It was owing to this friendship that Adam was able to connect his name with a work vastly superior to his own powers, Boieldieu's 'Dame blanche,' of which he composed or rather combined the overture. By Boieldieu's advice and example also Adam's talent was led to its most congenial sphere of action, the comic opera. His first independent attempt at dramatic composition was the 1-act operetta of 'Pierre et Catherine,' brought out at the Opéra-Comique in 1829. It was followed the next year by the 3-act opera 'Danilowa.' Both were favourably received, and, encouraged by his success, Adam began to compose a number of operatic works with a rapidity and ease of productiveness frequently fatal to his higher aspirations.

In 1847 he started, at his own expense and responsibility, a new operatic theatre called Théâtre National, and destined to bring the works of young aspiring composers before the public. These laudable efforts were interrupted by the outbreak of the Revolution in the February of the ensuing year. The theatre had to close, Adam having sunk in the enterprise all his earnings, and having moreover incurred a considerable debt, to discharge which he henceforth, like Sir Walter Scott, considered the chief task of his life. This task he accomplished in the course of five years, during which time, besides producing several operas, he occupied himself in writing criticisms and *feuilletons* for the newspapers. His contributions to the *Constitutionel*, *Assemblée Nationale*, and *Gazette Musicale*, were much appreciated by the public. Although a critic he succeeded in making no enemies. Some of his sketches, since collected, are amusing and well though not brilliantly written. In 1844 he was elected Member of the Institute; in 1849 professor of composition at the Conservatoire. He died suddenly. His reputation during his lifetime was not limited to his own

country. He wrote operas and ballads for London, Berlin and St. Petersburg, which capitals he also visited personally.

Adam attempted three kinds of dramatic composition, viz. (1) the grand opera, in which he utterly failed, (2) the ballet, in which he produced some charming melodies, and (3) the comic opera, the one and only real domain of his talent. As the most successful of his works in these respective branches of art we mention (1) 'Richard en Palestine,' (2) 'Giselle,' and (3) 'Le Postillon de Longjumeau.' Subjoined is a list of the more important of Adam's stage works, with the dates of their first performances :

Le Châlet, 1834 ; 'Le Postillon de Longjumeau,' 1836 (Adam's best and most successful work) ; 'Le Brasseur de Preston,' 1838 ; 'Le Roi d'Yvetot,' 1842 ; 'Cagliostro,' 1844 ; 'Richard en Palestine,' same year ; also the ballets of 'Faust,' 1832 (written for London) ; 'La Jolie Fille de Gand,' 1839 ; and Giselle,' 1841.

A memoir by Arthur Pougin was published in 1876. F. H., rev.

ADAM, Johann (*b.* Dresden, 1725), became a viola-player in the Electoral Chapel, which position he held until 1772. He left in MS. symphonies, ballets, and oboe concertos, which prove him a composer of no mean talent. Burney speaks of him as one of the last of Hasse's famous orchestra. E. v. d. s.

ADAMBERGER, Valentin (*b.* Munich, July 6, 1743 ; *d.* Vienna, Aug. 24, 1804), was remarkable for his splendid tenor voice and admirable method.

He was taught singing by Valesi, at whose instance he went to Italy, where he met with great success under the Italianised name of Adamonti. He was recalled to Vienna by the Emperor Joseph and made his first appearance at the German opera at the Hof-und-National-Theater there, Aug. 21, 1780. In the interim, however, he had visited London, where he sang in Sacchini's 'Creso' at the King's Theatre in 1777. In 1789 he entered the Imperial Chapel. Later in life he became renowned as a teacher of singing. It was for him that Mozart composed the part of Belmonte in the 'Seraglio,' as well as the fine airs 'Per pietà,' 'Aura che intorno,' and 'A te, fra tanti affanni' (Davidde Penitente). He also appeared in the 'Schauspiel-Director' of the same master. In 1782 he married Maria Anna (*d.* 1804), daughter of Jacquet the actor, herself a noted actress. Fétis and others give Adamberger's name as Joseph, and his death as on June 7, 1803—both incorrect. Mozart's letters contain frequent references to him, and always of an affectionate and intimate character. Through all the difficulties and vicissitudes of theatrical life, nothing occurred to interrupt their intercourse, though evidence is not wanting that Adamberger's temper was none of the best. Mozart took his advice on musical matters, and on one occasion names him as a man 'of whom Germany may well be proud.' C. F. P.

ADAM DE FULDA, see Fulda.

ADAM DE LA BASSÉE, see Bassée.

ADAM DE LA HALE, see Hale.

ADAMI DA BOLSENA, Andrea (*b.* Bolsena, Oct. 1663 ; *d.* Rome, July 22, 1742) was, on the recommendation of Cardinal Ottoboni (Corelli's patron), appointed master of the Pope's Chapel, and acting professor of music. While in this post Adami wrote *Osservazioni per ben regolare il Coro dei Cantori della Cappella Pontificia*, etc. (Rome, 1711), which is in reality a history of the Papal Chapel, with 12 portraits and memoirs of the principal singers. (See Sistine Choir.) C. F. P.

ADAM LE ROY, see Adenez.

ADAMONTI, see Adamberger, Valentin.

ADAMS, Abraham, wrote *The Psalmist's New Companion*, containing an Introduction to the Grounds of Musick . . . 41 psalm tunes, 21 anthems, 1 funeral hymn. About 1760 he lived at Shoreham, Kent, as stated on the title-page of the 6th edition of the above work, published by Thompson & Son. A twelfth edition appeared about 1790, published by 'Messrs. Thompson.' Both Brown and Stratton (*Brit. Mus. Biog*)., as well as *Q.-L.*, state that he was organist at the parish church of St. Marylebone. E. v. d. s.

ADAMS, Charles (*b.* 1834 ; *d.* Charlestown, Mass., July 3, 1900), tenor singer, one of the first American singers—Clara Louise Kellogg was another—who earned distinction on the operatic stage in Europe.

From 1867–76, with an interval of one year, he was a leading tenor in Vienna. He returned to America in 1877 and appeared in German opera in 1877–78, singing the title part in the first American production of 'Rienzi.' In his later years he was a successful teacher in Boston. He came to England in 1865 and in October of that year sang 'Vasco di Gama' at Covent Garden in the English version—denounced by Chorley as very bad—of 'L'Africaine.' Louisa Pyne was the Selika. Earlier in the same season he sang in 'Masaniello.' On the testimony of one English musician who can recall his appearances in London, Adams had a peculiarly bright and resonant voice. Among his favourite parts were Lohengrin and Tannhäuser. (See *Amer. Supp.*) S. H. P.

ADAMS, James B., musician and composer of the latter part of the 18th and beginning of the 19th centuries. He contributed with Smart to a musical play 'The Paphian Doves' in 1773, and wrote a large number of songs ; also three sonatas for the pianoforte or harpsichord and flute or violin, op. 4 (1790). E. v. d. s.

ADAMS, John (*b.* Paisley, Jan. 15, 1876), tenor, was taught first by the late James Patterson, at one time organist of Paisley Abbey, and sang for some time in Scotland. Coming to London in 1910 to study with Victor

Beigel he was under that master for nearly three years. The success in store for him as a Bach tenor was foreshadowed early in his career, as he had not been long in London before singing for Sir Walter Parratt in a performance of the St. John 'Passion' at St. George's Chapel, Windsor. The work was done in German, and Adams, knowing at that time scarcely a word of the language, had to get up his part in ten days. His first big engagement in London was with the Bach Choir for César Franck's 'Beatitudes.' Since then he has been engaged by the Bach Choir very frequently, singing in both 'Passions' and the 'Mass in B Minor.' He was at the Leeds Festival in 1922—the resumption after the war—and has sung for the Royal Choral Society, the Liverpool Philharmonic, the Glasgow Choral Union, etc. S. H. P.

ADAMS, Suzanne (*b.* Cambridge, Mass., U.S.A., Nov. 28, 1872), operatic soprano; studied under Bouhy in Paris; married in 1898 the late Leo Stern, the well-known violoncellist, and subsequently J. L. McKay. After a successful début at the Paris Opéra in 1894, as Juliette, she was re-engaged for three seasons; then appeared for the first time at Covent Garden (1898) in the same character, winning decided favour. She studied both Juliette and Marguerite with Gounod, who greatly admired her brilliant yet flexible tone and admirable vocal method. Maurice Grau, then impresario both in London and New York, secured her for the Metropolitan Opera House, where her début took place, Jan. 4, 1899. Until 1906 she sang on both sides of the Atlantic with invariable success, shining less perhaps as an actress than as a singer. Her Euridice in Gluck's 'Orfeo' was a charming performance, and she created the part of Hero in Stanford's 'Much Ado About Nothing' when produced at Covent Garden. Her Donna Elvira was another impersonation of exceptional merit. As an oratorio singer she earned distinction both in England and America, her rendering of the soprano music in the 'Messiah' at Carnegie Hall in 1904 being described as the finest heard in New York since Tietjens sang it there. She has lived in London since her retirement. H. K.

ADAMS, (1) Thomas (*b.* London, Sept. 5, 1785; *d.* there, Sept. 15, 1858), a successful organist, remembered for his performances on the Apollonicon (*q.v.*).

He began to study music, under Dr. Busby, at eleven years of age, and held appointments in succession at Carlisle Chapel, Lambeth (1802), St. Paul's, Deptford (1814), St. George, Camberwell (1824). In 1833 he was appointed organist of the then newly rebuilt church of St. Dunstan-in-the-West, Fleet Street, which post he held, conjointly with that of Camberwell, until his death. From their beginning, Adams for many years superintended the annual evening performances on the Apollonicon. For a period of upwards of a quarter of a century Adams occupied a very prominent position as a performer, and was commonly called 'the Thalberg of the organ.' Excelling in both the strict and free styles, he possessed a remarkable faculty for extemporising. Even in so small a field as the interludes then customary between the verses of a psalm tune, he would exhibit this talent to an extraordinary degree. Adams was a composer for, as well as a performer on, his instrument. He published many organ pieces, fugues and voluntaries, besides 90 interludes, and several variations on popular themes. He also published numerous variations for the pianoforte, and many vocal pieces, consisting of short anthems, hymns and sacred songs. The *Mus. T.* of Sept. 1899 contains an account of his organ recitals, and a set of harmonies to the 'Old Hundredth,' an amusing burlesque of the tortuous style of treatment then coming into fashion. Some of Adams's organ pieces have been edited recently for modern use by John E. West, and published by Novello.

His youngest son, (2) Edgar (*d.* May 2, 1890), followed the profession of his father and held for many years the appointment of organist of the church of St. Lawrence, Jewry. W. H. H., rev. with addns.

ADAMS, Thomas Julian (*b.* London, Jan. 28, 1824; *d.* Eastbourne, May 7, 1887), composer and conductor.

He studied under Moscheles; also at Paris. In 1851 he brought together an orchestra with which he gave a series of weekly concerts at Edinburgh, Glasgow and Greenock. After giving concerts in Paris in 1853 he formed another touring orchestra in 1855, giving high-class concerts in the principal English towns. After residing for some time as conductor at Scarborough, Tynemouth and Buxton, he settled in 1877 at Eastbourne as conductor of the Devonshire Park concerts. He introduced Debain's harmonium into England, for which he published a Method in 1855.

According to Brown and Stratton, he wrote compositions for the pianoforte and also for orchestra. E. v. d. S.

ADAMUS DORENSIS (Adam of Dore, Door or Dowr), from the British *Dûr*, the site of a Cistercian abbey in Herefordshire, of which Adam was abbot *c.* 1200, under King John. He was skilled in music as well as in arts and sciences, and wrote a *Treatise on the Elements of Music* (Hawkins, ii. p. 183). Mendel and Reissmann say: 'He was born at Dover at the beginning of the 12th century.' E. v. d. S.

ADAPTATION, see Arrangement.

ADDISON, John (*b.* London, *c.* 1766; *d.* there, Jan. 30, 1844), a player on the double bass and composer of light dramatic works; in conjunction with his wife, a noted singer, took considerable part in the musical life of his time.

He was the son of a village mechanic, at an early age displayed a taste for music, and learned to play upon several instruments. Having, about 1793, married Miss Willems, a niece of Reinhold, the bass singer, a lady possessed of a fine voice and considerable taste, he conceived the idea of pursuing music as a profession. Soon after her marriage Mrs. Addison made a successful appearance at Vauxhall Gardens. Addison then went with his wife to Liverpool, where he entered on his professional career as a performer on the violoncello (which he played at VAUXHALL GARDENS), and subsequently on the double bass, an instrument to which, as an orchestral player, he afterwards confined himself. From Liverpool they went to Dublin, where Addison soon became director of the amateur orchestra of the private theatre, and, from having to arrange the music, improved himself in composition. After fulfilling other engagements in Liverpool and Dublin, Mr. and Mrs. Addison came to London, where, on Sept. 17, 1796, the latter appeared at Covent Garden Theatre as Rosetta in 'Love in a Village,' and afterwards performed other characters. In 1797 they went to Bath, where Mrs. Addison studied under Rauzzini. After a three years' engagement in Dublin, they proceeded to Manchester, where Addison was induced to abandon the musical profession and embark in cotton manufacture. In this, however, he was unsuccessful, and soon resumed his profession. After a brief sojourn in the provinces he returned to London, and engaged with Michael Kelly as manager of his music business. He was also engaged at the Italian Opera and the Ancient and Vocal Concerts as a double-bass player. In 1805 he made himself known as a composer, by the music to Skeffington's 'Sleeping Beauty.' He afterwards composed several pieces for the Lyceum and Covent Garden Theatres. On Mar. 3, 1815, a short sacred musical drama entitled 'Elijah raising the Widow's Son,' adapted by Addison to music by Winter, was produced at Drury Lane Theatre in the series of Lenten oratorios, under the direction of Sir George Smart. His principal dramatic compositions are :

'The Sleeping Beauty,' 1805; 'The Russian Impostor,' 1809; Music for the Burlesque Operatic Tragedy, 1812 (July); 'My Aunt,' 1813; 'Two Words,' 1816; 'Free and Easy,' 1816; 'My Uncle,' 1817; 'Bobinet the Bandit,' 'Rose d'Amour,' an adaptation of Boieldieu's opera of that name, 1818.

He was one of the six composers who contributed the music to Charles Dibdin the younger's opera, 'The Farmer's Wife,' in 1814. He published, in 1772, 'Six Sonatas or Duets for two violins or two German flutes—Opera prima.'

W. H. H., with addns.

ADDITIONAL ACCOMPANIMENTS. The term refers to a practice very prevalent in the last century, of revising the scores of 17th and 18th century composers, so as to make their instrumentation more consonant with the fashion of a later time. Strictly speaking, the term implies no alteration of what the composer wrote but only the addition of extra instrumental parts to increase the fullness of the harmony or to extend the variety of tone. In practice, however, the writer of additional accompaniments has frequently succumbed to the temptation to alter as well as to add.

Two pleas in justification have been advanced :

(1) That these composers did not complete their scores.

(2) That conditions of performance are now so unlike those for which the works were originally written that a different treatment of details is essential if anything like the effect intended by the composers is to be produced on modern ears.

Modern criticism, however, for the most part considers the first of these pleas inadmissible. It is generally realised now that when Bach or Handel wrote the accompaniment to a song by means of a figured bass with or without *obbligato* instruments (see ACCOMPANIMENT and THOROUGH-BASS) they did so to secure a particular type of effect, and that to their executants, trained in the method, the score represented their intentions as practically as the scores of to-day represent a composer's intentions to the eye of a conductor.

The second plea, however, may be accepted as sufficient justification in itself for minor additions and even occasional alterations. Differences in the size of the buildings in which the works are given and in the numbers of the choral singers employed compel the use of larger orchestras. Modern instruments have sometimes to be substituted for obsolete ones ; an organ may or may not be obtainable, a harpsichord usually is not. The wind instruments differ in tone and construction from those of the 18th century ; oboes and bassoons have been refined in quality, the trumpet no longer has its old high compass. Innumerable considerations, therefore, may combine to make a conductor modify the score to suit the needs of a given performance and a given audience. (See ORCHESTRATION.)

But the term 'additional accompaniments' has been associated not so much with editorial emendations made for a particular occasion as with the definite practice of rescoring oratorios and cantatas by Handel and Bach and publishing the revised scores and parts (often without clear indication of what is the composer's and what the arranger's work), a practice advanced by such eminent musicians as Mozart, Mendelssohn and Robert Franz.

In the earlier editions of this Dictionary the late Professor Ebenezer Prout made a detailed analysis of the methods adopted in some of these scores and drew deductions from them as to the limits of legitimacy in the procedure. It

may be mentioned here that when Professor Prout produced an edition of Handel's 'Saul' with additional accompaniments by himself, he was careful to distinguish them from those of the composer by the use of initials P. and H. against the parts in the full score, and a similar method was adopted by Franz, but not consistently. Professor Prout's article was written for the first edition of this Dictionary (1879), and the following is his summary of the material before him :

'Among the earliest examples of this mode of treatment are Mozart's additional accompaniments to Handel's "Messiah," "Alexander's Feast," "Acis and Galatea," and "Ode for St. Cecilia's Day." These works were arranged for Baron van Swieten, for the purpose of performances where no organ was available. Many other musicians have followed Mozart's example with more or less success, among the chief being Ignaz Franz Mosel, who published editions of "Samson," "Jephtha," "Belshazzar," etc., in which not only additional instrumentation was introduced, but utterly unjustifiable alterations were made in the works themselves, a movement from one oratorio being sometimes transferred to another; Mendelssohn, who (in early life) rescored the "Dettingen Te Deum," and "Acis and Galatea"; Dr. Ferdinand Hiller, Sir G. A. Macfarren, Sir Michael Costa, Sir Arthur Sullivan, and last (and probably best of all) Robert Franz. This eminent musician has devoted special attention to this branch of his art; and for a complete exposition of the system on which he works we refer our readers to his *Offener Brief an Eduard Hanslick*, etc. (Leipzig, Leuckart, 1871). Franz has written additional accompaniments to Bach's "Passion according to St. Matthew," "Magnificat," and several "Kirchencantaten," and to Handel's "L'Allegro" and "Jubilate."'

It will not be necessary to extend the examination far beyond this material. Though a few works by other composers, notably Astorga's Stabat Mater, have been given additional accompaniments, Handel and Bach are the only two composers whose work has been subjected to this treatment on any large scale. Moreover, though certain musicians in Germany since Robert Franz have added to the stock of additional accompaniments to certain of Bach's works, for example Felix Mottl, who scored for modern full orchestra the church cantata, 'Bleib bei uns,' and the secular cantata, 'Der Streit zwischen Phöbus und Pan,' the method which has been regarded as essential to Handel has never become generally accepted with regard to Bach. The general trend of feeling is now against any additions to his scores not absolutely required by local circumstances.

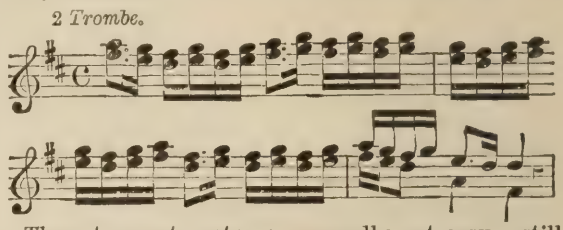
The history of the additions made to Handel's oratorios, however, is a long and complicated one; it requires some outline. In the latter part of the 18th century the artistic conscience with regard to details of performance was exceedingly lax. The composition of the orchestra for the Commemoration of Handel held in Westminster Abbey in 1784 (see Burney, *Commemoration of Handel*) shows that musicians of the period had no idea but that the use of as many instruments and voices as possible must enhance the effect of the music. The composer's intentions did not come into consideration at all. When, therefore, a score of 'Messiah' was published in Germany and described as 'nach W. A. Mozarts Bearbeitung' it was readily accepted in this country as an improvement on the original of Handel. This score, Professor Prout has pointed out (preface to the full score of 'Messiah,' 1902), contained, besides Mozart's additional accompaniments, certain additions by John Adam Hiller (*q.v.*), and was based on an imperfect edition of Handel's text. Meantime, Mozart's manuscript of 'Messiah' was lost, though those of the other three of Handel's works arranged by him ('Acis and Galatea,' 'Ode for St. Cecilia's Day,' and 'Alexander's Feast') were preserved and passed to the Royal Library at Berlin. From this point, therefore, the instrumentation of 'Messiah' went forward from one confusion to another. Many editions were made in manuscript and some were published. The most important in the 19th century were those of Costa, Franz, Macfarren and Prout. Each accepted some material from Mozart and added and altered more or less at will. Other of Handel's oratorios were provided with additional accompaniments by Costa, Macfarren, Sullivan and others. But in the majority of these cases the arrangers were working on the original scores, whereas in the case of 'Messiah' each was an arrangement of an arrangement, not excluding Professor Prout's score, which may be taken as the most generally used one at the present day. Prout's edition, however, is the work of a scholar who realised the confusion and collated the scores of other arrangers with the original text of Handel. In his preface he declared his desire to retain Mozart's additions only where, in his judgment, they did not conflict with Handel's intentions. He restored Handel's wood wind parts (oboe and bassoon) in the choruses 'He trusted in God' and 'Let us break their bonds'; he advocated the use of the piano, representing the harpsichord, to accompany the recitative, a reform which has not generally been adopted; but he himself wrote new additional parts wherever he considered that Mozart had not sufficiently filled up the harmony, and he left out all Handel's figuring. His object was to produce a practical score for modern performance, and this he undoubtedly did. Meantime, Sir Frederick Bridge had made an attempt to return to Handel's own score in the performances of 'Messiah' by the Royal Choral Society (1897), and throughout his tenure of office as conductor till his retirement in 1922 only Handel's parts were used at the Albert Hall, the organ supplying the harmonies of the figured-bass. Sir Frederick Bridge did not, however, reintroduce the harpsichord or its modern successor the piano, in the accompaniment

ADDITIONAL ACCOMPANIMENTS
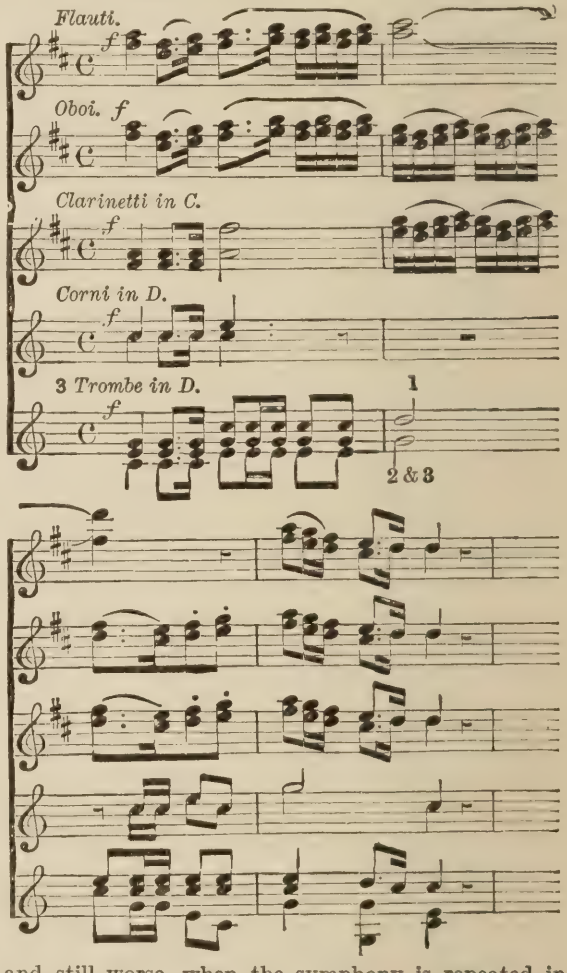
of arias and recitatives, and a certain heaviness of effect, inevitable where a large choir has to be supported by large numbers of instruments with a background of the organ, made the result not wholly satisfactory. The method was not generally accepted, and outside the Albert Hall one or other of the editions founded on Mozart is still generally used. At the Albert Hall the Mozart accompaniments (Novello Edition) were readopted when Eugene Goossens conducted the Royal Choral Society in a performance of 'Messiah' on Good Friday, 1923.

The artistic conscience of the present generation has asserted itself strongly in favour of performing Bach's works as nearly as possible with the composer's own instrumentation. All Robert Franz's work in writing additional accompaniments to the 'St. Matthew Passion,' the Magnificat, and various church cantatas, has been definitely rejected and his followers have gained little or no foothold.[1] Franz's idea was to do with Bach, of definite artistic purpose, what chance had done with Handel. His several writings on the subject, including prefaces to his various editions of Bach and Handel, have been collected and published in pamphlet form since his death.[2] Though musicians agree that the right course in performing Bach is to go straight to Bach's scores and allow only such modifications in them as may be needful for the conditions of a particular performance, Handel, in England at any rate, remains a popular institution, and the accretions of a century and a half have gained sanction by a popular verdict which overrides the arguments of scholars.[3] From the musician's point of view it will be admitted that Handel should be treated with the same conscientiousness which is shown towards Bach, and it has often been urged that a revival of interest in Handel's music would be stimulated if performances of the oratorios, the Chandos anthems, and other choral works were given with a moderate-sized chorus, an orchestra approximating more or less to that of Handel's day, and using only his instrumentation with the figured basses intelligently played on a keyboard instrument. But as Handel's music lives by its popular appeal and its performance in places of the size of the Crystal Palace and the Albert Hall by choirs of upwards of 800 voices, it is impossible to apply any purist principles. The most we can hope for is that the lines of his melody should not be obscured by alteration of his part-writing or by wanton additions to the orchestral polyphony. Professor Prout in his article contributed to this Dictionary quoted an instance of such error which may be retained here as a warning. He said:

'Mendelssohn, in his score of the "Dettingen Te Deum," has altered (and we venture to think entirely spoilt) several of the very characteristic trumpet parts which form so prominent a feature of the work. As one example out of several that might be quoted, we give the opening symphony of the chorus "To thee, Cherubin." Handel writes:



These trumpet parts are assuredly not easy; still they are practicable. Mendelssohn, however, alters the whole passage thus:



and still worse, when the symphony is repeated in the original by oboes and bassoons, the arranger gives it to the full wind band with trumpets and drums, entirely disregarding the ideas of the composer. The chief objection to be urged against such a method of procedure as the above—so unlike Mendelssohn's usual reverence and modesty[4]—is not that the

[1] Perhaps the only notable exception to this in England is in the case of 'Phœbus and Pan,' produced as an operatic work by the Beecham Opera Company where Mottl's orchestral version was accepted. But in that case the whole production was an adaptation for stage purposes.

[2] *Gesammelte Schriften über die Wiederbelebung Bach'scher und Händel'scher Werke*, Leuckart, 1910.

[3] For the Handel Festival (Crystal Palace), 1926, Sir Henry Wood rescored 'Messiah,' 'Israel in Egypt' and other works of Handel for a large orchestra more or less proportioned to the chorus of over 3000 voices.

[4] The Te Deum and 'Acis' were instrumented by Mendelssohn as an exercise for Zelter. The date on the MS. of 'Acis' is January 1829. He mentions them in a letter to Devrient in 1833, speaking of his additions to the Te Deum as 'interpolations of a very arbitrary kind, mistakes as I now consider them, which I am anxious to correct.' It is a thousand pities that the work should have been published.

instrumentation is changed or added to, but that the form and character of the passage itself are altered.'

Conductors about to produce a work by Handel should at least do what conductors of Bach may be generally relied on to do, and that is examine Handel's own score as reproduced in the German Handel Society's Edition, before having recourse to an arrangement with additional accompaniments. If this is done there will be an increasing tendency gradually to purify the tradition of performance by expunging the worst errors of the arrangements.

The following list compiled from the catalogue of Messrs. Novello & Co. is added to give information as to the most accessible material available for those who require additional accompaniments to Handel's works:

	Add. Acc. by	Full Score.
Acis and Galatea	Mozart	Pubd.
,, ,,	Mendelssohn	MS.
Alexander's Feast	Mozart	
Chandos Anthems	Silas & Battison Hayes	
Coronation Anthems	,, ,,	
Deborah	Costa	MS.
Dettingen Te Deum	Mendelssohn	
Israel in Egypt	Macfarren	MS.
Jephtha	Sullivan	,,
Joshua	Prout	,,
Judas Maccabæus	Vincent Novello	,,
L'Allegro, etc.	Robert Franz	,,
Messiah	Mozart, etc.	Pubd.
,,	Franz	,,
,,	Prout	,,
Ode on St. Cecilia's Day	Mozart	MS.
Samson	Prout	Pubd.
Saul	Prout	MS.
Solomon	Costa	,,
Theodora	Ferdinand Hiller	,,
Triumph of Time and Truth	Perry	,,

N.B.—Costa's accompaniments, generally superseded now, are only mentioned where no other edition is available. C.

ADELBOLDUS (*b.* near Liége, 10th cent.), became bishop of Utrecht, and chancellor of the Emperor Henry II. (*d.* Utrecht, Nov. 27, 1027). He wrote his *Ars musica* between 990 and 1003, reproduced in Gerbert, i. 303. The Liceo at Bologna has a copy: 'Musica Adelborti, ad Silvestrum Papam' from a codex at Tegernsee. E. v. d. S.

ADELBURG, August Ritter von (*b.* Constantinople, 1833), eminent violin virtuoso. After receiving a good general education, he studied the violin under Mayseder at Vienna from 1850–54 and composition under various masters. He played at Vienna, toured in Europe with great success as violinist, and soon acquired also a name as composer of chamber music, especially by his string quartets, op. 16 to 19, and by his grand Hungarian national opera 'Zrinyi,' which was first produced and received with enthusiasm at Budapest in 1866, and was a favourite for many years.

E. v. d. S.

ADELPHI GLEE CLUB, see Abbey Glee Club.

ADENEZ, troubadour and minstrel, known as 'Adam le Roy,' lived at the court of Henry III., Duke of Brabant (*d. circa* 1260), who had charged himself with his musical education. In a miniature in one of his romances in the Bibl. Nat., Paris (*Supplém. du fond du roi*, No. 428) he is represented as a viol-player (*Fétis*).

ADHÉMAR, Guillaume (13th cent.), troubadour and jongleur. The Arsenal Library at Paris has 18 chansons of his with the melodies (*Fétis*).

ADIMARI, Luigi (*b.* Naples, Sept. 3, 1644; *d.* Florence, June 22, 1708), lyric and dramatic poet and composer; wrote, among other musical compositions, an opera, 'Roberto,' which achieved great popularity in Italy.

E. v. d. S.

ADLER, Guido (*b.* Eibenschütz in Moravia, Nov. 1, 1855), a distinguished writer on music, was educated at the academical Gymnasium, Vienna, and at the Conservatorium, where he was pupil of Bruckner and Dessoff. In 1874 he went to the university, and took part with Mottl and K. Wolf in the foundation of an 'Academische Wagnerverein'; he was appointed as a university teacher of musical science in 1881, and in 1882 was a representative of Austria at the international liturgical congress held at Arezzo. In 1884 he founded, in association with Chrysander and Spitta, the useful publication called *Vierteljahrsschrift für Musikwissenschaft*, in 1885 was appointed professor of musical science at Prague, and in 1898 succeeded Hanslick in a similar professorship at Vienna. He edited (1892–93) the compositions of Ferdinand III., Leopold I. and Joseph I., and since 1894 has been editor-in-chief of the series of *Denkmäler der Tonkunst in Österreich*. For the volumes in this edition which he edited personally see Denkmäler.

In 1924 Adler's *Handbuch der Musikgeschichte* appeared under his general editorship and contained contributions on the several periods of history by a number of learned authors. It is one of the most important publications of the day.

His publications include:

'Die musikalischen Autographen und revidierten Abschriften Beethovens im Besitze von A. Artaria.' (1890.)
'Richard Wagner.' (1904.) Trs. into French by L. Laloy.
'Josef Haydn.' (Festival book, 1909.)
'Der Stil in der Musik.' (1912.)
'Gustav Mahler.' (1916.)
Methode der Musikgeschichte. (1919.)

ADLGASSER, Anton Cajetan (*b.* Inzell, Bavaria, Apr. 3, 1728; *d.* Salzburg, Dec. 21, 1777), organist and contrapuntist.

After being a pupil of Eberlin he was sent to Italy by the Archbishop of Salzburg, and recalled thence to the post of organist to the cathedral and cembalist to the court at Salzburg, where he died from an apoplectic stroke while at the organ. His works remain mostly in MS. (For list see *Q.-L.*) C. F. P.

AD LIBITUM (Lat.), at the pleasure of the performer, as regards time and expression. In the case of arrangements—'with violin or flute ad libitum'—it signifies that the solo instrument may be left out or exchanged at pleasure.

ADLUNG, Jacob (*b.* Bindersleben, Erfurt,

Jan. 14, 1699; *d.* there, July 5, 1762), theologian, scholar and musician.

The clavier, organ and theory, he learned from Christian Reichardt the organist. After the death of Buttstedt in 1727 Adlung received his post as organist of the Lutheran Church, where he was soon known for his masterly playing, and in 1741 became professor at the Rathsgymnasium of Erfurt. In 1736 his house and all his possessions were burnt. He taught both music and language, wrote largely and well on music, and even constructed instruments with his own hands; and thus made a successful resistance to adverse fortune till his death. Three of his works are of lasting value in musical literature: (1) *Anleitung zur musikalischen Gelahrtheit*, with a preface by Joh. Ernst Bach (Erfurt, 1758); a 2nd edition, issued after his death, by J. A. Hiller (Leipzig, 1783). (2) *Musica mechanica Organœdi*, etc. (Berlin, 1768), a treatise in two volumes on the structure, use and maintenance of the organ and clavicymbalum. This contains additions by J. F. Agricola and J. L. Albrecht, a translation by the former of a treatise on the organ by Bédos de Celles, and an autobiography of Adlung. (3) *Musikalisches Siebengestirn* (Berlin, 1768). (See Hiller's *Lebensb. ber. Musikgelehrten.*) C. F. P.

ADOLFATI, Andrea (*b.* Venice, 1711), a composer of operas, and a pupil of Galuppi. He was conductor of the music in the church of Santa Maria della Salute in Venice, and in that of the Annunziata at Genoa, the latter from about 1750 till his death. His principal operas are 'L'Artaserse,' 'L'Arianna,' 'Adriano in Siria,' and 'La Gloria ed il piacere,' the first produced in Rome in 1742, the three last in Genoa in 1750–52. Another 'La Clemenza di Tito,' dated 1753, is preserved in the Hofbibliothek, Vienna. After that date Adolfati was appointed maestro di cappella to the Princess of Modena. He left also sacred compositions, chiefly psalms. 'Arianna' is said to contain an air in quintuple time. M. C. C.

ADRASTOS (*b.* Philippi, Macedonia, middle of 4th cent. B.C.), peripatetic philosopher, a pupil of Aristotle, wrote Ἁρμονικῶν βιβλία τρία, an important work on musical science often quoted by ancient writers, which was believed to have been entirely lost until a MS. copy, beautifully written on parchment with clearly drawn geometrical figures, was discovered in the library of the King of Naples in 1788. In this work Adrastos deals with the phenomenon of sympathetic vibrations. E. v. d. S.

ADRIAENSEN (Hadrianus), Emmanuel (*b.* Antwerp, 16th cent.), lutenist, published 'Pratum musicum' (Antwerp, 1584) with a new edition in 1600, and 'Novum pratum musicum' (Antwerp, 1592), containing pieces for lutes (*Eitner*).

ADRIANA LECOUVREUR, opera in three acts, libretto by Colautti, music by Francesco Cilèa. Produced Teatro Lirico, Milan, Nov. 6, 1902; Covent Garden, Nov. 8, 1904.

ADRIANI (Adrianus), Francesco (*b.* Santo Severino, Ancona,[1] *c.* 1539; *d.* Aug. 16, 1575), maestro di cappella of St. John Lateran, Rome, *c.* 1573. Eitner gives as his compositions three books of madrigals, one 5-part canzona, and one 5-part song, published in 1568 and 1570. Some of Adrian Willaert's compositions have been at times erroneously attributed to F. Adriani (*Q.-L.*). E. v. d. S.

ADRIANO DI BOLOGNA, see Bianchieri.

ADRIEN, Martin Joseph, see Andrien.

ADSON, John, member of the King's music under Charles I. (1625). In 1634 and 1640 he received £46 per annum, and on Jan. 7, 1634, was appointed teacher of music with 20d. a day for life. He wrote 'Courtly Masquing Ayres comp. to 5 and 6 parts for Violins, Consorts, and Cornets,' London, 1611; another ed. 1621. E. v. d. S.

A DUE (Ital.), 'in two parts,' or *a* 2. (See Abbreviations.)

ÆGIDIUS (Egidio) was priest, composer and instrumentalist at the ducal chapel at Milan before 1595 (E. v. d. Straeten, 6, 55).

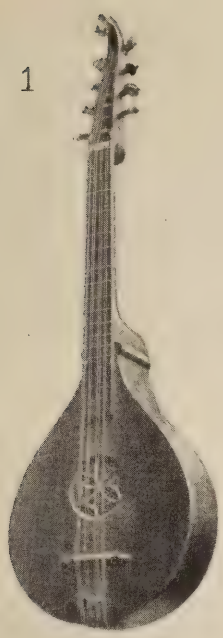
ÆGIDIUS, Johannes (2nd half of 13th cent.), a very learned Spanish monk of Zamora, who wrote *Ars musica*, the last chapter of which deals with musical instruments; but, as Fétis says, in an incomplete and incorrect manner. (Reprint in Gerbert, ii. 369.) E. v. d. S.

ÆGIDIUS DE MORINO (Murino) (14/15th cent.), author of a treatise, *Cantus mensurabilis*, in Coussemaker 3, 124 (Fétis, *Égide*). A copy of this work is contained in B.M. Add. MSS. 4909, among tracts of various authors, copied by Dr. Pepusch from a MS. which perished in a fire at the Cotton Library. The author's name in this copy is given as 'Egidius de Muris vel de Morino,' but he must not be confounded, as has been the case, with Joh. de Muris. E. v. d. S.

ÆLIANUS, Claudius (*c.* A.D. 223), a Roman sophist and historian. His work, *Variae historiae libri XIV.*, deals in a detailed manner with the earlier Greek musicians, musical instruments, and other matters. As a work of great importance to students, it has been translated into English by T. Stanley (London, 1665), and into German by Meinecke. E. v. d. S.

ÆLRED, Saint (Ailred, Ethelred) (*b.* Hexham, 1109; *d.* Rievaulx, Yorks, Jan. 12, 1166), English theologian and historian; at the court of Scotland as attendant of Henry, son of David I. In 1146 he became abbot of the Cistercians at Rievaulx, Yorks. As a pupil of St. Bernard he was a great purist,

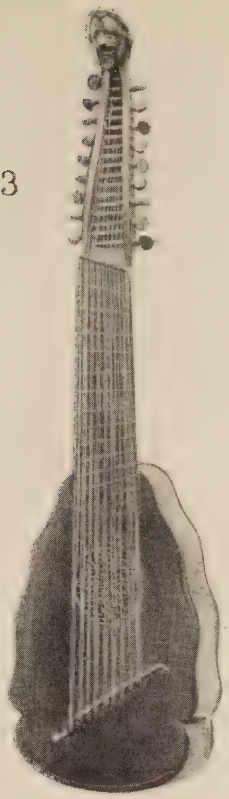
[1] *Fétis.*



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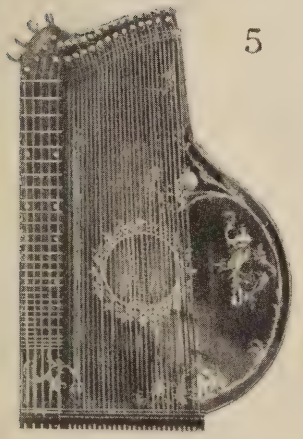
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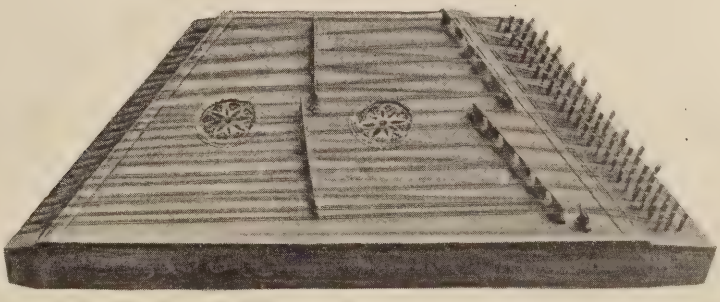
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6

1. CITOLE or CITTERN (P. Wisser, 1708). 2. PANDORE or BANDORA (17th cent.).
3. ORPHARION (F. Palmer, 1617). 4. ÆOLIAN HARP (English).
5. BAVARIAN ZITHER (*c.* 1850). 6. ITALIAN DULCIMER (*c.* 1700).

1, 2, 4. Galpin Collection. 3. Claudius Collection, Copenhagen. 5, 6. Heyer Museum, formerly Cologne, now Leipzig.

especially with regard to the liturgy of the Church, where many innovations had taken place through the introduction of rhythmical divisions, beating of time, and the use of instruments, even of little bells. Against such sensuous attractions he wrote *De abusu musices*, published in the *Bibliotheca Concinatoria*, Paris, 1665, i. p. 610, viii. p. 799 ; also Gerbert, i.

E. V. d. S.

AELSTERS, Georges Jacques (*b.* Ghent, 1770 ; *d.* there, Ap. 11, 1849), carillonneur of Ghent from 1788 to 1839. He belonged to a musical family, was for fifty years director of the music at the church of St. Martin, and composed much church music still performed in Flanders. especially a Miserere.

AEMINGUS, Siegfried Coesus von (*b.* Mölln, Meklenburgh, Dec. 3, 1710 ; *d.* May 25, 1768), professor of the University of Greifswald, a profound student of musical archæology, and author of some excellent treatises on ancient Hebrew music. E. V. d. S.

AENGSTLICH (Ger.), 'fearfully,' a word which calls for notice here only on account of its use by Beethoven at the head of the recitative in his Missa Solennis, 'Agnus Dei, qui tollis peccata mundi, miserere nobis.'

ÆOLIAN COMPANY, Ltd., The (Registered Office, 135 New Bond St., W.1) carries on a business in the manufacture of musical instruments and accessories, of a comprehensive character. Amongst its chief productions are organs, pianofortes, that highly developed form of the mechanical piano-player known as the pianola, gramophones and gramophone records, and music rolls for mechanical instruments. The chief factory is at Hayes, Middlesex, and is a model from the point of comfort, convenience and equipment. During the war (1914–18) this equipment, under the organising skill and experience of the directorate of the Company, was devoted to the manufacture of aeroplanes, a national service for which it was eminently fitted.

The manufacture of the pianola, both in its original form as an instrument external to the pianoforte, and in the later form in the pianola-piano in which the playing mechanism is incorporated in the body of the pianoforte, is the principal form of musical industry with which the name of the Æolian Company is associated. This ingenious instrument was the invention of an American engineer, E. S. Votey, who took out a patent for a pneumatic piano-playing device in 1897. Two years later a small shop was opened in Regent Street for the sale of the pianola, and the subsequent growth and development of the business led to its transfer to the present premises in 1903. On the site acquired in New Bond Street were built not only offices and show-rooms, but a fine concert hall, known as the Æolian Hall (*q.v.*)

The firm's latest development of the pianola, known as the 'Duo-art' piano, is an instrument which reproduces individual performances of pianists. By an ingenious and complicated apparatus the performance of a pianist is automatically recorded, with accurate indication of those variations of time and tone which give such a performance its individual value and interest. The 'Duo-art' pianoforte is controlled so that these original times and dynamic variations are incorporated in the music sheet, and are reproduced in the performance.

ÆOLIAN HALL. This hall in Bond Street was formally opened on Jan. 19, 1904, with a recital given by the Orchestrelle Company, who, on taking over the premises in 1903, had remodelled the Grosvenor Gallery to make it suitable for musical purposes. An organ was built, and eventually a small gallery added at the back of the hall. The seating accommodation is just over 500, and the hall, with its central situation and good acoustic properties, has been in continual request for recital and chamber music and chamber orchestra concerts.

ÆOLIAN HARP (Fr. *harpe éolienne* ; Ger. *Äolsharfe, Windharfe* ; Ital. *arpa d'Eolo*). The name is from Aeolus, the god of the wind. The instrument, of which the inventor is unknown, would appear to owe its origin to the monochord, a string stretched upon two bridges over a sound-board. The string happening to be at a low tension and exposed to a current of air would divide into various aliquot parts according to the varying strength of the current, and thus give the harmonics or overtones we hear in the music of this instrument. (See Acoustics.) Once recognised on a monochord, it would be a simple process to increase the number of strings, which, tuned in unison, would be differently affected in relation to the current of air by position, and thus give different vibrating segments, forming consonant or dissonant chords as the pressure of wind might determine. That musical sounds could be produced by unaided wind has been long known in the East. According to tradition King David's harp (*kinnor*) sounded at midnight when suspended over his couch in the north wind ; and in an old Hindu poem, quoted by Sir William Jones, the *vina*, or lute of the country, is said to have produced tones, proceeding by musical intervals, by the impulse of the breeze. In the present day the Chinese have kites with vibrating strings, and the Malays have a curious Æolian instrument, a rough bamboo cane of considerable height, perforated with holes and stuck in the ground. This is entirely a wind contrivance, but they have another of split bamboo for strings.[1] St. Dunstan of Canterbury is said to have hung his harp so that the wind might pass through

[1] C. Engel, *Musical Instruments*, 1874, p. 200.

the strings, causing them to sound, and to have been accused of sorcery in consequence. This was in the 10th century.

It was not until the 17th that we meet with the Æolian harp itself. Kircher (1602–80) first wrote about it. He speaks of it in his *Musurgia universalis* as being a new instrument and easy to construct, and as being the admiration of every one. He describes the sounds as not resembling those of a stringed or of a wind instrument, but partaking of the qualities of both. This is quite true, and applies to any stretched string the sound of which is made continuous by any other agency than that of a bow, and not dying away as we usually hear the tones of pianofortes, harps and guitars. Matthew Young, Bishop of Clonfert, in his *Enquiry into the Principal Phenomena of Sounds and Musical Strings* (1784), gives full particulars of the Æolian harp, and offers a theory of its generation of sound. It also gained attention in Germany about the same time, through a description of it in the *Göttingen Pocket Calendar* for 1792. The poet, Robert Blomfield, made Æolian harps and wrote a pamphlet on them, called *Nature's Music* (1808). H. C. Koch, a German, appears to have bestowed the most attention upon the effects obtainable by varying the construction and stringing of the Æolian harp; but it is of little importance whether the tone be a little louder or a little softer, the impression to be derived from the instrument is as attainable from one of simple build as from double harps, or from one with weighted (spun) strings added.

An Æolian harp is usually about three feet long, five inches broad, and three inches deep; of pine wood, with beech ends for insertion of the tuning- and hitch-pins, and with two narrow bridges of hard wood over which a dozen catgut strings are stretched. These are tuned in the most exact unison possible, or the beats caused by their difference would be disagreeable. The direction sometimes attached to tune by intervals of fourths and fifths is only misleading. The tension should be low; in other words, the strings be rather slack, the fundamental note not being noticeable when the instrument sounds. There are usually two sound-holes in the sound-board. The ends are raised above the strings about an inch, and support another pine board, between which and the sound-board the draught of air is directed. (See *PLATE I.*, No. 4.) A. J. H.

ÆOLIAN MODE, see MODES, ECCLESIASTICAL.

ÆOLINA (mouth-harmonica or mouth-organ), a small and simple 'free reed' instrument, invented about 1829 by Messrs. Wheatstone. It consisted of a few free reeds, which were fixed into a metal plate and blown by the mouth. As each reed was furnished with a separate aperture for supplying the wind, a simple melody could of course be played by moving the instrument backwards and forwards before the mouth. Its value for artistic purposes was *nil*; its only interest is a historical one, as being one of the earliest attempts to make practical use of the discovery of the free reed. The æolina may be regarded as the first germ of the ACCORDION and CONCERTINA (*q.v.*)

E. P.

ÆOLODION (ÆOLODICON) (also called in Germany *Windharmonika*), a keyed wind instrument resembling the harmonium, the tone of which was produced from steel springs. It had a compass of six octaves, and its tone was similar to that of the harmonium. There is some controversy as to its original inventor; most authorities attribute it to J. T. Eschenbach of Hamburg, who is said to have first made it in 1800. Various improvements were subsequently made by other mechanicians, among whom may be named Schmidt of Presburg, Voit of Schweinfurt, Sebastian Müller (1826), and F. Sturm of Suhl (1833). The instrument is now entirely superseded by the harmonium.

A modification of the æolodion was the Æolsklavier, invented about 1825 by Schortmann of Buttelstädt, in which the reeds or springs which produced the sound were made of wood instead of metal, by which the quality of tone was made softer and sweeter. The instrument appears to have been soon forgotten. A further modification was the Æolomelodicon or Choraleon, constructed by Brunner at Warsaw, about the year 1825, from the design of Professor Hoffmann in that city. It differed from the æolodion in the fact that brass tubes were affixed to the reeds, much as in the reed-stops of an organ. The instrument was of great power, and was probably intended as a substitute for the organ in small churches, especially in the accompaniment of chorals, whence its second name choraleon. It has taken no permanent place in musical history. In the Æolopantalon, invented about the year 1830, by Dlugosz of Warsaw, the æolomelodicon was combined with a pianoforte, so arranged that the player could make use of either instrument separately or both together. A somewhat similar plan has been occasionally tried with the piano and harmonium, but without great success. E. P.

ÆOLOMELODICON, see ÆOLODION.

ÆOLOPANTALON, see ÆOLODION.

ÆOLSKLAVIER, see ÆOLODION.

AERTS, EGIDIUS (*b.* Boom near Antwerp, Mar. 1, 1822; *d.* Brussels, June 9, 1853), an eminent flautist and composer, studied under Lahon in the Conservatoire at Brussels. From 1837–40 he travelled professionally through France and Italy, and on his return to Brussels studied composition under Fétis. In 1847 he was appointed professor of the flute at the

Conservatoire, and first flute at the Theatre. He composed symphonies and overtures, as well as concertos and other music for the flute.

M. C. C.

AERTSENS (Aertssens), Hendrik, of Antwerp, published, in 1631, *Den Boek der gheestelijcke Sangen . . . Door eenen religieus van d'Order van Sente François. . . .* E. v. d. S.

ÆSTHETICS. This word came into use about the year 1750, to denote the science which investigates the Beautiful.

It has now come to mean two different things to two different groups of thinkers. To the pure metaphysician it still stands for the investigation of Beauty as a thing in itself—a speculation which attracted even the earliest Egyptian and Greek thinkers—and to him Beauty is an absolute, outside of us, independent of its effect on mind and of human reaction to it. To the psychologist, however, Æsthetics has, by common consent, been narrowed down to the consideration of the Fine Arts: *i.e.* the arts concerned with sight and hearing (Architecture, Sculpture, Poetry, Painting and Music).

The single metaphysical problem 'What is Beauty?' thus resolves itself into a number of practical questions which may be stated in some such form as this: 'How and why do we as human beings become affected by, and pass judgment on the quality of, works of art?'

It would serve no purpose to attempt to summarise here even the chief theories of the metaphysicians. From Socrates, Plato and Aristotle to Plotinus and the Neoplatonists in Greece; from Leibnitz to Lessing, Baumgarten, Kant, Hegel and Schopenhauer in Germany; from Descartes and Diderot to modern times in France; from Bacon to Bosanquet in England, we are met by an endless stream of conflicting dogmatism. Few people pretend to understand (and most people doubt the ability of any one to understand) what the majority of the above writers really want to say, and to those to whom metaphysics is not an end in itself the whole output of human thought in this field seems to be distressingly dreary and sterile. For the metaphysicians write—and possibly it is proper that metaphysicians should write—as if they had never once allowed themselves to be thrilled by any manifestation of Beauty. It is therefore permissible to say that no student of music will love his art one whit the less for giving a wide berth to all that the metaphysicians have written.[1]

The psychologist approaches the subject from an entirely different standpoint. He deals with experience, and an experience is always two-sided, being a reaction to a stimulus. To imagine that Beauty, as the metaphysician claims, is a property of the stimulus which can be isolated and analysed seems to the psychologist to be illogical and illusory. To him the problem, however baffling it may be in its later stages, is a simple one to state. When we say, he argues, that certain things are sweet, or sour, or noisy, or blue, we are consciously using a conversational short-cut; for we know that these qualities are in truth the names we give to our own reactions. The sweetness is in us and not in the stimulus, and has no existence until the stimulus meets a reacting agent; the vibrations leave the dove's throat or the cannon's mouth and travel in perfect silence until they meet an apparatus which can turn them into sound. Exactly the same, to the psychologist, is the case with Beauty. We say, loosely, that a thing is beautiful, knowing we *should* say that the thing produces an effect on us which we call the impression of Beauty. The sweetness, the sound, the beauty do not leave the stimulus and enter us, but are the result of the action of the stimulus on us; and when we call the sugar sweet, the explosion noisy, or the poem beautiful, we are illogically calling a cause an effect. The metaphysician, living in an abstract world, asserts that a thing is called beautiful because it contains something which he calls Beauty; and he hunts this will-o'-the-wisp through the centuries. The only factor of Beauty, according to the psychologist, that anything can possess is potential; it has the power of creating an impression in us.

Art, then, works on this feeling-in-us, and is only possible because we are so constituted that we react to it; and when we say that art aims at being beautiful we mean, quite simply, that it aims at arousing this responsiveness in ourselves. The problems of æsthetics then group themselves into two divisions:

(1) What can we postulate about the stimulus (*i.e.* any work of art)?

(2) In what way do we react?

(1) It is commonly said that Beauty is relative. This apothegm at first sight does not appear illuminating, but in reality is the statement of an obvious fact. When we receive an impression of Beauty (or Ugliness) it is because of the arrangement and proportion of the constituent parts of the stimulus. If, for example, a clarinet plays a single note, and we say 'What a beautiful sound,' it is because of the arrangement of partial tones in the compound vibration which reaches our ears. Any alteration of relationship of the partials will modify both the sound and our reaction to it, and we might find ourselves, after comparatively small alteration, calling it ugly. Similarly, if the clarinet plays a succession of notes we may say, 'What a beautiful melody'; but minute alterations in

[1] Those who think otherwise will find an excellent epitome in *The Philosophy of the Beautiful*, by Professor W. Knight (John Murray, 1891).

pitch or accent—*i.e.* in the relationship of the notes—would change our verdict. Harmony, again, is clearly the combination of sounds, and the effect depends on the relationship. Change means alteration of relation in the constituents and nothing else; hence the effect, for good or bad, depends on relationship, and Beauty is relative.

The student who is 'hot for certainties' will hope that at this point the psychologist will provide him with Laws of Relationship which will act as acid-tests of Beauty for all time. Fortunately there are none. The history of art is the history of successful empiricism. To say that Beauty is relative is to say that it depends on context. The great poets and composers do not depend for their effects on the use of 'beautiful' words and chords, but on using words and chords (frequently, taken by themselves, ugly ones) in the right places. Almost every great composer has shown the world how to use, for purposes of Beauty, material which had previously been shunned as ugly. For Beauty and Ugliness are not different in kind, being the two extremes of a straight line with a zero-point in the middle; and every great man will shift the zero-point a little in the direction of Ugliness, making fertile for us land which had hitherto been regarded as barren.

(2) The inquiry into our own reaction begins with the axiom that Beauty appeals to our feelings. However sure we may be that a work of art fulfils all the necessary conditions, we do not say 'that is beautiful' until our feelings have been stirred. But we have to realise a distinction at this point. Our feelings may be reached directly or indirectly. We may, for instance, be confronted by something (*e.g.* an exceptional sunset) which makes an immediate appeal to our feelings, raw and direct. The sense-impression creates an emotional experience without the trace of any intellectual intervention. In such cases we are not concerned with art in any sense, and to call a sunset artistic would be to commit an obvious solecism. Art is presentation of idea through a medium; the artist feels, objectifies his feeling—*i.e.* presents it to us in the form of colour, sound or words—and his function is fulfilled. But before the function of Art is fulfilled, as apart from that of the artist, the work of art must make contact with us and arouse responsive feelings in us. The great work of art will arouse feelings akin to those which, in the artist, originated it; and the psychologist calls this feeling in us 'substituted emotion.' This point is not difficult to grasp, if a specific normal instance is analysed. A man of artistic temperament and technical equipment sees an impressive sunset; he is deeply moved, and embodies his emotion in a sonnet, a nocturne or a picture: we see his work and experience, as the last link in the chain, the emotion which, in the artist, was the first link. The crucial point, the ignoring of which causes the barrenness of so much discussion on art, lies in the fact that this appeal to us is not direct to the feelings, like the appeal of the sunset to the artist, but indirectly to the feelings through the intellect. Given the emotion in the artist his task is thenceforward with his medium; he must arrange, contrast and generally manipulate sounds, words and colours which are not in themselves artistic but which will, cunningly combined, absorb his emotion and generate it in others. But it is the *arrangement* that creates our emotion, and the process of apprehension and discrimination that takes place in us, when confronted by any arrangement of material, is an intellectual process. To sum up, Beauty is the result of an appeal, direct or indirect, to our feelings. If a thing appeals directly to our feelings it is not a work of art but a phenomenon, though in the course of a work of art our feelings *may* be touched that way, as when we are stirred by a chord on trombones or thrilled by the timbre of muted strings. The creative artist kneads his material, and the calibre of his technique appears in the skill with which he masters it in such matters as structure and balance—qualities which we can only apprehend by intellect. Consequently, to the psychologist it is an axiom that art is an appeal to the feelings, through the intellect.

A further question must be considered arising naturally from this axiom: What is the nature of the emotional experience caused by what we call beautiful things? In all ordinary experience we realise that any feeling which continually grows in intensity ultimately reaches a point where it acquires an overmastering quality. We no longer control it, for it has become the mainspring of our actions and controls us. Displeasure mounts into angry passion, sorrow cumulates into prostrate grief. So it is with the feeling aroused by works of art. A book interests us more and more until we are so deeply moved by it that we may conceivably change the whole purpose of our lives in consequence; or we find that we get pleasure from a piece of music, then a more and more intense pleasure, until we reach a moment where we are touched and chastened in an indescribable way. Such a climax was called by the Greeks 'Catharsis,' and the word has been retained as a convenient term for an experience that is universal.

In every genuine musical composition the catharsis of the creator is the origin, that of the listener the fulfilment. Nor need the connotation of the word be confined to those more solemn experiences to which the Greeks

themselves would possibly have restricted it. The perfect craftsmanship of a light opera or a fine comedy may bring us to the point where we resign ourselves into the hands of the artist, and that point is the beginning of catharsis. Thus genuine art results from the feeling of compulsion in the author, who has felt 'moved' to create: that is, to register his feeling in a form capable of communicating his catharsis to others. And 'technique' is the name we give to his deftness in communication.

Criticism, which is the application of whatever æsthetic principles we hold, and not the statement of personal likes and dislikes, must always allow for the fact that individual taste may always be a bar to the sympathetic understanding which alone justifies us in criticising. But, although *de gustibus non disputandum* is a truism as far as it goes, it does not, as the thoughtless sometimes assume, close the door to criticism. If one man likes rubies and another prefers sapphires the matter is, clearly, one of personal taste. The misfortune is that if they argue, their argument almost invariably takes the form of asseveration, on each side, that his choice is the more beautiful, with a final shrug of the shoulders and quotation of the above Latin tag. Both fail to see the one field in which æsthetical judgment is possible, and in which they would readily admit it to be desirable if they really loved gems: what is the difference between good and bad rubies and between good and bad sapphires?

It must be confessed that much of the artistic criticism of the world is still of this kind. There is no relative value between rubies and sapphires, except such as can be expressed in pounds sterling; and even this value is non-existent when we compare symphonies with tone-poems, chamber music with orchestral, German music with French, Classical with Romantic. Yet everybody wishes to know how to discriminate between 'good' and 'bad' in works of art, if only so as to be sure that, in the words of Sir Henry Hadow, they are not 'worshipping at the wrong shrine.' And it is clear that a piece of music must be judged, like a precious stone, in comparison with work like it in kind. For technical judgment the critic must possess trained discrimination in technical aspects: executive, interpretative, grammatical, constructive, and the rest. But over and above all, the one final and inevitable question to be asked of all art will for ever be the same: 'Is it genuine; that is to say, was it born because the catharsis of its author compelled him to create?' And the answer to that question is an æsthetical judgment the value of which must depend on the earnestness and sincerity with which the speaker, knowingly or unwittingly, has mentally wrestled with the problems of Æsthetics. P. C. B.

AEVIA (ÆUIA), a technical word formed from the vowels of *Alleluia*, and used, in Mediæval Office Books, as an abbreviation, in the same manner as EVOVÆ (*q.v.*).

In Venetian and other Italian Office Books of the 16th century, we sometimes find Hal'a, or Hal'ah, substituted for Aevia. W. S. R.

AFFETTUOSO (Ital.), (1) equivalent to Con Affetto, 'with feeling,' is most commonly found in such combinations as 'andante affettuoso' or 'allegro affettuoso,' though it is occasionally placed alone at the beginning of a movement, in which case a somewhat slow time is intended. It is frequently placed (like 'espressivo,' 'cantabile,' etc.) over a single passage, when it refers merely to that particular phrase and not to the entire movement. The German expressions 'Innig,' 'Mit innigem Ausdruck,' are equivalent to 'Affettuoso.'

E. P.

(2) A pseudonym adopted by some members of Italian musical academies, *e.g.* Giov. Giac. Arrigoni (*Fétis*), Mariano Tantucci (Em. Vogel, *Bibl. d. gedruckten weltl. Vokalmusik Italiens*). In Gastoldi's 'Tricinia,' 11 songs are marked *dell' affetuoso*; in Tommaso Pecci's Canzonette, 3 v., 1599–1603, 15 are marked with *affetuoso*, which Vogel attributes to Tantucci; in Book II. of the latter work 10 songs are marked with *affetuoso*. The British Museum has 'Canzonette a 3 voci dell' affetuoso lib. 5°' from the Borghese Library, engr. by Camillo Ghini in Siena *c.* 1605. E. v. d. S.

AFFILARD, MICHEL L', professor of music and tenor singer, appointed to the 'Sainte Chapelle' (Mar. 24, 1679) and the 'Chapelle du Roi' (Mar. 11, 1696); remained there till 1708. His work on singing at sight, *Principes très faciles, pour bien apprendre la musique* (Paris, 1691; Amsterdam, 1717), in which the time of the airs is regulated by a pendulum—precursor of the metronome—passed through seven editions. Airs by him are in the collections printed by Ballard and in MS. 1040 of the Versailles Library.

BIBL.—M. BRENET, *Les Musiciens de la Sainte Chapelle du Palais*, 1910. M. L. P.

AFFRETTANDO (Ital.), hastening the time.

AFRANIO (beginning of 16th cent.), a canon of Ferrara, and reputed inventor of the bassoon, on the ground of a wind instrument of his called Phagotus, which is mentioned, and figured in two woodcuts, at p. 179 of the *Introductio in Chaldaicam linguam* of Teseo Albonese (Pavia, 1539), a work dedicated by the author to his uncle Afranio. (See *PLATE LVIII.*)

The claim has been widely admitted, but there is no real similarity between the two instruments (see PHAGOTUS). The bassoon is conical in bore, the phagotus cylindrical; in the one case the air column is set in vibration by means of a double reed, in the other by

metal tongues. However, one characteristic of the bassoon family is present, viz. the tube doubled back on itself, as each part of the phagotus has two tubes bored side by side in a single block of wood. The similarity of the names (phagotus, fagotto) is curious, but can hardly be said to be of value as evidence of connexion between the two instruments.

J. R. M.

AFRICAINE, L', grand opera in 5 acts; words by Scribe, music by Meyerbeer. Produced Académie, Paris, Apr. 28, 1865; in Italian, Covent Garden, July 22, 1865; in English (translation by Kenney), Covent Garden, Oct. 21, 1865; New York, Academy of Music, Dec. 1, 1865.

AFZELIUS, Arvid August (*b.* Enköping, Sweden, May 6, 1785; *d.* Sept. 25, 1871), pastor and archæologist; edited conjointly with Geijer a collection of Swedish national melodies 'Svenska Folkvisor,' 3 vols. (Stockholm, 1814–1816, continued by Arwidsson), and wrote the historical notes to another collection, 'Afsked af Svenska Folksharpan' (Stockholm, 1848).

AGATEA, P. Mario (*b.* Baini, 17th cent.), an Augustinian monk, musical director at the Cathedral of Modena in the 17th century. Four cantate for soprano solo and 29 ariette, *c.* 1688, all in MS., are in the Bibl. Estense, Modena. An early instance of the use of the violoncello is made in the 10th Arietta. Motets by Agatea are contained in sundry collections (*Eitner*).

AGAZZARI, Agostino (*b.* Siena, Dec. 2, 1578; *d.* there, Apr. 10, 1640), composer of church music.

A cadet of a noble family of Siena, he is said (see *Q.-L.*) to have passed the first years of his professional life in the service of the Emperor Matthias, who wished to retain him. He preferred to return to Italy, bringing with him a musical instrument, called the Pandora, little known so far, which he played very sweetly (Azzolini, *Le Pompe Sanesi*, 1649). After election to membership of the Accademia degl' Intronati, he came to Rome, where he was chosen maestro di cappella at the German College (after Anerio's retirement in 1609), at the church of S. Apollinaris,[1] and subsequently at the Seminario Romano. An intimacy grew up between him and Viadana (*q.v.*), and he was one of the earliest adopters of the figured bass. In the preface to the fourth book of his 'Sacræ Cantiones' (Zanetti, Rome, 1606), he gives some instructions for its employment. In 1630 he returned to Siena, and became maestro of its cathedral, a post which he retained till his death.

His publications are numerous, and consist of masses, madrigals (1596, 1600, 1602, 1607, 1608), motets, psalms, Magnificats, litanies, etc., republished in numerous editions at Rome, Milan, Venice, Antwerp, Frankfort and elsewhere (see *Q.-L.*). His one substantive contribution to the scientific literature of music is a little work of only 16 quarto pages, entitled:

'La Musica Ecclesiastica, dove si contiene la vera diffinizione della Musica come Scienza non più veduta e sua nobiltà (Siena, 1638)';

the object of which is to determine how church music should best conform itself to the Resolution of the Council of Trent. On the authority of Pitoni, a pastoral drama, entitled 'Eumelio,' has been ascribed to Agazzari. It was undoubtedly performed at Rome in 1606 and printed by Amadino at Venice in that year; but no author's name is affixed either to music or libretto.

A short motet by Agazzari is given by Proske in the 'Musica divina' (Ann. I. Lib. Motettorum, No. lxv.). E. H. P.

AGAZZI, Gaëtano, appears to have been a virtuoso on the violoncello in the second half of the 18th century. His 'Six Sonates à violoncelle et basse,' op. 1, Amsterdam, *c.* 1780, make considerable demands upon the technical ability of the executant. Ten sonatas for the same instruments in MS. are in the library of the Milan Conservatoire. E. v. d. S.

AGGERE, Antonius, Magister at St. Martin, Ghent, finished his treatise, *Formule octo tonorum secundum eundem Guidonem*, Nov. 8, 1503. Another treatise, *Ars intonandi*, in the same MS. volume (Ghent, MS. 421), is probably also by him. E. v. d. S.

AGGHÁZY, Carolus (*b.* Budapest, Oct. 30, 1855), pianist, pupil of Bruckner, Volkmann and Liszt, gave concerts 1882–88, settled as a teacher in Budapest, and composed piano and chamber music having an Hungarian colouring, as well as an opera, 'Maritta,' and a cantata, 'Rakoczy.' (*Riemann.*)

AGINCOURT, D' (Dagincour). There were apparently two (if Fétis is correct). (1) Jacques André d'Agincourt (*b.* Rouen, 1684; *d.* there, *c.* 1757), who became organist at the Abbey of St. Ouen, went to Paris in 1718, where he gave clavecin lessons, and a few years later obtained the place of organist at St. Merry. He retired in 1745, and returned to Rouen, where he died. His gentle nature gained him many friends, who ranked him with Calvière, Daquin and Couperin, to whom in reality he was vastly inferior.

(2) François d'Agincourt (*d.* Paris, June 18, 1758), who, on Jan. 13, 1714, was appointed organist to the French court for the fourth quarter. The library of the Paris Conservatoire possesses 'Pièces de clavecin, dédiées à la Reine, composées par M. D'Agincour. . . . Paris, le S. Boivin; Rouen, 1733, chez l'auteur. . . .' Fétis claims this work for Jacques André d'Agincourt, but describes them as feeble compositions. E. v. d. S.

[1] Baini alone mentions this appointment; but he is probably right.

AGITATO (Ital.), also Con Agitazione, 'agitated,' 'restless.' This adjective is mostly combined with 'allegro' or 'presto' to describe the character of a movement. In the somewhat rare cases in which it occurs without any other time-indication a rather rapid time is indicated.

AGNELLI, Salvatore (*b.* Palermo, 1817; *d.* Paris (?), 1874), studied under Donizetti and Zingarelli at Naples Conservatoire. After the performance of several of his operas at Palermo and Naples he went to Marseilles in 1846, where he produced several operas and ballets. He also wrote some church music and a cantata, apotheosis of Napoleon I., performed by three orchestras at the Tuileries in 1856. He left three operas in MS. E. V. D. S.

AGNESI, Luigi (Louis Ferdinand Leopold Agniez) (*b.* Erhent, Namur, July 17, 1833; *d.* London, Feb. 2, 1875), a well-known bass singer.

From 1853–55 he studied composition at the Brussels Conservatoire, but later became a singer, after lessons from Duprez, and was a member of Merelli's Italian Opera Company in Germany and Holland. On Feb. 10, 1864, he made his début at the Italiens, Paris, as Assur ('Semiramide'), and was engaged there for several seasons. On May 22, 1865, he made his début in England at Her Majesty's as the Prefect ('Linda'), and during the season as Assur and Figaro ('Le Nozze'), and with fair success. From 1871–74 he gained a great reputation, not only at Drury Lane, but as an oratorio festival and concert singer throughout the kingdom. He was an accomplished actor and musician, devoted to his art. Special mention may be made of his singing of Rossini, which was in the true Italian style. A. C.

AGNESI, Maria Theresa (*b.* Milan, 1724; *d. circa* 1780), sister of the renowned scholar Maria Gaetana Agnesi. She was a celebrated pianist of her time, composed five operas, 'Sofonisbe,' 'Ciro in Armenia,' 'Nitocri,' 'Il Re Pastore,' and 'Insubria consolata' (1771), several cantatas, two pianoforte concertos, and sonatas, well known in Germany. M. C. C.

AGNUS DEI, a part of the Mass which occurs in the Latin Canon during the ritual acts of the priest after consecration and before his communion. It is sung by the choir and has consequently, in common with other choral portions of the Liturgy, afforded a text set by musical composers of all ages.

The Agnus Dei was, like the Benedictus (*q.v.*), retained in the first English Prayer Book (1549), and omitted from the second (1552). Merbecke's 'Booke of Common Praier noted' (1550) therefore contains an adaptation from the plain-song to the English words, and his Agnus is amongst the most beautiful melodies in his setting of the English Mass. It is now by common usage restored to its original position in the English service. C.

AGOGE, AGOGIC, see Accent, subsection Agogic.

AGOSTINI, Ludovico (*b.* Ferrara, 1534; *d.* there, Sept. 20, 1590), in holy orders, was both poet and composer. He became maestro de capilla to Alfonso II., Duke of Este. Collections of madrigals and other vocal works were published at Milan, Venice and Ferrara between 1567 and 1586.

AGOSTINI, Paolo (*b.* Valerano, 1593; *d.* Rome, Sept. 1629), an Italian composer.

He was a pupil, at Rome, of Bernardino Nanini, whose daughter he married. After being organist of S. Trinità de' Pellegrini, S. Maria in Trastevere, and S. Lorenzo in Damaso, he succeeded Ugolini as maestro at the Vatican Chapel, in 1627.

The extant published works of Agostini consist of:

2 volumes of Psalms for 4 and 8 voices (printed by Soldi, Rome, 1619); 2 volumes of Magnificats for 1, 2 and 3 voices (*ib.* 1620); and 5 volumes of masses for 4, 5, 8 and 12 voices, published (Robletti, Rome) in 1624, 1625, 1626, 1627 and 1628, respectively.

He employed large numbers of voices in several choirs. Ingenuity and elegance are his prevailing characteristics; but that he could and did rise beyond these is proved by an Agnus Dei for 8 voices in canon, which was published by P. Martini in his 'Saggio di contrappunto fugato,' and which is allowed to be a masterpiece. He contributed a dialogue to G. Giamberti's 'Poesie diverse' (1623). The fame, however, of Agostini rests upon his unpublished pieces, which form the great bulk of his productions. They are preserved partly in the Corsini Library, and partly in the Collection of the Vatican. A motet by Agostini is given in Proske's 'Musica divina' (Ann. I. Liber Motettorum, No. lxx.). E. H. P.

AGOSTINI, Pietro Simone (*b.* Rome, *c.* 1650), was maestro di cappella to the Duke of Parma. Two oratorios, several motets, and cantatas, as well as two operas (one, 'Il Ratto delle Sabine,' performed at Venice 1680) are mentioned in *Q.-L.*

AGOSTINO, Corona, known only by his 5-part Psalm, 'Beati omnes,' in G. M. Asola's 'Psalmodia,' 1592 (*Eitner*).

AGRELL, Johann Joachim (*b.* Löth, Sweden, Feb. 1, 1701; *d.* Nuremberg, Jan. 19, 1763), studied at Linköping and Upsala. He was appointed court musician at Cassel in 1723, and in 1746 conductor at Nuremberg. He left 9 published works (Nuremberg), concertos, sonatas, etc., and many more in manuscript.

AGRÉMENTS, see Ornaments.

AGRICOLA, Alexander (*d.* Valladolid, *c.* 1506), a composer of great celebrity. Cretin's lament on the death of Okeghem mentions Agricola as a fellow-pupil in the school of that master; and the dates of his published works, together with an interesting epitaph printed in a collection of motets published at Wittenberg in 1538, furnish us with materials for briefly

sketching his life. The words of the epitaph, which bears the title 'Epitaphium Alex. Agricolæ Symphoniastæ regis Castiliæ Philippi,' are as follows :

Musica quid defles ? Periit mea cura decusque.
Estne Alexander ? Is meus Agricola.
Dic age qualis erat ? Clarus vocum manuumque.
Quis locus hunc rapuit ? Valdoletanus ager.
Quis Belgam huc traxit ? Magnus rex ipse Philippus.
Quo morbo interiit ? Febre furente obiit.
Ætas quæ fuerat ? Jam sexagesimus annus.
Sol ubi tunc stabat ? Virginio in capite.

The question 'Who brought the Belgian hither?' is decisive as to his nationality. He was certainly educated in the Netherlands, and passed great part of his life there. At an early age he was distinguished both as a singer and performer. A letter of Charles VIII. of France, in Julian Marshall's collection, proves that he was in that king's service, and left it, without leave, for that of Lorenzo de' Medici ; he was at Milan till June 1474, and after some years in the service of the Duke of Mantua, entered (*c.* 1491) that of Philip, Duke of Austria and sovereign of the Netherlands, and followed him to Castile in 1505. There Agricola remained until his death, at the age of 60, of acute fever, in the territory of Valladolid. Amongst Agricola's known works the most important are :

A motet for 3 voices in the collection called 'Harmonice musices' (1501), 2 motets for 3 voices in that entitled Motetti XXXIII. (Venice, Petrucci, 1502) ; 8 four-part songs from the collection 'Canti cento cinquanta' (Venice, Petrucci, 1503) ; and a volume of 5 masses 'Misse Alex. Agricolæ' (Venice, Petrucci, 1504).

Other MS. masses are mentioned in *Q.-L.* For recent investigations concerning Agricola, see van der Straeten's *Musique aux Pays-Bas*, vols. vi. and vii. J. R. S.-B.

AGRICOLA, Benedetta Emilia, *née* Molteni (*b.* Modena, 1722 ; *d. circa* 1780), studied under Porpora, Hasse and Salimbeni ; one of the most remarkable singers of her time, with a compass from *a* to *d'''* (see Burney) and a shake of rare perfection. She excelled not only in opera, but also in oratorio, and in the great soprano aria in Graun's 'The Death of Jesus,' which she sang at the first performance in 1755. From 1742–74 she was engaged at the Berlin opera and had to suffer much from the despotism of Frederic II., who was so enraged at her marriage to Johann Friedrich Agricola (*q.v.*) in 1751, that he reduced their joint salary to 1000 thalers, as against Molteni's former salary of 1500 thalers. On the death of Agricola in 1774, the King dismissed her, although she was still in full possession of her vocal powers, and in spite of the intercession of the Princess Amalia. She died in oblivion. E. v. d. s.

AGRICOLA, Christian Johannes (1594), discanto singer at the court chapel at Weimar, afterwards cantor at the school of Erfurt. In 1601 he calls himself 'Schulkollege' of the 'Gymnasium Augustiana' at Erfurt. On the title-pages of his printed works he calls himself 'J. Agricola Noricum,' which refers to a large tract of southern Germany forming part of ancient Illyria. Some of his biographers have mistaken Noricum for Nuremberg, where his 'Motettæ novæ' were published in 1601. Three sacred songs and an echo in 8 parts are also enumerated in *Q.-L.* E. v. d. s.

AGRICOLA, Georg Ludwig (*b.* Grossen-Furra, Thuringia, Oct. 25, 1643 ; *d.* Gotha, Feb. 20, 1676), a composer of chamber music, etc.

His father was a clergyman ; he was brought up at Eisenach and Gotha and the universities of Wittenberg and Leipzig, and became Kapellmeister at Gotha in 1670. He composed 'Musikalische Nebenstunden' for 2 violins, 2 violas and bass ; religious hymns and madrigals ; sonatas and preludes, 'auf französische Art,' etc. He died full of promise, but without accomplishing a style for himself. F. G.

AGRICOLA, Johann (*b.* Nuremberg, *c.* 1570), professor of music in the Gymnasium at Erfurt in 1611, and composer of 3 collections of motets (Nuremberg, 1601–11).

AGRICOLA, Johann Friedrich (*b.* Dobitz, near Altenburg, Saxony, Jan. 4, 1720 ; *d.* Berlin, Dec. 1, 1774), organist and composer of church music and of operas.

His father was a judge, and his mother, Maria Magdalen Manke, a friend of Handel. He began to learn music in his fifth year under a certain Martini. In 1738 he entered the University of Leipzig when Gottsched was Professor of Rhetoric. But though he went through the regular course of 'humanities' he also studied music under J. S. Bach, with whom he worked hard for three years. After this he resided at Dresden and Berlin, at the latter from 1741 onwards, and studied the dramatic style under Graun and Hasse. In 1749 he published two pamphlets on French and Italian taste in music under the pseudonym of Flavio Anicio Olibrio. In the following year a cantata of his, 'Il Filosofo convinto in amore,' was performed before Frederick the Great, who conferred on Agricola the post of Hofkomponist (1751). He had an equal success with a second cantata, 'La Ricamatrice.' Agricola then married Signora Molteni, prima donna of the Berlin opera, and composed various operas for Dresden and Berlin, as well as much music for the Church and many arrangements of the King's melodies. After the death of Graun (Aug. 8, 1759) he was made director of the Royal Chapel, but without the title of Roy. Hofkapellmeister, which the King withheld on account of his disapproval of Agricola's marriage. (See Agricola, Benedetta Emilia.) There he remained till his death (obituary in *Vossische Zeitung*). Agricola's compositions had no permanent success, nor were any printed excepting two psalms and some chorales. He had the reputation of being the best organ-player in Berlin, and a good teacher of singing. He translated with much skill Tosi's *Opinioni de' cantori*, and made

some additions of value to Adlung's *Musica mechanica organœdi.* F. G.

AGRICOLA, Martin (*b.* Sorau, lower Silesia, *c.* 1500; *d.* Magdeburg, June 10, 1556), a writer on musical theory, whose German name, as he himself tells us, was Sohr, or Sore.

In 1524 we find him teacher and cantor in the first Protestant school at Magdeburg, and he remained there till his death. The assertion of his biographer Caspar that Agricola reached the age of seventy has misled all following writers as to the date of his birth. In his *Musica instrumentalis deudsch*, which, notwithstanding its polyglot title is written in German, he states that he had no 'activum præceptorem' for music, but learned the art by himself while constantly occupied as a schoolmaster. That work is remarkable not only for its musical ability but for its German style, which has all the force and flavour of the writings of his contemporary, Luther himself. It was reprinted at Leipzig, 1896. Agricola's chief protector and friend was Rhaw, the senator of Wittenberg, renowned in his own day as a printer of music. This excellent man printed many of Agricola's works, of which the following may be named amongst others:

Duo libri musices, 1561; *Ein kurtz deudsche Musica*, 1528; *Musica instrumentalis deudsch*, 1529, '30, '32, '42, '45; *Musica figuralis deudsch*, 1532; *Von den Proportionibus*, *c.* 1532; *Rudimenta musices*, 1539.

The list of the rest will be found in Draudius' *Bibliotheca Classica*, p. 1650; Walther's *Lexikon*; Marpurg's *Beiträge*, vol. v.; Forkel's *Literature*; Gerber's *Dictionary*; and *Q.-L.* Mattheson in his *Ephorus* (p. 124) praises him for having been the first to abolish the 'ancient tablature,' and adopt the system of notation which we still employ. But this is inaccurate. All that Agricola proposed was a new 'tablature' for the lute, better than the old one. On the conflict between the old and new notation Agricola's writings are full of interest, and they must be studied by every one who wishes to have an accurate view of that revolution. F. G.

AGRICOLA, Paul, a 17th-century composer. The State Library, Berlin (No. 450) has the following in score: 'No. 27. Accede ô anima, contralto solo, con 2 strom. e Basso; No. 28. Laudate pueri, Canto solo, con 2 v., 2 viole et C.; No. 29. Miserere Deus, 4 v. c. 4 in str. e Org.'

AGRICOLA, Rudolph (real name, Huessmann) (*b.* Baffeln, near Gröningen, 1442; *d.* Heidelberg, Oct. 25, 1485), studied at Louvain and Paris; also under Thomas à Kempis and the Italian philosopher, Theodor de Gaza. He was one of the moving spirits of the renaissance in science, letters and art, being deeply versed in all. Returning from Italy in 1477, he was sent by the town of Groningen to the court of the German Emperor as its representative. In 1479 he co-operated in the construction of the famous organ of that town, which to this day is looked upon as one of the greatest masterpieces of its kind. In 1482 he became professor at the University of Heidelberg, where he died. He was a famous lutenist and composer of Netherlandish partsongs. His complete works, containing also some notes on Boethius, were published at Cologne in 1539 by Alard Amstelredam, who prefaced them with a biography. E. v. d. S.

AGRICOLA, Wolfgang Christoph (about middle of 17th cent.), composed a 'Fasciculus musicalis' for two voices (Würzburg, 1637), a book of masses (*ib.* 1647), and 'Fasciculus variarum cantionum,' of motets (*ib.* 1648).

AGTHE, (1) Carl Christian (*b.* Hettsstädt, June 6, 1762; *d.* Ballenstedt, Nov. 27, 1797), organist, composer of 6 operas, 3 pianoforte sonatas (Leipzig, 1790), and a collection of Lieder (Dessau, 1782). His son, (2) Wilhelm Johann Albrecht (*b.* Ballenstedt, Apr. 14, 1790; *d.* Berlin, Oct. 8, 1873), settled in 1810 at Leipzig; in 1823 at Dresden as teacher of Logier's system, under the approval of C. M. von Weber; and in 1826 founded a similar establishment at Posen. From 1832–45 he directed a musical institution of his own at Berlin. Kullak was his best-known pupil. M. C. C.

AGUADO, Dionisio (*b.* Madrid, Apr. 8, 1784; *d.* there, Dec. 20, 1849), a remarkable performer on the guitar; received his chief instruction from Garcia, the great singer. In 1825 he went to Paris, where he associated with the most eminent artists of the day, till 1838, when he returned to Madrid, where he died. His method for the guitar, an excellent work of its kind, passed through three editions in Spain (Madrid, 1825–43) and one in Paris (1827). He also published 'Colleccion de los etudios para la guitarra' (Madrid, 1820), 'Colleccion de andantes,' etc., and other works for his instrument. M. C. C.

AGUIAR, Alexandre de (*b.* Oporto; *d.* near Talavera, Dec. 12, 1605), a Portuguese lutenist and poet, who formed part of the suite of Sebastian during his visit to Philip II. at Guadalupe (Christmas, 1576). A contemporary account of the visit, printed in Vieira's 'Diccionario biographico de musicos portuguezes' (i. 5-7), gives interesting details of the music performed and the names of the performers. Aguiar was afterwards attached to the court of Philip II. of Spain. He was killed in an accident, his coach falling into a torrent. Lamentations composed by him were formerly sung every year at Lisbon during Holy Week. J. B. T.

AGUILERA DE HEREDIA, Sebastian (*b.* Huesca, Aragon, 1570 ?), was appointed organist of the old cathedral (La Seo) at Saragossa in 1603, and remained there for many years. His printed works include:

1. Canticum beatissimæ Virginis Deiparæ Mariæ 8 modis seu tonis compositum (4, 5, 6, 8 v.). Cæsaraugustæ (Saragossa).

Published, Cabarte, 1618. (Cathedral archives, Saragossa, Seville, Malaga; Bibl. de la Diputació, Barcelona; MS. copy at Seville.)
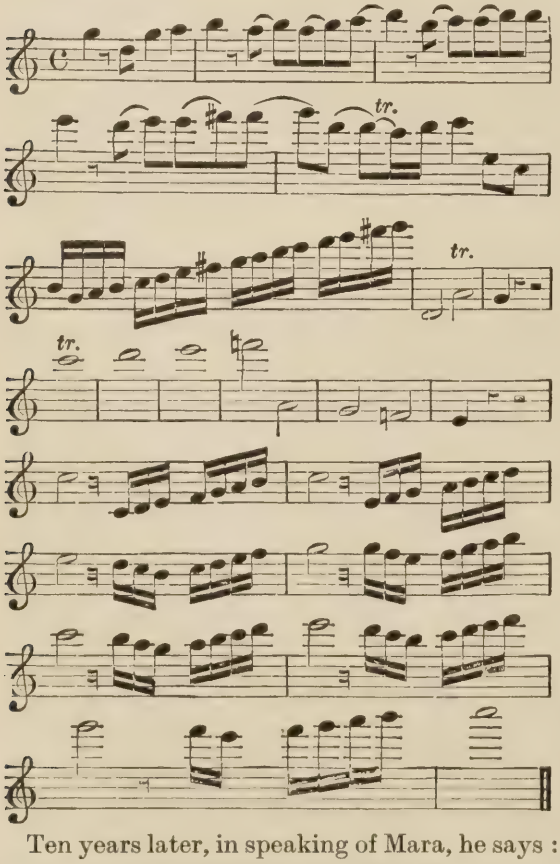
2. Psalmos (4 v.), . . . Saragossa, 1662. (Barcelona, Bibl. Diputació).

3. A De profundis (4 v.) and Pange lingua (4 v., with organ) exist in MS. at Barcelona; while 14 compositions for the organ are preserved in the musical archives of the Escurial. Some of the latter have been published by Pedrell ('Antología de organistas españoles'), and by Villalba ('Antología de organistas clásicos,' 1914).

Aguilera is justly celebrated for his Magnificats. They are composed *more Hispano, i.e.* on the plain-song tunes formerly in use in Spain, and are notable for breadth of style and loftiness of inspiration. J. B. T.

AGUJARI, Lucrezia (*b.* Ferrara, 1743; *d.* Parma, May 18, 1783), a singer celebrated by Mozart's testimony to her powers.

Being a natural child of a noble, she was always announced in the playbills and newspapers as *La Bastardina* or *Bastardella.* She was instructed in a convent by the Abbé Lambertini, and made her début at Florence in 1764. Her triumph was brilliant, and she was eagerly engaged for all the principal towns, where she was enthusiastically received. She did not excel in expression, but in execution she surpassed all rivals. The extent of her register was beyond all comparison. Sacchini said he had heard her sing as high as B♭ *in altissimo*, and she had two good octaves below: but Mozart himself heard her at Parma in 1770, and says of her [1] that she had 'a lovely voice, a flexible throat, and an incredibly high range. She sang the following notes and passages in my presence':



Ten years later, in speaking of Mara, he says:

'She has not the good fortune to please me. She does too little to be compared to a Bastardella—though that is her peculiar style—and too much to touch the heart like an Aloysia Weber.' [2]

Leopold Mozart says of her:

'She is not handsome nor yet ugly, but has at times a wild look in the eyes, like people who are subject to convulsions, and she is lame in one foot. Her conduct nevertheless has been good; she has, consequently, a good name and reputation.'

Agujari made a great sensation in the carnival of 1774 at Milan in the serious opera of 'Il Tolomeo,' by Colla (*q.v.*), and still more in a cantata by the same composer. In 1780 she married Colla, who composed for her most of the music she sang. She sang at the Pantheon Concerts for some years, from 1775, receiving a salary at one time of £100 a night for singing two songs, a price which was then enormous. There is an amusing account of her in Mme. D'Arblay's *Memoirs of Dr. Burney.* J. M.

AGUS. The only musician of that name mentioned by Constant Pierre in his work, *Le Conservatoire national de musique et de déclamation: Documents historiques et administratifs* (Paris, 1900), as having been professor of solfeggio at the Conservatoire (Nov. 22, 1795) is Joseph Agus (*b.* 1749; *d.* May, 1798). These biographical references are applied by Fétis and Eitner to one Henri Agus. This may be the same man, in which case Joseph (Giuseppe) may be regarded as the composer of trios for strings, duets, glees, catches, etc., published in London (see Catalogue B.M.); and of the 6 duos 'concertants' for 2 violins, published by Barbieri (Paris) as the op. 37 of Boccherini. He was one of the contributors to the *Solfèges du Conservatoire*, with Catel, Cherubini, Gossec, etc., but his surname only appears on the printed title. M. L. P.

AHLE, (1) Johann Rodolph (*b.* Mühlhausen, Thuringia, Dec. 24, 1625; *d.* July 8, 1673), composer and organist, educated at Göttingen and Erfurt.

In 1646 he became organist at Erfurt, and in 1654 held the same post in the Blasiuskirche at his native place, where in 1656 he was appointed member of the senate and in 1661 burgomaster. His published compositions include:

Compendium pro tonellis (1648), a treatise on singing (3 editions); 'Geistlichen Dialogen' (1648), 'Sinphonien, Paduanen, Balletten'; 'Thuringische Lustgarten,' a series of church compositions (1657, 1658, 1663, 1665); 400 'Geistliche Arien,' 'Geistliche Concerte,' and 'Andachten' on all the Sundays and Festivals, etc.

He cultivated the simple style of the choral, avoiding polyphonic counterpoint. His tunes were for long very popular, and are still sung in the Protestant churches of Thuringia—amongst others that known as 'Liebster Jesu, wir sind hier.' A selection of his vocal works, edited by J. Wolf, is in vol. 5 of *D.D.T.*, in the preface to which is a complete list of Ahle's compositions. See also *Sammelbände* of the Inter. Mus. Gesellschaft, ii. 393.

[1] Letter of Mar. 24, 1770.

[2] Letter of Nov. 13, 1780.

His son, (2) JOHANN GEORG (*b.* 1650; *d.* Dec. 2, 1706), succeeded to his father's musical honours, and was made poet laureate by the Emperor Leopold I. His hymn tunes were once popular, but are not now in use. F. G.

AHLSTROEM, OLOF (*b.* Aug. 14, 1756; *d.* Aug. 11, 1838), Swedish composer, organist at the church of St. Jakob, Stockholm, and court accompanist; composed sonatas for pianoforte (Stockholm, 1783 and 1786), cantatas and songs, and edited with Boman *Walda svenska Folkdansar och Folkledar*, a collection of Swedish popular airs. He was also editor for two years of a Swedish musical periodical, *Musikalisk Tidsfördrift.* M. C. C.

AHNA, HEINRICH KARL HERMANN DE (*b.* Vienna, June 22, 1835; *d.* Berlin, Nov. 1, 1892), was trained as a violinist at Vienna by Mayseder.

He also received instruction from Mildner in Prague, and was already at the age of twelve making public appearances in Vienna, London, etc. Two years later he received the appointment of Chamber Virtuoso to the Duke of Coburg-Gotha, but in 1851 he joined the Austrian army as a cadet, and remained a soldier until the close of the disastrous Italian campaign in 1859, when he returned to his musical studies. In due time he became a soloist of repute, and violinist in the much-frequented Trio Concerts given by him in conjunction with Barth the pianist and Hausmann the violoncellist; but he is chiefly known to fame as second violin in the JOACHIM QUARTET (*q.v.*), a position for which he was not only fitted by refinement of style, and musical knowledge, but also by his quite remarkable faculty of playing up to the leader. Amongst the posts held by him at Berlin were that of leader of the Royal orchestra and professor at the Hochschule under Joachim. His sister, ELEANORA (*b.* Vienna, Jan. 8, 1838; *d.* Berlin, May 10, 1865), was a dramatic singer of great promise, fulfilling mezzo-soprano rôles at the court opera. W. W. C.

AIBLINGER, JOHANN CASPAR (*b.* Wasserburg, Bavaria, Feb. 23, 1779; *d.* May 6, 1867), a composer whose works were performed in the Catholic churches of South Germany.

In 1803 he went to Italy, and studied eight years at Vicenza, after which he settled at Venice, where in conjunction with the Abate Gregorio Trentino he founded the 'Odeon' Institution for the practice of classical works. In 1819 he was recalled to his native country by the King, wrote two ballets, and was appointed Kapellmeister of the Italian Opera at Munich, until 1823, when he conducted the court music. In 1833, however, he returned to Italy, and resided at Bergamo, occupying himself in the collection of ancient classical music, which is now in the Staatsbibliothek at Munich. His whole efforts to the end of his life were directed to the performance of classical vocal music in the Allerheiligenkapelle at Munich, erected in 1826. His single attempt at dramatic composition was an opera, 'Rodrigo e Chimene,' 1821, which was not successful. In church music, however, he was more successful; his compositions in this department consist of masses, requiems, graduals, litanies and psalms, with accompaniments for orchestra and organ, published at Munich, Augsburg and Paris (Schott). C. F. P.

AICH, ARNST VON, book- and music-printer at Cologne, published *c.* 1519 the well-known book of 75 songs in 4 parts. A complete copy is in the Basle Library.

AICH, GOTTFRIED, canon and subprior of the monastery at Weissenau, published 'Fructus ecclesiastici, *a* 3, 4, 5 voc. 2 vel 3 instr. cum 2 choro,' Augsburg, 1663; also 5 motets and 3 masses.

AICHINGER, GREGOR (*b. circa* 1565; *d.* Jan. 21, 1628), took holy orders, and in 1584 entered the service of Freiherr Jacob Fugger at Augsburg as organist. In 1599 he paid a visit of two years to Rome to perfect himself in music. In the preface to his 'Sacræ Cantiones' (Venice, 1590), he praises the music of Gabrieli; and his works, both in this collection and in that of 1603, also betray the influence of the Venetian school. They are among the best German music of that time, bearing marks of real genius; and are superior to those of his contemporary, the learned Gallus, or Handl. Amongst the most remarkable are:

'Ubi est frater,' and 'Assumpta est Maria,' both for 3 voices, 'Adoramus' for 4; and 'Intonuit de cœlo' for 6 voices, the last printed in the *Florilegium Portense.* A Litany, a Stabat Mater, and various motets of his are printed in Proske's 'Musica divina'; and a motet for 6 voices in Commer's 'Musica sacra.'

A complete list is in *Q.-L.* F. G.

AÏDA, grand opera in 4 acts; libretto by Antonio Ghislanzoni, music by Verdi. Produced, Cairo, Dec. 24, 1871; Milan, Feb. 8, 1872; New York, Academy of Music, Nov. 26, 1873; Covent Garden, June 22, 1876. M.

AIGUINO, FRATER ILLUMINATO BRESCIANO (*b.* near Brescia, *c.* 1520), a pupil of Pietro Aaron. He was born at the Castle degli Orzi Vecchi, near Brescia, and joined the religious Order of Seraphico d'Osservanza. On a portrait engraving of 1581 he is described as *Capitano*, so that he must have been a soldier at one time. He wrote 'La illuminata de tutti i tuoni di canto fermo,' etc., Venice 1562. A second edition appeared in 1581 in somewhat modified form. Mattheson in his *Organistenprobe*, p. 70, speaks of both works as 'illuminated jabber.' E. v. d. S.

AIMON, PAMPHILE LÉOPOLD FRANÇOIS (*b.* L'Isle, near Avignon, Oct. 4, 1779; *d.* Paris, Feb. 2, 1866), violoncellist and composer. He conducted the orchestra of the theatre in Marseilles when only seventeen, that of the Gymnase Dramatique in Paris, 1821, and of the

Théâtre Français, on the retirement of Baudron, 1822. Of his seven operas only two were performed, the 'Jeux Floraux' (1818), and 'Michel et Christine' (1821), the last with great success. A third, 'Les Sybarites de Florence,' was published in 1831. He also composed numerous string quartets, trios and duos (Paris and Lyons), and was the author of *Connaissances préliminaires de l'harmonie* and other treatises. M. C. C.

AINARDUS . . . (EINHART ?) (11th cent.), German composer, first Abbot of S. Petri ad Divam in Neustria until 1077 (Gerbert, v, 36).

AINSWORTH, HENRY (*d.* Amsterdam, 1622), a theologian who lived in Holland *c.* 1593. He published a collection of psalms at Amsterdam in 1612, which appeared in an American edition as 'The Book of Psalms.'

AIOLLE, FRANCESCO DELL', see LAYOLLE.

AIR (Fr. *air*; Ger. *Arie*; Ital. *aria*), a term popularly used as synonymous with TUNE (*q.v.*). It bears, however, a more technical sense in reference to musical form or style of composition. This sense is sufficiently defined by the practice of the Elizabethan composers who adopted the word 'air' (frequently spelt ayre) for those of their compositions which consisted of a melody accompanied either by other voices or an instrument. Thus John Dowland published in 1597 'The first Book of Songs or Airs of Four Parts,' the principal vocal melody having an alternative accompaniment for either three additional voices or the lute. It is noteworthy that in the same year Thomas Morley published 'Canzonets or little short Airs to five or six voices,' which are not less polyphonic in style than his Madrigals. Nevertheless, Dowland's use of the word as a description of homophonic style quickly prevailed, and the rapid publication in succeeding years both of his own and other composers' 'Books of Airs' stamped the term as belonging to the type.

From being a vocal form the air passed into instrumental music, and throughout the 17th century airs for various instruments, the lute, the viola da gamba, etc., are frequent in English publications. Airs are found amongst Purcell's harpsichord music though they are not included in his suites for that instrument. The air or aria, however, frequently found a place in the harpsichord suites of continental composers at the beginning of the 18th century (see SUITE). Here it bore evident traces of its vocal origin being contrasted in style with the dance movements of the suite. Sometimes it assumed a highly ornamental character as in Handel's Suite No. 3 in D minor. Here and elsewhere, notably in Suite No. 5 (the air popularly known as 'The Harmonious Blacksmith'), it becomes a theme for variations. An exceptional instance of an air without any suggestion of the song, and having the vigour of a vivacious dance, is found in Handel's Suite No. 14 in G major.

Whether in its instrumental or vocal use, the term Air becomes distinguished from its Italian counterpart, Aria, for practical purposes. The distinction is made immediately apparent by placing the airs of the suites of Bach and Handel beside the arias of their cantatas, oratorios or operas. The Italian ARIA (*q.v.*) by that date had become a highly developed and conventionalised form. Not so the air (or aria) of the suites. In later times the English and French words have been frequently used to distinguish a simple song, or songlike piece, from the elaborated Italian form. C.

AIRD, JAMES (*d.* 1795), a Glasgow music-publisher, whose chief claim to remembrance lies in the fact that, so far as at present is ascertained, he was the first to print the air 'Yankee Doodle.'

Aird was established in the Candleriggs in 1778, and had sundry changes of address, as at New Wynd and New Street. He published sheet-music and books of reels, etc., but his chief work is 'A Selection of Scotch, English, Irish and Foreign Airs.' This reached to six books, and it is of the highest interest in the study of our national melodies. The book is in small oblong, and Aird died shortly after the fourth was published, M'Fadyen continuing the work. The first book, which contains 'Yanky Doodle,' was probably published as early as 1778, for it is advertised on the title-page of Joshua Campbell's Reels, issued by Aird in that year. The second was published in 1782, the third 1788, the fourth 1794, the fifth 1799, and the sixth at a later date. The whole was reprinted by M'Fadyen, and again by Geo. Goulding of London. A complete set of volumes is seldom met with. F. K.

A'KEMPIS, JEAN FLORENT, was organist of a church in Brussels from about 1657; he was the author of a book of 'Cantiones' published at Antwerp in 1657, and possibly wrote the 'Missæ et motetta' and a Requiem, the former of which, published at Antwerp in 1650, has been also ascribed to the following.

A'KEMPIS, NICHOLAS, organist of Ste. Gudule, Brussels, *c.* 1628; composed three books of symphonies (Antwerp, 1644, 1647 and 1649). (Cf. the above.)

AKEROYDE, SAMUEL, a native of Yorkshire, a very popular and prolific composer of songs in the latter part of the 17th century. He was Musician in Ordinary to James II. in 1687; also to King William. Many of his compositions are contained in the following collections of the period:

D'Urfey's 'Third Collection of Songs,' 1685; 'The Theatre of Musick,' 1685–87; 'Vinculum Societatis,' 1687; 'Comes Amoris,' 1687 94; 'The Banquet of Musick,' 1688; 'Thesaurus Musicus,' 1693–96; and in *The Gentleman's Journal*, 1692–94. He was also a contributor to the Third Part of D'Urfey's 'Don Quixote,' 1696.

W. H. H.

AKIMENKO, Feodor Stepanovitch (*b.* Kharkov, Feb. 8, 1876), composer, a pupil of Balakirev from 1886–95 in the court choir at St. Petersburg, and of Rimsky-Korsakov at the St. Petersburg Conservatoire. For a time he was a teacher in the court choir, but from 1903–06 he lived in France. He is now (1924) living in Moscow. Akimenko is distinguished as a composer. The following is a list of his principal works :

Lyric Poem and Overture for Orchestra.
Chamber music: String trio in C (op. 7); violoncello sonata; violin sonata.
Pianoforte: Sonate fantastique (op. 44).
Songs and Choruses.
An Opera: 'The Queen of the Alps' (MS.).

He has produced more than 60 works in all.

ALA, Giovanni Battista (*b.* Monza, about the end of 16th cent.; *d.* aged thirty-two); organist of the Church dei Servitori, in Milan, and composer of canzonets, madrigals and operas (Milan, 1617, 1625), 'Concerti ecclesiastici' (Milan, 1618, 1621, 1628), and several motets in the 'Pratum musicum' (Antwerp, 1634), and in the 'Luscinia Sacra' (Antwerp, 1633).

ALABIEV, Alexander Nicholaevich (*b.* Moscow, Aug. 30, 1802; *d.* there, 1852), a talented amateur of the pseudo-national school which preceded Glinka.

He entered the army, but being led by his fiery temper into some breach of discipline, was exiled to Tobolsk. On his return, he settled in Moscow. In collaboration with Verstovsky and others, he produced several vaudevilles which were popular in their day. Encouraged by the success of Catterino Cavos, he attempted a Russian fairy-opera : 'A Moonlight Night, or the Domovoi' (House Spirit). Probably the task was beyond his amateur resources, for the work proved a failure. Alabiev composed about a hundred songs, pleasing melodies in the popular style, but exceedingly elementary as regards form and accompaniment. One of these, 'The Nightingale,' became widely known from having been introduced into the 'Singing-lesson' in 'Il Barbiere' by Viardot, Patti and Sembrich. R. N.

ALAIN, see Groote, Alianus de.

ALAIN (Alani), Johannes (*c.* 1450), composer. In Codex No. 37 of the Liceo, Bologna, is his 'Sub Arturo plebs vallata plaudat melos, 3 voc.'

ALALÁ, one of the typical forms of folk-song of Galicia and the N.W. corner of Spain, and that which preserves the traditional air and manner of execution in the most pure state. It consists of a short melody adapted to four 8-syllable lines of verse, the melodic formula being nearly always repeated in the second half, and the last note held indefinitely. Being in free rhythm, it easily lends itself to ornate passages, but it is always diatonic. Many *alalás* seem to be recollections of plain-song melodies, and follow the liturgical formula note for note, the differences being rhythmical, not melodic. (See Song : Spain (4).) J. B. T.

ALALEONA, Domenico (*b.* Montegiorgio, Piceno, Nov. 16, 1881), historian and composer. He showed early remarkable aptitude, and at the age of ten was already employed as organist in the church of his native town. After receiving first instruction from local teachers he went to Rome to study at the Liceo di S. Cecilia under De Sanctis (theory), Bustini (pianoforte), and R. Renzi (organ). He concluded his studies in 1906, since when he has conducted choral and orchestral societies at Leghorn and Rome. His compositions include melodies for voice and piano and orchestra; a Requiem for 4 voices; a string quartet; two symphonic works; and an opera, 'Mirra,' performed in Rome (1920). Of his many critical and historical essays, the most important is a collection of studies on the history of Oratorio in Italy (published by Bocca, Turin). At present (1926) Alaleona is professor of musical æsthetic at the Liceo S. Cecilia in Rome. F. B.

ALAMIRE, Petrus (early 16th cent.), composer. His 'Tandernack, 4 voc.' MS. 18810, is in the Hofburg, Vienna.

ALARD, Delphin (*b.* Bayonne, Mar. 8, 1815; *d.* Feb. 22, 1888), an eminent violinist.

He was educated at the Paris Conservatoire under Habeneck where he won prizes for violin-playing, and from 1831 began to make a great reputation as a performer. In 1843 he succeeded Baillot as professor at the Conservatoire, which post he held until his death. Alard was the foremost representative of the French school of violin-playing current then at Paris. He belonged to the class of remarkable teachers (Lambert, Massart, Dancla were his contemporaries) who perpetuated among the younger generation the traditions of their art. He published a number of concertos and operatic fantasias in a brilliant style, also études, duos, etc., specially adapted to his instrument. His *École de violon*, translated into several languages, is a standard work in pedagogic literature. He also edited a selection of violin compositions of the most eminent masters of the 18th century, 'Les Maîtres classiques du violon,' etc. (Schott), in 40 parts. P. D ; addns. M. L. P.

ALARDUS, Lampertus (*b.* Crempe, Holstein, Jan. 27, 1602; *d.* Meldorf, May 29, 1672), wrote a book on the music of the ancients containing the best Latin version of the treatise of Psellus (*Fétis*).

ALBANESI, Carlo (*b.* Naples, Oct. 22, 1858; *d.* London, Sept. 21, 1926), pianist and composer, studied the pianoforte with his father, Luigi Albanesi, harmony and composition with Pinto and Sabino Falconi. He toured in Italy and France until 1878, settling down permanently in England in

1882. The appointment to a professorship at the R.A.M. in London, in succession to Thomas Wing, followed in 1893, and in the same year he married the novelist, Mme. E. Maria Albanesi.

Carlo Albanesi held the title of Cavaliere Ufficiale of the Crown of Italy; he was an honorary member of the R.A.M. and examiner of the pianoforte class of the R.A.M. and R.C.M. Associated Board, as well as of the Royal Academy of Music in Dublin; and a member and for many years director of the Royal Philharmonic Society. Albanesi trained a number of distinguished artists in his successful career as a teacher of the piano.

His principal compositions are 6 piano sonatas, five of which are published, a string quartet, a piano trio, and some MS. orchestral works. He also wrote a number of songs and piano pieces. E. B.

ALBANEZE (Albanese) (*b.* Albano, Apulia, *c.* 1729; *d.* Paris, *c.* 1800), a castrato with a fine soprano voice, who came from Naples to Paris in 1747. He was engaged for the Royal Chapel, and sang at the Concert Spirituel from 1752–63. He published many collections of songs; also some original compositions.

ALBANI, Marie Louise Cécilie Emma *née* Lajeunesse (*b.* Chambly near Montreal, Nov. 1, 1852), distinguished opera and concert singer, the daughter of a French Canadian, a professor of the harp. She was educated at the Couvent du Sacré Cœur at Montreal. In 1864 the family removed to Albany, New York, where she sang in the choir of the Roman Catholic cathedral there with such effect that Lajeunesse was advised by the bishop and others that his daughter should adopt a musical career. The father and daughter went to Paris where the latter received vocal instruction from Duprez. Later, she studied with Lamperti at Milan. In 1870 she made her début at Milan as Amina ('Sonnambula'), adopting, as suggested by Lamperti, the name of Albani. She sang next at Florence, always with success. On Apr. 2, 1872, she made her début in London at Covent Garden as Amina. The beautiful qualities of her voice and the charm of her appearance were at once appreciated. She sang nearly every season there until 1896, in a great variety of parts, whereof the most noteworthy were Elsa (1875) and Elizabeth (1876) on the production of 'Lohengrin' and 'Tannhäuser'; later as Eva ('Meistersinger'), Desdemona ('Othello'), etc. 'The last and greatest triumph of her career' was June 26, 1896, as Isolde to the Tristan of Jean De Reszke, in German. On Aug. 6, 1878, she married Ernest Gye, lessee of Covent Garden on his father's death.

Madame Albani was for many years a very great favourite at the Handel and provincial festivals and sang in many new works, notably in those of Gounod, Sullivan, Mackenzie, Cowen, Dvořák, etc.; and in 1886 in 'St. Elizabeth' on the occasion of Liszt's farewell visit. She also sang in opera and concerts in Paris, Brussels, Germany, United States and Canada, and later in tours in India, Australia and South Africa. Her voice was a rich soprano of remarkably sympathetic quality. The higher registers were of exceptional beauty, and she possessed in perfection the art of singing *mezzo voce*.

On Oct. 14, 1911, she gave a farewell concert at the Albert Hall. Since then she has devoted herself to teaching the Lamperti method of singing. She has had considerable success, and several of her pupils are now before the public, doing very well. In 1911 she published her Memoirs, *Forty Years of Song*. In June 1925 the honour of D.B.E. was bestowed upon her. A. C.

ALBANI, (1) Mathias (*b.* Botzen, 1621; *d.* there, 1673), a renowned violin-maker, was one of Stainer's best pupils. The tone of his violins, which are generally very high in the table, and have a dark red, almost brown, varnish, is more remarkable for power than for quality. His son, also named (2) Mathias, was at first a pupil of his father, afterwards of the Amatis at Cremona, and finally settled at Rome. His best violins, which by some connoisseurs are considered hardly inferior to those of the Amatis, are dated at the end of the 17th and beginning of the 18th century. (3) A third Albani, whose Christian name is not known, and who lived during the 17th century at Palermo, also made good violins, which resemble those of the old German makers. P. D.

ALBANO, Marcello (17th cent.), a Neapolitan composer. His 'Madrigali a 5 voci' and 'Il 1° libro di canzoni e madrigaletti a 3 ed a 4 voci' were both published at Naples, 1616.

ALBÉNIZ, Isaac (*b.* Camprodón, Catalonia, May 29, 1860; *d.* Cambó les Bains, Pyrenees, June 16, 1909), made his first appearance as an infant prodigy at the Teatro Romea, Barcelona, and afterwards performed in Paris as a youthful pupil of Marmontel. At the age of seven he composed a 'Pasodoble' which was played by military bands in Barcelona. He began to study music seriously at the Conservatoire at Madrid, and received a pension from the King to enable him to pursue his studies at Brussels. He worked at composition with Gevaert and at the pianoforte with Brassin, and subsequently removed to Leipzig to complete his technical equipment with Liszt, Jadassohn and Reinecke. After accompanying Rubinstein on a tour in Europe and America, and appearing himself with great success as a pianist, about 1880, he settled down to teach, first at Barcelona and then at Madrid.

Teaching, however, was not congenial to him, and he soon left Madrid, passing the rest of his life mainly in London and Paris. To his London period belong the comic opera 'The Magic Opal' (libretto by Money-Coutts), produced in 1893, and the more ambitious 'Enrico Clifford' and 'Pepita Jiménez.' The latter is founded on the admirable novel by Juan Valera; it has been performed at Barcelona (1895), Dresden, Leipzig and Prague, and (newly orchestrated) in Paris and Brussels. It has not, however, held the stage. Other operas by Albéniz include 'Poor Jonathan,' 'The Magic Ring,' produced in London; 'San Antonio de la Florida,' and the *zarzuelas* 'Cuanto más viejo,' 'Los catalanes en Grecia,' written for Madrid. He wrote another light opera, 'L'Hermitage fleuri,' and left unfinished a trilogy on the subject of King Arthur.

Albéniz was always a prolific writer for the pianoforte, but he attached little importance to his earlier works. He is said to have sold the copyright of his popular 'Pavana' for 15 pesetas (12s. 6d.), the price of a ticket for an important bull-fight. In later life he came under the influence of Debussy and was numbered with the advanced school of French composers. His two sets of pianoforte pieces, 'Iberia' and the less known 'Catalonia,' 'La Vega,' 'Navarra,' and 'Azulejos' (finished by Granados), are filled with the rhythm and colour of the South. 'Iberia' consists of 12 'scenes' from different corners of Spain, inspired by the rhythms, harmonies, and turns of phrase for Spanish popular music; particularly the songs and dances of Andalucía. As a Catalan by birth, Albéniz could look on Andaluz music with something of the detachment of a foreigner; and if he did not penetrate to the true essence of it (as Falla has done), he realised that its determining features were the combination of strong, conflicting rhythms; the harmonic effects naturally obtained from instruments tuned in fourths; and the wavering, profusely ornamented melodies of the native CANTE HONDO (*q.v.*). At the back of his mind there is generally a guitar-player who ends with the 'Phrygian cadence,' a dancer whose castanets are always syncopating against each other, and sometimes (as in 'Triana') the shake and bang of a tambourine. Albéniz did not try to reproduce these things in his music; he endeavoured to suggest them on the pianoforte. The whole of his later work is a brilliantly pianistic *evocación* of Spanish popular music, constructed on the principle of the pianoforte piece of that name, in which the 'Jota' of Navarre is contrasted with a melody from Andalucía. J. B. T.

ALBÉNIZ, PEDRO (*b.* Biscay, *c.* 1755: *d. circa* 1821), a Spanish monk, conductor of the music at the Cathedral of St. Sebastian, and (1795) at that of Logrono; composed masses, vespers, motets and other church music, never published, and a book of solfeggi (St. Sebastian, 1800).

ALBÉNIZ, PEDRO (*b.* Logroño, Apr. 14, 1795; *d.* Madrid, Apr. 12, 1855), son of a musician, Mateo Albéniz (*v.* Nin, *18 Sonatas antiquas de autores españoles*); organist from the age of thirteen at various towns in Spain, including Logroño and San Sebastian. In 1830 he became professor of the pianoforte in the Conservatoire at Madrid, and four years later was appointed first organist of the Capilla Real.

He introduced the modern style of pianoforte-playing into Spain, and all the eminent pianists of Spain and South America may be said to have been his pupils. He held various high posts at the court, and in 1841 was appointed teacher of the pianoforte to Queen Isabella II. and the Infanta María Luisa. His works comprise a Method for the pianoforte (Madrid, 1840), adopted by the Conservatoire of Madrid, 70 compositions for the pianoforte (mainly variations, fantasies, and rondos on operatic melodies and national tunes), and songs.

M. C. C.; addns. J. B. T.

ALBERGATI, COUNT PIRRO CAPACELLI (*b. circa* 1663; *d. circa* 1735), of an ancient family in Bologna, an amateur, and a distinguished composer. From 1687 he was in the service of the Emperor Leopold I. His works include:

The operas, 'Gli Amici' (1699), 'Il Principe selvaggio' (1712); the oratorios 'Giobbe' (Bologna, 1688), 'L'Innocenza di Santa Eufemia' (1700), and 'Il Convito di Baldassare' (1702); sacred cantatas, masses, motets, etc., and compositions for various instruments.

ALBERICI, GIACOMO (*b.* Sarnico, near Bergamo; *d.* Rome, 1650), an Augustinian monk who died as Vicar-General. He wrote a *Catalogo breve degl' illustri scrittori venetiani* (Bologna, 1605), in which he gives important particulars about thirteen Venetian musicians of the 16th century. E. V. d. S.

ALBERT (ALBERTI ?), an Italian violist (Mendel calls him a 'violinist,' which of course is an error as there were no violins before 1550), was taken to Paris by Francis I. *c.* 1530, as 'ménestrier' of the Royal Chapel. He was considered the greatest virtuoso on his instrument, and Guido d' Arezzo called him 'The light of art.' E. V. d. S.

ALBERT, MARGRAVE OF MALASPINA (*c.* 1300), a noble troubadour who wrote a love-song and a *tenzone* addressed to the famous troubadour, Rambaut de Vaquéiras, whose lady-love he had won for himself, in which he boasts of his raids and robberies in the fights between the Lombardian Republics.

ALBERT, (1) CHARLES LOUIS NAPOLÉON D' (*b.* Menstetten, near Altona, Hamburg, Feb. 25, 1809; *d.* London, May 26, 1886). His father, François Benoit d'Albert, was a captain of cavalry in the French army On his death in 1816 the mother and son emigrated to England. She was a good musician, and her son's first

musical education—in Mozart and Beethoven —was due to her. He then had lessons in the piano from Kalkbrenner, and in composition from Dr. Wesley, and afterwards learnt dancing at the King's Theatre, London, and the Conservatoire, Paris. On his return to England he became ballet-master at the King's Theatre, and at Covent Garden. He soon relinquished these posts, and devoted himself to teaching dancing and composing dance music, in which he was very successful. He ultimately settled at Newcastle-on-Tyne, and married there in 1863. He published 'Ballroom Etiquette,' Newcastle, 1835; and a large number of dances, beginning with the 'Bridal Polka,' 1845; all of these were very great favourites, especially the 'Sweetheart's Waltz,' 'Sultan's Polka,' and 'Edinburgh Quadrille.' In the latter years of his life he removed to London, where he died.

His son, (2) EUGÈNE FRANCIS CHARLES (*b.* Glasgow, Apr. 10, 1864), one of the most famous pianists of his time, is also the composer of various important works, more especially German operas. His genius for music showed itself from a very early age, and he was carefully taught by his father. In 1876 he was elected Newcastle scholar in the National Training School, London, where he learnt the piano from Pauer, and harmony and composition from Stainer, Prout and Sullivan. Here his progress in piano-playing, counterpoint and composition was rapid and brilliant, and he also occupied himself much in the study of languages. An overture of his was performed at a students' concert at St. James's Hall on June 23, 1879. His piano-playing was at that early age so remarkable that he was engaged and appeared three times at the Popular Concerts, Nov. 22, 1880, and Jan. 3 and 8, 1881. On Feb. 5 of the latter year he played Schumann's concerto at the Crystal Palace, and appeared at the Philharmonic on Mar. 10. He played a concerto of his own in A at the Richter Concert of Oct. 24, 1881, and in the following November, having in the meantime won the Mendelssohn Scholarship, entitling him to a year abroad, he went to Vienna at the instance of Richter, who had been very much impressed by his great promise in London. Very shortly after his arrival in Vienna he played the first movement of his own concerto at the Philharmonic Concert there. He then became a pupil of Liszt, who called him the 'young Tausig,' in allusion to his extraordinary technical ability. Thus D'Albert's musical life became associated with Germany, and as a pianist it is more particularly his interpretation of the German classics which has made him famous. His critical editions of works of Bach and Beethoven, and his cadenzas to the concertos of Beethoven are the outcome of this experience. His early operas were all written for and produced in Germany, though the most widely successful of them all, 'Tiefland,' had its first production at Prague. In 1907 he succeeded Joachim as director of the Hochschule at Berlin, where his influence as a teacher has been of the utmost importance. From 1892–95 D'Albert was the husband of Madame THERESA CARREÑO (*q.v.*). He has been three times married since.

D'Albert has been one of the most assiduous of modern composers of opera. After 'Tiefland,' the two works which have created the greatest impression are 'Flauto Solo' and 'Die toten Augen.' His purely instrumental music, though small in amount, is important. The early symphony was regarded as a work of exceptional beauty when it first appeared. The violoncello concerto proved peculiarly acceptable since it enriched the literature of a solo instrument which is none too well provided with effective works for performance with the orchestra.

The following is a list of his principal compositions:

OPERAS

'Der Rubin,' Carlsruhe, 1893.
'Ghismonda,' Dresden, 1895.
'Gernot,' Mannheim, 1897.
'Die Abreise,' Frankfort, 1898.
'Kain,' Berlin, 1900.
'Der Improvisator,' Berlin, 1900.
'Tiefland,' Prague, 1903.
Flauto Solo, Prague, 1905.
'Tragaldabas' (Der geborgte Ehemann), Hamburg, 1907.
'Izeyl,' Hamburg, 1909.
'Die verschenkte Frau,' Vienna, 1912.
'Liebesketten,' Dresden, 1912.
'Die toten Augen,' Dresden, 1916.
'Der Stier von Olivera,' Leipzig, 1919.
'Revolutionshochzeit,' Leipzig, 1919.
'Scirocco,' Darmstadt, 1921.

ORCHESTRA

PF. Concerto, B minor, op. 2.
PF. Concerto, E major, op. 12.
V'cl. Concerto, C major, op. 20.
Overtures: 'Esther' and 'Hyperion.'
Symphony in F, op. 4 (produced by Richter, London, 1886).

CHAMBER MUSIC

2 String Quartets, A minor, op. 8; E flat, op. 11.
PF. Sonata, F sharp minor, op. 10.
PF. Suite, op. 1.

CHORAL WORK

'Der Mensch und das Leben' (6 v.), op. 14.

A. J. H., with addns.

ALBERT, HEINRICH (*b.* Lobenstein, Voigtland, Saxony, June 28, 1604; *d.* Oct. 6, 1651), poet, organist and composer, was a nephew and pupil of the famous composer, Heinrich Schütz.

He studied music in Dresden, but was compelled by his parents to give it up for a legal education at Leipzig. In 1626 he started for Königsberg, where Stobäus was at that time Kapellmeister, but was taken prisoner by the Swedes and did not reach his destination till 1628. In 1631 he became organist to the old church in that city, and in 1638 married Elizabeth Starke.

As poet he is one of the representatives of the Königsberg school, with the heads of which he was closely associated.

His church music is confined, according to Winterfeld, to a Te Deum for three voices,

published Sept. 12, 1647. He, however, composed both words and music to many hymns, which are still in private use, *e.g.* 'Gott des Himmels und der Erden.' These, as well as his secular songs, are found in the eight collections printed for him by Paschen, Mense and Reusner, under the patronage of the Emperor of Germany, the King of Poland and the Elector of Brandenburg. These collections sold so rapidly that of some of them several editions were published by the author. Others were surreptitiously issued at Königsberg and Dantzig under the title of 'Poetisch-musikalisches Lustwäldlein,' which Albert energetically resisted. These latter editions, though very numerous, are now exceedingly rare. Their original title is :

'Erster [Zweiter, etc.] Theil der Arien oder Melodeyen etlicher theils geistlicher theils weltlicher, zu gutten Sitten und Lust dienender Lieder.'

Then followed the dedication, a different one to each part. The second is dedicated to his 'most revered uncle, Heinrich Schütz,' the only existing reference to the relationship between them. Albert's original editions were in folio, but after his death an octavo edition was published in 1657 by A. Profe of Leipzig. In his prefaces Albert lays down the chief principles of the musical art, a circumstance which gives these documents great value, as they belong to a time in which by means of the 'basso continuo' a reform in music was effected, of which we are still feeling the influence. Mattheson, in his 'Ehrenpforte,' rightly assumes that Albert was the author of the 'Tractatus de modo conficiendi contrapunctam,' which was then in manuscript in the possession of Valentin Hausmann. In the preface to the sixth section of his 'Arien' Albert speaks of the centenary of the Königsberg University, Aug. 28, 1644, and mentions that he had written a 'Comödien-Musik' for that occasion, which was afterwards repeated in the palace of the Kurfürst. Albert was thus, next after H. Schütz, the founder of German opera.

Albert's 'Arien' give a lively picture of the time, and of the then influence of music. While the object of the opera as established in Italy was to provide music as a support to the spoken dialogue, so the sacred 'concert' came into existence at the same time in Italy and Germany as a rival to the old motets, in which the words were thrown too much into the background. But the sacred 'concert' again, being sung only by a small number of voices, necessitated some support for the music, and this was provided by the 'basso continuo' (see VIADANA and THOROUGH-BASS). Albert, who, on his arrival at Königsberg, had undergone a second course of instruction under Stobäus, attained in his music a peculiar character which may be described as the quintessence of all that was in the best taste in Italy and Germany. The 'Arien' have been republished in *D.D.T.*, vol. xiii. F. G.

ALBERT, PRINCE (*b.* Rosenau, Coburg, Aug. 26, 1819 ; *d.* Windsor, Dec. 14, 1861). FRANCIS CHARLES AUGUSTUS ALBERT EMMANUEL, Prince Consort of Queen Victoria, second son of Ernest, Duke of Saxe-Coburg-Saalfeld, took an active part in the musical life of his generation.

Music formed a systematic part of the Prince's education (see his own 'Programme of Studies' at thirteen years of age in *The Early Years*, etc., p. 107). At eighteen he was 'passionately fond' of it, 'had already shown considerable talent as a composer,' and was looked up to by his companions for his practical knowledge of the art (*ib.* pp. 143, 173). His organ-playing and singing he kept up after his arrival in England (Martin's *Life*, pp. 85, 86 ; Mendelssohn's letter of July 19, 1842), but his true interest in music was shown by his public action in reference to it, and the influence which from the time of his marriage to his death he steadily exerted in favour of the recognition and adoption of the best compositions.

This was shown in many ways. First, by his immediate transformation of the Queen's private band from a mere wind-band (see *Mus. T.*, 1902, p. 463, for its constitution) into a full orchestra (dating from Dec. 24, 1840), and by an immense increase and improvement in its repertory. Secondly, by acting in his turn as director of the Ancient Concerts, and choosing, as far as the rules of the society permitted, new music in the programmes ; by his choice of pieces for the annual 'command nights' at the Philharmonic, where his programmes were always of the highest class, and included first performances of Mendelssohn's 'Athalie,' Schubert's overture to 'Fierrabras,' and Schumann's 'Paradise and the Peri.' Thirdly, by the support which he gave to good music when not officially connected with it, and fourthly by the interest he took in the Royal Library at Buckingham Palace. Prince Albert's printed works include 'L' invocazione all' Armonia,' for soli and chorus ; a Morning Service in C and A ; anthem, 'Out of the deep' ; five collections of 'Lieder und Romanzen,' 29 in all ; three canzonets, etc. G., abridged.
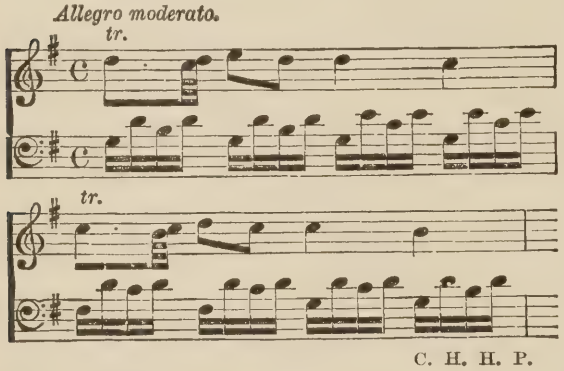
ALBERT DE SISTERON (*b.* Gapençois, late 12th cent. ; *d.* Sisteron, early 13th cent.), a famous French troubadour. Some twenty of his songs are still in existence. One is remarkable as a *sirventes* against women, while in a *tenzone* (musical disputation) with a monk, he defends the Catalans (south French) against the north French on account of their greater *galanterie* towards the fair sex.

ALBERT HALL, see ROYAL ALBERT HALL.

ALBERTI, DOMENICO (*b.* Venice, *c.* 1710 ; *d.* Formio, Rome, 1740), a Venetian composer,

whose name survives chiefly in the term ALBERTI BASS.

He was a pupil of Lotti. He won fame both as a singer and as a player on the harpsichord, and wrote some operas and a considerable number of sonatas, some of which were very popular with musical amateurs. It is not very probable that he actually invented the 'Alberti Bass,' but he certainly brought it into undue prominence in his sonatas, and therefore did his best to deserve a notoriety which is not altogether enviable. A set of eight sonatas of his, which was published by Walsh in London, affords good illustrations of his love of it. He uses it plentifully in every sonata of the set, sometimes in both movements, and occasionally almost throughout a whole movement. For instance, in the first movement of the second sonata it persists through 37 bars out of a total of 46; and in the first movement of the sixth sonata it continues through 36 whole bars and 4 half bars out of a total of 44. The following quotation from the beginning of the sixth sonata illustrates his style, and his manner of using the formula.



C. H. H. P.

ALBERTI, GIUSEPPE MATTEO (*b.* Bologna, 1685 ?), an eminent violinist and distinguished composer, who studied the violin under Manzolini and Minelli and counterpoint under F. Arresti. He wrote violin sonatas, concertos and concerti grossi, as well as some canzoni for voice. E. v. d. s.

ALBERTI, INNOCENZO (*b.* Treviso, late 16th cent.), a musician in the service of Alfonso, Duke of Ferrara, in the late 16th and early 17th centuries. He wrote 'Salmi penitentiali . . . a 6 voc. Lib. I.' (Ferrara, 1594); also secular songs, and several books of madrigals, including one containing 46 madrigals, 5 v., written for and dedicated to Henry, Earl of Arundel, in 1568. E. v. d. s.

ALBERTI, KARL EDMUND ROBERT (*b.* Danzig, July 12, 1801; *d.* Berlin, 1874), theologian and musician, studied musical theory under Zelter at Berlin. He was chiefly known by his books on music: *Die Musik in Kirche und Schule* (1843), in which he points out the importance of music in education, gaining the approval both of Mendelssohn and of the King; *Andeutungen zur Geschichte der Oper* (1845); *Richard Wagner*, etc. (1856); *Raphael u. Mozart* (1856); *L. v. Beethoven als dramatischer Tondichter* (1859). After his retirement in 1866 he contributed to the *Neue Berliner Musikzeitung*. E. v. d. s.

ALBERTI, LEONE BATTISTA (*b.* Florence, 1398; *d.* there, 1472), famous in almost all branches of science and art, was one of the finest organists of his time.

ALBERTI, PIETRO, violinist in the service of the Prince de Carignan with whom he went to Paris in 1697, and played before Louis XVI. His 'Sonate a tre,' op. 1, were published by Roger, Amsterdam, in 1700.

ALBERTI BASS, a familiar formula of accompaniment which first came prominently into fashion early in the 18th century. It consists of breaking the notes of a chord so that they lie conveniently under the left hand playing on a keyboard instrument, but its use is by no means confined to music for keyboard instruments. The name is derived from the composer, Domenico ALBERTI (*q.v.*).

ALBERTINI, GIOVACCHINO (*d.* Warsaw, 1811), was Kapellmeister at the Polish Court, and a popular opera composer of his time. His first opera, 'Don Giovanni,' was followed by 'Le Maître de chapelle polonais' in the Polish language. His best-known works are: 'Circe' (Hamburg, 1785); 'Virginia' (Rome, 1786, also in London); 'Scipio Africano' (Rome, 1786). During the Polish revolution he went to Rome, but returned in 1804 to Warsaw. E. v. d. s.

ALBERTO DA RIPA, see RIPA.

ALBERTUS MAGNUS (*d.* Cologne, 1280), the great Dominican, scientist and philosopher, who wrote a treatise on music, published in a complete edition of his works by Pierre Jammi (Lyons, 1651). E. v. d. s.

ALBICASTRO, HENRICO (HAINZ WEISSENBURG) DEL BISWANG, describes himself as an amateur on some of his title-pages. He was a Swiss who served as a captain of horse in the Spanish succession wars. He had the reputation of an excellent violinist and composer, and is probably identical with Heinrich Weysenbergh who, on Apr. 12, 1686, appears in the registers of Leyden University as 'Musicus Academiae,' as well as 'Rittmeister Henricus Albicastro.' He was of German origin, and was living in the Netherlands about 1700. Eight works of solo and trio sonatas, and one, op. 7, of twelve concerti *a* 4, enjoyed a European reputation (*Eitner*).

ALBINI, FILIPPO, a Sardinian of Moucalieri, was chamber musician at the court of Turin, and published two books of 'Musicali concenti,' viz.: Op. 2, *a* 1, 2 and 4 v. (Milan, 1623), and 'Op. 4 . . . da cantarsi nel cembalo, tiorba, ò arpa doppia a 1 e 2 v.' (Rome, 1626).

ALBINONI, TOMASSO (*b.* Venice, latter half of 17th cent.), a voluminous composer and an

excellent violinist. The particulars of his life are entirely unknown, though *Riemann* gives his dates as 1674–1745.

He wrote 42 operas (the first of which appeared in 1694), which are said to have been successful from the novelty of their style, though a modern French critic describes the ideas as trivial and the music as dry and unsuited to the words. Greater talent is to be seen in his instrumental works, concertos, sonatas and songs. J. S. Bach selected themes from his works, as he did from those of Corelli and Legrenzi. 'Bach,' says Spitta (Engl. tr., i. 425), 'must have had an especial liking for Albinoni's compositions. Even in his later years he was accustomed to use bass parts of his for practice in thorough-bass'; and Gerber relates that he had heard his father (a pupil of Bach) vary these same basses in his master's style with astonishing beauty and skill. Two harpsichord fugues by Bach are known to be founded on themes of Albinoni—both from his 'Opera prima.' They are in A and B minor, and are to be found in the B.-G. edition, vol. xxxvi. pp. 173 and 178. For further particulars see Spitta, Engl. tr. i. 425-428. E. H. D.

ALBIOSO, Mario (*b.* Nasi, Sicily; *d.* Palermo, 1686), canon of the Order of the Holy Ghost. He published 'Selva di canzoni siciliani' (Palermo, 1681) (*Fétis*).

ALBONESI, Teseo Ambrogio, Professor of Syriac at Bologna University, gives a description and illustration of the Phagotus (*q.v.*), invented by his uncle, in his *Introductio in Chaldaicam linguam*. . . . E. v. d. s.

ALBONI, Marietta (*b.* Cesena, Romagna, Mar. 10, 1823; *d.* Ville d'Avray, June 23, 1894), a celebrated contralto singer.

She was taught by Mme. Bertolotti, at Bologna, who taught many other distinguished singers. There she met Rossini, who, charmed with her voice and facility, taught her the principal contralto parts in his operas, with the true traditions. With this great advantage Alboni easily procured an engagement for several years from Merelli, an impresario for several theatres in Italy and Germany. She made her first appearance at La Scala, Milan, 1843, in the part of Maffio Orsini. In the same year she sang at Bologna, Brescia, and again at Milan; soon afterwards with equal success at Vienna. In consequence of some misunderstanding about salary she now broke her engagement with Merelli, and suddenly took flight to St. Petersburg. She remained there, however, but a short time; and we find her in 1845 singing at concerts in Hamburg, Leipzig, Dresden, as well as in Bohemia and Hungary. At the carnival of 1847 she sang at Rome in Pacini's 'Saffo,' introducing an air from Rossini's 'Semiramide,' which was enthusiastically applauded, but could not save the opera. In the spring of the same year she came to London, and appeared at Covent Garden, in the height of the 'Jenny Lind fever.' She was indeed a trump card for that establishment against the strong hand of the rival house. The day after her début the manager spontaneously raised her salary for the season from £500 to £2000, and her reputation was established.

She sang again in London in 1848 at Covent Garden, and in 1849, 1851, 1856, 1857 and 1858 at Her Majesty's Theatre. She appeared at Brussels in 1848, with no less success than in London and Paris. In 1849 she returned to Paris; in the next year she visited Geneva, and made a tour of France, singing in French at Bordeaux in the operas 'Charles VI.,' 'La Favorite,' 'La Reine de Chypre,' and 'La Fille du régiment.' On her return to Paris she surpassed the boldness of this experiment by attempting the part of Fidés in the 'Prophète' at the Opéra, and with the most brilliant success. She next made a tour in Spain, and in 1853 a triumphal progress through America. After her marriage with Count A. Pepoli, a gentleman of old Bolognese family, she lived in Paris. She sang Rossini's 'Quis est homo' with Mme. Patti at that master's funeral in 1868, and in his 'Petite Messe Solennelle,' in London in 1871.

Her voice, a rich, deep, true contralto of fully two octaves, from *g* to *g″*, was perfectly even throughout its range. Her style gave an idea, a recollection, of what the great old school of Italian singing had been, so perfect was her command of her powers. The only reproach to which it was open was a certain shade of indolence and *insouciance*, and a want of fire at times when more energy would have carried her hearers completely away. Some singers have had the talent and knowledge to enable them to vary their *fioriture*; Alboni never did this. When you had heard a song once from her, perfect as it was, you never heard it again but with the selfsame ornaments and *cadenze*. J. M.

ALBORADA (Span.), 'dawn-song' (Fr. *aubade*), a form of popular instrumental music heard in Galicia and the N.W. provinces of Spain, and usually played on the bagpipes to the accompaniment of a side drum. The melodies have a tendency towards free rhythm, or rather to unequal groups of measures; the drum accompaniment is uniform, except when the drummer (who always follows the piper) indicates by a roll that a new section, or variation, is about to begin. The influence of modern uniform rhythms, combined with that of collectors and transcribers of folk-songs, is gradually but decisively making itself felt. J. B. T.

ALBRECHT, (1) Johann Lorenz (*b.* Görmar, near Mühlhausen in Thuringia, Jan. 8, 1732; *d.* there, *c.* 1773). In 1758 he became a teacher at the grammar school as well as cantor and director of music at the principal

church of that town and eventually an imperial poet laureate and M.A. He wrote several books on musical subjects and edited Adlung's works and Steffani's 'Quanta certezza.' His compositions consist of a Passion, cantatas, piano pieces for beginners, etc. (*Fétis*; *Eitner*). (2) Joh. Matthäus [1] (*b.* Osterbehringen, near Gotha, May 1, 1701; *d.* Frankfort a./M., 1793), was organist at St. Catharine's, Frankfort-on-M., in 1724, and successor of Gerber at the Carmelite church in 1728, where he presided at the famous organ with great honour up to the time of his death. (3) Eugen Maria (*b.* St. Petersburg, June 16, 1842; *d.* Feb. 9, 1894), son of Karl Albrecht, Kapellmeister of the Imperial Opera at St. Petersburg. Eugen studied at the Leipzig Conservatoire under David, 1857–60, and was leader at the Italian Opera, St. Petersburg, 1860–77; director of instruction in music and singing at the military schools, 1867–72; inspector of the imperial theatres at St. Petersburg from 1877, and founder and director of the Chamber Music Union, 1872. He was an eminent violinist and teacher of several imperial princes. E. v. d. S.

ALBRECHTSBERGER, Johann Georg (*b.* Klosterneuburg, near Vienna, Feb. 3, 1736; *d.* Vienna, Mar. 7, 1809), contrapuntist and teacher of sacred music, composer and organist.

Seyfried has appended his biography to the complete edition of his works (Vienna, 1826, 1837). Albrechtsberger began life as a chorister at his native town and at Melk. At the latter place he was taken notice of by the Emperor Joseph, then Crown Prince; and on a later occasion, the Emperor passing through Melk renewed the acquaintance, and invited him to apply for the post of court organist on the first vacancy. Meantime Albrechtsberger studied hard under the direction of Emmerling. After being organist for twelve years at Melk, he obtained a similar post at Raab in Hungary, and then at Mariataferl. Here he remained instructor in the family of a Silesian count till he left for Vienna as *Regens Chori* to the Carmelites. In 1772 he was appointed court organist, and twenty years later director of music at St. Stephen's, where he at once began his career as a teacher. The number of his pupils was very large. Amongst the most celebrated are Beethoven, Hummel, Weigl, Seyfried, Eybler and Mosel. Nottebohm (*Beethovens Studien*, 1873) speaks in the highest terms of the instruction which he gave Beethoven. His compositions are computed by Seyfried as 261, of which only 27 are printed. A very great number of them are in the library of the Gesellschaft der Musikfreunde at Vienna (see *Q.-L.*). The finest is a Te Deum, which was not performed till after his death. His great theoretical work (not without defects) is entitled *Gründliche Anweisung zur Composition* (Leipzig, 1790; 2nd ed. 1818). An English edition, translated by Sabilla Novello, is published by Novello. F. G.

[1] Eitner calls him Joh. Matthias.

ALBRICI, two brothers, (1) Bartolomeo, organist 'Hofkirche,' Dresden, resigned 1663; appointed, together with his brother Vincenzo, composer of the English Chapel Royal from 1664 till after 1667. Two of his cantatas are in the Dresden Museum. (2) Vincenzo (*b.* Rome, June 26, 1631; *d.* Prague, 1690). Queen Christina brought him to Stralsund in 1650. In 1654 he became a member of the private music of the Crown Prince of Saxony; in 1662, Kapellmeister at the Dresden Court; from 1663–67 composer to the Chapel Royal, together with his brother. In 1671 he returned to the Court at Dresden as 'Hofkapellmeister.' In 1680 he became organist at the church of St. Thomas, Leipzig, and in 1682 was director of music at St. Augustine's, Prague. His MS. compositions comprise a Te Deum for 2 choruses and orch., another for 5 v. and orch., and a third for 8 v. and orch.; masses, cantatas, etc., and instrumental compositions. Many of his works are said to have been destroyed through the bombardment of Dresden in 1760. Godbid and Playford's 'Scelta di canzonette' (1679) contains two songs, 'Di Cupido' and 'Ninfe vezzose' (*Eitner*).

ALBUZZI-TODESCHINI, Teresa (*b.* Milan, Dec. 26, 1723; *d.* Prague, June 30, 1760), one of the greatest contralto singers of the 18th century. After appearing with great success at some of the principal operas in Italy, she went to Dresden, where her well-trained voice, wedded to great histrionic powers, met with enthusiastic reception. Deprived of her engagement through the Seven Years' War, she decided to go to Warsaw, but was attacked on the way by pleurisy and died at Prague. E. v. d. S.

ALCESTE, tragic opera in three acts by Gluck, libretto by Calzabigi. Produced Vienna, Dec. 16, 1767, and Paris (adapted by du Rollet), Apr. 3, 1776; in London by R.C.M. students, His Majesty's Theatre, Dec. 1904. Much of the music, however, was used by Bishop for a revival of the drama, St. James's Theatre, Jan. 5. 1855.

ALCESTIS, opera, described as a Choral Music-Drama, by Rutland Boughton, the libretto compressed from Gilbert Murray's English translation of the *Alcestis* of Euripides; produced by the Glastonbury Festival Players at Glastonbury, Aug. 26, 1922; Covent Garden, by the British National Opera Company, Jan. 11, 1924.

ALCHYMIST, DER, opera; libretto by Pfeiffer on a Spanish tale by Washington Irving; music by Spohr. Produced Cassel, July 28, 1830.

It was given at Essen, May 28, 1925 (information from Elkin & Co).

ALCOCK, (1) JOHN, Mus. D. (*b.* London, Apr. 11, 1715; *d.* Lichfield, Feb. 1806), an organist and composer of some distinction.

His career began at seven years of age as a chorister of St. Paul's Cathedral under Charles King. At fourteen he became a pupil of Stanley, the blind organist. Alcock became in turn organist of St. Andrew's Church, Plymouth (1737), of St. Lawrence's Church, Reading (1742), and organist, master of the choristers and lay-vicar of Lichfield Cathedral (1750). On June 6, 1755, he took the degree of Bachelor of Music at Oxford, and in 1761 proceeded to that of Doctor. In 1760 he resigned the appointments of organist and master of the choristers of Lichfield, retaining only that of lay-vicar. He was organist of Sutton Coldfield Church (1761–86), and of St. Editha's, Tamworth (1766–90). During his residence at Plymouth, Alcock published 'Six Suites of Lessons for the Harpsichord' and 'Twelve Songs,' and whilst at Reading he published 'Six Concertos,' and a collection of 'Psalms, Hymns and Anthems.' In 1753 he published a 'Morning and Evening Service in E minor.' He likewise issued (in 1771) a volume containing 'Twenty-six Anthems,' a 'Burial Service,' etc. His generous action in handing over to Dr. GREENE (*q.v.*) the materials which he had collected for an edition of 'Cathedral Music' deserves record. He was the composer of a number of glees, a collection of which, under the title of 'Harmonia Festi,' he published about 1790. Glees of his composition won the Catch Club prizes in 1770, 1771 and 1772. Alcock edited a collection of Psalm Tunes by various authors, arranged for four voices, under the title of 'The Harmony of Sion,' 1752. His son, (2) JOHN, Mus.B. (*b. circa* 1740; *d.* Mar. 30, 1791), was organist of St. Mary Magdalen's, Newark-on-Trent, from 1758–68, and of the parish church of Walsall, from 1773 till his death. He published songs, anthems, etc. W. H. H.

ALCOCK, WALTER GALPIN, Mus. D. (*b.* Edenbridge, Dec. 29, 1861), a distinguished organist who has composed some excellent church music.

Alcock studied under Sullivan and Stainer at the National Training School of Music, 1876–1881, and afterwards held church organistships at Twickenham and London. He soon became assistant to Bridge at Westminster Abbey, and in that capacity took an increasingly important share in the music of the Abbey until 1916, when he accepted the organistship of Salisbury Cathedral, a post he still (1926) holds. Thus he played the organ at the Coronations of both King Edward VII. and King George V. After the latter he received the decoration M.V.O. Meantime he also held independent posts of considerable importance, Holy Trinity, Sloane St. (1895), the Chapel Royal (1902). In 1893 he joined the staff of the R.C.M. as teacher of the organ, where he has worked unremittingly, and has done much to reinforce the ideals of organ-playing promulgated by PARRATT (*q.v.*). Alcock's own performance—his finished technique, cleanness of phrasing and impeccable taste—places him in the first rank of English solo organists. He has done much recital work, though the greater part of his life has been spent in church music where his influence has been consistently exerted to the maintenance of a high tradition.

His compositions for the Church include a Morning and Evening Service in B♭, a worthy member of the type represented by Stanford's Service in the same key, and several large anthems, 'Give the King thy Judgements' (Coronation, 1902), 'When the Lord turned again' (Festival of the Sons of the Clergy), 'And I heard a great Voice,' composed for the 700th anniversary (1920) of the foundation of Salisbury Cathedral. This last, based on the plain-song tune 'Urbs beata,' is a fine work more in the nature of a church cantata than an anthem. A Sanctus sung at the Coronation of King George should also be named. C.

ALCUIN (*b.* Yorkshire, *c.* 735; *d.* Tours, May 19, 804), a pupil of the Venerable Bede, and of Egbert, Archbishop of York. He received several abbeys from Charlemagne, who made him his Grand Almoner. In 804 he retired to the Abbey of St. Martin, at Tours, where he died. His treatise, *De musica,* is published in Froben's edition of his works (Ratisbon, 1777) (*D.N.B.*).

ALDAY, a family of musicians in France. The father (*b.* Perpignan, 1737) was a mandoline-player, and the two sons violinists.

The elder of the two, (1) ALDAY L'AÎNÉ (*b.* 1763), appeared at the Concert Spirituel, first as mandoline-player when a child, and afterwards as violinist. He settled in Lyons and established a music business there about 1795. His works are numerous, and include a 'Méthode de violon,' which reached several editions. A descendant of his was member of the Opéra-Comique orchestra in 1860.

(2) PAUL ALDAY, LE JEUNE (*b.* 1764; *d.* 1835), a pupil of Viotti, was a finer player than his brother, and achieved a great reputation. He played often at the Concert Spirituel up to 1791, when he came to England, and in 1806 was conductor and teacher of music in Edinburgh. He published 3 concertos for violin, 3 sets of duos, airs variés and trios. He went to Dublin in 1809, purchased a music business in Rhames Street in 1811, opened a musical academy in 1812, and was established as a professor of the violin in 1820.

M. C. C., with addns.

ALDOMAR (*c.* 1500), a Spanish composer, whose life is unknown, but whose secular

compositions (*villancicos*), for 3 and 4 voices, are found in several collections of the 16th century. The 'Cancionero,' printed by BARBIERI (*q.v.*), contains three, two of which are also included in the so-called 'Cancionero de Uppsala' (*Villancicos de diversos autores . . .* a 2, 3, 4 and 5 v. . . . Venice, 1556). 'Ha Pelayo, que desmayo' (Barbieri, No. 348; Uppsala, No. 34) refers to the capture of Granada by Ferdinand and Isabella in 1492. Another *villancico* exists in MS. in the Biblioteca de la Diputació, Barcelona. J. B. T.

ALDRICH, HENRY (*b.* Westminster, 1647; *d.* Oxford, Dec. 14, 1710), was son of Henry Aldrich (or Aldridge) of the city of Westminster, Gent. The spelling of the name varies in Wood's *Life and Times*, but Aldrich's own signatures in the Disbursement Books at Christ Church are always in the well-known form.

Aldrich was educated at Westminster School under Dr. Busby. In 1662, at the age of fifteen, he was elected to a studentship at Christ Church, Oxford, that is, to one of the places on the foundation of the House which Queen Elizabeth had annexed to the scholars of Westminster School. He proceeded to the degree of B.A., 1666, and M.A., 1669. In 1681 he became Canon of Christ Church, and in 1689 he was appointed Dean, in succession to Massey, the Roman Catholic Dean appointed by James II. Before he became Canon he held the office of Tutor, in which he showed himself kindly and assiduous. From 1692–95 he was Vice-Chancellor of the University, and in 1710 he died. His grave is in the Cathedral.

Aldrich was a man of extraordinarily varied gifts, and though he was known to his contemporaries for his skill and interest in music, it is probable that he was most famous in his day for achievements of another kind. He was a theologian and a prominent member of the Lower House of the Canterbury Convocation. For a short time in 1702 he held the office of prolocutor. He wrote for the benefit of his pupils an *Epitome of Heraldry*, and a handbook of logic which was in use in Oxford within living memory. He was skilled in architecture, and besides writing a treatise on this subject, he himself designed Peckwater Quadrangle and the Church of All Saints in High Street, Oxford. He was one of the first members of the Philosophical Society, out of which the Royal Society developed. He encouraged the young men of the House to edit classical works, which he had bound, and then distributed to the members of the House by way of a New Year's gift. An ill-starred effort of this kind was Charles Boyle's edition of the *Letters of Phalaris*—a work which brought the editor into disastrous conflict with Bentley, the great Cambridge scholar. Besides all these excellences there is his music. He must have had a considerable reputation as a musician, but this aspect of him is greatly in the background in the two contemporary writers, Wood and Hearne. Wood tells us that he composed the music for the Act[1] in several years.

On the Saturday before the Encænia there was a music-lecture or music-speech and a composition was performed. Hearne tells us that Playford dedicated the Second Part of his 'Harmonia Sacra' to Aldrich—a work 'authoriz'd to be printed by our sneaking Vice-Chanc. Wm. Lancester' (*Coll.* vol. iii. p. 34). He also mentions dining with the Dean, when

> 'that Great Man was pleased to make very honourable mention of Dr. Olearius, and to give a great Character of his late Edition of Philostratus . . . amongst other things he observ'd that the Publisher had shewed in some of [the notes] good Skill in ancient Musick, of wch no man is a better Judge than this Excellent Dean, as may partly appear from the Excellent Remarks of his in the *Marmora Oxoniensia* published by Dr. Prideaux'

(*Coll.* vol. ii. p. 361). In his note upon the Dean's death he speaks of his energy and zeal, his excellent scholarship, and his charming character. 'He was a severe student himself yet always free, open, and facetious . . . humble and modest even to a Fault'—yet he does not mention the Dean's music in the catalogue of admirable qualities.

When we turn to the works actually remaining, it becomes, perhaps, easy to understand this. In the music library at Christ Church among the books under his own name there is a large bundle of notes for a treatise on harmony, as well as a collection of compositions mainly for church use. This treatise was conceived on a large scale: it would have contained a history of music, an account of the physical side of it, and probably also a discussion of the more usual kind upon harmony. He discusses ancient music of various kinds and cites recondite authors. He deals with the length of strings and such subjects, and gives an account of a number of instruments. His devotion to the art came under the range of his scholarly interests, and it looks as if this part of the work would have reduced the technical part of the discussion to somewhat narrow limits. Among the compositions the well-known Catches on Tobacco and the Christ Church bells bear out Hearne's comment on his 'free, open, and facetious' manner. A large number of the anthems are arrangements and adaptations of the works of earlier composers. His Services (of which that in G is still constantly heard in cathedrals), his Anthems, and his Act-Songs are, it must be confessed, not strikingly original. They are in the style of the period, but they show considerable musical feeling; if they

[1] The performance of the final exercises for the degree of M.A. and the doctorates of the several faculties.

cannot be said to be great works, they are certainly a very remarkable achievement for a man whose interests were so versatile, and who reached so high a level in so many ways.

BIBL.—WOOD, *Athenae Oxonienses*; *Life and Times*, vols. ii. and iii. HEARNE, *Collections*, vol. i., ii. and iii. Both these are in the Oxford Historical Society's Series. H. L. THOMPSON, *History of Christ Church*. Catalogues of the MSS. and Printed Music in Christ Church Library. T. B. S.

ALDRICH, RICHARD (*b.* Providence, Rhode Island, July 31, 1863), a distinguished American critic. He was educated at Providence High School and Harvard University, where he graduated in 1885. He studied music under J. K. Paine. According to the more usual American plan, he began his career as a general journalist. He was music critic to the *Providence Journal*, 1885–89; he was private secretary to U.S. Senator Dixon, 1889–91, and at the same time he held the post of music critic to the *Evening Star*, Washington. In 1891 he joined the staff of the *New York Tribune*, on which paper he held various editorial positions, particularly that of assistant critic to H. E. KREHBIEL (*q.v.*), until 1902, when he became music editor of *The New York Times*. This position he held until Dec. 1923 when he retired from the active musical editorship, remaining, however, on the editorial staff of the paper in an advisory capacity.

Throughout his career Richard Aldrich has been notable for the breadth of his musical knowledge, the soundness of his judgment and the excellence of his literary style. He is a member of the National Institute of Arts and Letters. He translated Lilli Lehmann's *How to Sing* (1902; 2nd ed. 1914); and is the author of *A Guide to Parsifal* (1904); and of a *Guide to the Ring of the Nibelung* (1905). He was a contributor to the 2nd and 3rd editions of this Dictionary. C.

ALDROVANDINI (wrongly called Aldovrandini), GIUSEPPE ANTONIO VINCENZO (*b.* Bologna, *c.* 1673; *d.* Feb. 8, 1707), was a member of the Philharmonic Academy at Bologna (1695), and honorary maestro di cappella of the Duke of Mantua's band; he studied under Jacopo Perti. He composed 11 operas (1696–1711)—of which 'Amor torna in cinque et cinquanta,' in the Bologna dialect, was perhaps the most famous—also 'Armonia sacra' (Bologna, 1701), a collection of motets, 5 oratorios, and other music, sacred and instrumental. M. C. C.

ALEMBERT, JEAN LE ROND D' (*b.* Paris, Nov. 16, 1717; *d.* there, Oct. 29, 1783), an eminent writer, philosopher and mathematician. He wrote various treatises on acoustics, published in the memoirs of the Paris and Berlin Academies, *e.g. Recherches sur la courbe que forme une corde tendue mise en vibration* (1747); *Recherches sur la vitesse du son*; *Recherches sur les cordes sonores* (1761). His works on music are numerous: *Fragments sur l'opéra* 1752); *Éléments de musique théorique et pratique suivant les principes de M. Rameau* (1752), translated into German by Marpurg (1757); *De la liberté de la musique* (1765). One of the principal contributors to the *Encyclopédie ou Dictionnaire raisonné des sciences, des arts et métiers* (1751–72), he wrote the articles *Fondamental* and *Gamme*. He took a leading part in all the musical controversies of his time and was a fervent promoter of Gluck's reform of dramatic music. M. L. P.

ALEOTTI, VITTORIA (RAFFAELA ALEOTTA) (*b.* Ferrara, 1570), second daughter of Giovanni Battistini Aleotti, the famous architect. Showing very early signs of musical talent she became a pupil of Herculo Pasquino, who, after two years, recommended her to be sent to the convent of San Vitti, famous for its musical education. Vittoria remained in the convent and became a nun. A collection of madrigals of her composition was published at Venice in 1593 (Giac. Vincenti) at the instance of her father. E. V. D. S.

ALESSANDRA, CATERINA (of Pavia), 1 book of motets, op. 2, published in Milan, 1609.

ALESSANDRI, FELICE (*b.* Rome, Nov. 24, 1747[1]; *d.* Casalbino, Aug. 15, 1798), opera composer and conductor.

He studied music at Naples, and then went to Turin, where he stayed two years as clavecinist and composer. He was in Paris for four years, but returned to Italy, and had his first opera produced at Verona in 1767. After this he travelled about and his operas were performed in all the principal cities of Europe: he came to London in 1768, where two comic operas appeared ('La moglie fedele' and 'Il re va alla caccia'). He collaborated with Sacchini in the composition of 'La Contadina in Corte,' which was brought out in Rome in 1766. An inveterate wanderer, in 1786 he went to Russia in the hope of getting a post as court composer. Unsuccessful in this, he returned to Italy two years later, and in 1789 received an appointment as second conductor at the Berlin Opera. Many more of his operas were produced in various German cities until, in 1792, he was driven from his post by his enemies. His operas, of which 24 are mentioned by Fétis, seem only to have had an ephemeral success, and his detractors held that the only good parts in them were pillaged from other operas. He also wrote an oratorio, 9 symphonies (6 for a combination of only 8 instruments), a concerto for clavier and orchestra, as well as sonatas for violin and harpsichord. (For full list and further details see *Q.-L.*, *Fétis* and Valdrighi's *Musurgiana*, Modena, 1896.) J. MK.

ALESSANDRI, GENNARO D' (*b.* Naples, 1717), composed a number of operas, among which 'Ottone,' performed at Venice, 1740, appears to have met with success (*Q.-L.*).

[1] *Fétis* gives 1742.

ALESSANDRI, Giulio d' (of Ferrara), (2nd half of 17th cent.). On a libretto, dated 1686, he calls himself 'canon of S. Nazaro in broglio, Milan.' His two oratorios, 'La Bersabea' (libretto printed 1689) and 'Santa Francesca Romana' (MS. copies in Berlin, Vienna and Dresden), as well as a Te Deum *a* 8 v. and a duet for soprano and bass, remained in MS.

ALESSANDRINO (Alexandrino), Venetiano, a 16th-century madrigal composer (*Eitner*).

ALESSANDRO DELLA VIOLA, see Merlo.

ALESSANDRO MANTOVANO (15th/16th cent.), composed 8 frottole *a* 4 v., published by Antigo, 1517 (*Eitner*).

ALESSANDRO PADOANO (16th cent.), composed five motets in a collection published in 1563 (*Eitner*).

ALESSANDRO ROMANO, see Merlo.

ALESSANDRO ROMANO, a composer of the end of the 17th and beginning of the 18th centuries, appears to have been a violinist of some distinction of whom the Brussels Conservatoire Library possesses two books of sonatas for violin and bass, one published at Stockholm, the other by Roger, at Amsterdam.

E. v. d. S.

ALEXANDER (Alexandre), called 'der Wilde,' a troubadour, contemporary of the Marggrave of Burgau in Bavarian Suabia, who ruled together with his brother, 1234–82. Six of his songs, words and melodies, have been republished in Hagen's 'Minnesänger,' vol. iv. p. 665. E. v. d. S.

ALEXANDER, Johann (or, according to Fétis, Joseph) (*b. circa* 1770; *d.* 1822), violoncellist at Duisburg. He was distinguished more for the beauty of his tone and the excellence of his style than for any great command over technical difficulties. He wrote a good instruction book for his instrument, *Anweisung für das Violoncell* (Breitkopf & Härtel, 1801); also variations, potpourris, etc. T. P. H.

ALEXANDER, (1) Joseph (*b.* Duisburg, *c.* 1770; *d.* 1822), a violoncellist who excelled more by beauty of tone than by virtuosity. He passed the greater part of his life as a renowned teacher at his native town, and left a number of compositions for his instrument, including a Tutor. His son or nephew (2) Leopold (*d.* after 1905), was principal violin under Schumann and Mendelssohn at Düsseldorf. E. v. d. S.

ALEXANDER BALUS, oratorio; words by Dr. Morell; music by Handel. Produced Covent Garden, Mar. 9, 1748.

Dates on autograph: begun June 1, 1747; end of second part, fully scored, June 24, do.; end of third part, fully scored, July 4, do.

ALEXANDER'S FEAST, Dryden's ode arranged and added to by Newburgh Hamilton; music by Handel. Produced Covent Garden, Feb. 19, 1736. Rescored by Mozart for Van Swieten, July 1790.

Dates on autograph: end of first part, Jan. 5, 1736; end of second part, Jan. 12, do.; end of Hamilton's additions, Jan. 17, do.

ALEXANDRE, Jacob (*b.* 1804; *d.* Paris, June 11, 1876), inventor of the harmonium. (See American Organ.)

ALEXANDRE ORGAN, see American Organ.

ALFANO, Franco (*b.* Posilipo, near Naples, Mar. 1877), an Italian composer.

His earliest studies were pursued at the Naples Conservatoire under De Nardis and Serrao, and later he made a prolonged sojourn in Germany, studying under Jadassohn at Leipzig. Some piano pieces of his were published in Germany during the last decade of the 19th century. In 1896 Alfano wrote his first opera, 'Miranda,' based on a subject from Fogazzaro. To this succeeded two others, 'La Fonte Euschir' (1898), on a libretto by L. Illica, and 'Resurrezione,' founded on Tolstoy. In 1900 came a ballet, 'Napoli,' and the following year another, 'Lorenza.' A fourth opera, 'Il Principe Zilah,' belongs approximately to the same period. Alfano's principal orchestral works are a 'Suite romantica,' introducing Neapolitan popular melodies, and a symphony in E, finished in 1909, published in 1910, and first performed in 1912 by Ettore Panizza at San Remo. A string quartet and a setting of three poems by Tagore may be mentioned next as standing probably between the symphony and the next opera, 'L'ombra di Don Giovanni,' produced at La Scala in Milan on Mar. 3, 1914, and later revised by the composer. Alfano's latest operatic work is 'Sacùntala.' In 1919 Alfano was appointed director of the Liceo Musicale Rossini at Bologna. In 1920 appeared three songs on poems by Luppis, and in 1922 a similar set, 'Dormiveglia,' to words by Lipparini.

Alfano is essentially an operatic composer; he infuses dramatic feeling and human passion even into abstract musical forms, such as those of the symphony and the string quartet. But although he is at his best on the stage, he is by no means dependent, like the adherents of *verismo*, on sensationally theatrical situations. He grips the hearer by the quality of his music itself, which is distinguished by an impassioned and restless chromaticism, good construction and finely knit texture, dazzling orchestration, and a continuous symphonic development which compels sustained attention. His vocal writing leans towards expressive *bel canto* rather than realistic declamation. E. B.

ALFERAKY, Achilles Nikolaievitch (*b.* Kharkov, June 21, 1846), composer of pianoforte music and songs. A 'Sérénade levantine' from op. 25 is mentioned as noteworthy. His numerous songs show the character of the Ukrainian folk element.

ALFIERI, The Abbate Pietro (*b.* Rome, June 29, 1801; *d.* there, June 12, 1863), was admitted in early life to holy orders; became a Camaldolese monk; and, for many years, held the appointment of professor of Gregorian music at the English College in Rome. He was an earnest student both of plain-song and polyphonic music, and published some useful treatises on these subjects, and some valuable collections of the works of the great polyphonic composers. (See Allegri; Improperia). He died insane.

The following is a list of his works:

1. Numerous articles on subjects connected with Ecclesiastical Music in the *Gazzetta musicale di Milano*, and other periodicals.
2. Excerpta ex celebrioribus de musica viris, J. P. A. Praenestino, T. L. Vittoria et Gregorio Allegri Romano. (Roma, 1840.)
3. Inno e ritmo Stabat Mater; e motetto Fratres ego, di G. P. L. da Palestrina. (Roma, 1840, fol.)
4. An edition of the Sistine Miserere, published under the pseudonym of Alessandro Geminiani. (Lugano, 1840, fol.)
5. Italian translation of Catel's *Traité d'harmonie*. (Roma, 1840.)
6. Accompagnamento coll' organo, etc. (a treatise on accompanying plain-song), Roma, 1840.
7. Raccolta di motetti di G. P. L. da Palestrina, di L. da Vittoria, di Avia e di Felice Anerio Romano. (Roma, 1841, fol.)
8. Ristabilmento del canto e della musica ecclesiastica. (Roma, 1843, 8vo.)
9. Notizie biografiche di Nicolo Jommelli. (Roma, 1845, 8vo.)
10. Saggio storico teoretico-pratico del canto Gregoriano. (Roma, 1855.)
11. Prodromo sulla restaurazione de' libri di canto ecclesiastico detto Gregoriano. (Roma, 1857.)
12. Raccolta di musica sacra, etc, containing in 7 volumes a large selection from works of Palestrina. A full list of the contents was printed in earlier editions of this Dictionary.

W. S. R.

AL FINE (Ital.), 'to the end.' This term indicates the repetition of the first part of a movement either from the beginning (*da capo*) or from a sign 𝄋 (*dal segno*) to the place where the word *fine* stands.

ALFONSO DELLA VIOLA, see Viola.

ALFONSO EL SABIO (Alphonso X.) (*b.* Toledo, Nov. 23, 1221; *d.* Seville, Apr. 4, 1284), King of Castille and León, married Doña Violante of Aragon, daughter of James the Conqueror, and ascended the throne on the death of his father, St. Ferdinand, in 1252. His sister Eleanor married Edward I. of England.

Alfonso the Sage belongs to the history of music through his collection of 'Cantigas'—some four hundred poems in the Galician-Portuguese dialect, preserved, with musical notation, in two exquisitely illuminated MSS. in the library of the Escurial. An earlier and incomplete MS., formerly at Toledo, is now in the National Library at Madrid; while a third (at Florence) has a 5-line stave ruled for the music, although the notes were never filled in. The *cantigas* are popular religious songs—accounts of miracles and carols in praise of Our Lady—set or fitted to modal melodies of the time. They describe incidentally merchants of Paris and Flanders buying wool in England, German pilgrims on the road to St. James of Compostela; and include several well-known legends of the Blessed Virgin: how she took the place of a nun who ran away from her convent, or of a monk so enraptured by hearing a bird sing that he stayed listening to it for three hundred years, and how the finger of a statue closed on the ring which the unwise bridegroom had placed upon it (cf. the stories by Mérimée and Eichendorf).

The *cantigas* have been more studied in their literary and linguistic aspects than from the standpoint of the music which accompanies them. The Chilean philologist Hanssen, however, pointed out that neither the metre of the verse nor the rhythm of the words was intelligible without the music. The method of counting syllables often fails to determine the metre, as is the case with much popular Spanish poetry; the number of syllables in a line often varies. The combinations of metrical feet are subtle, but are capable of a musical explanation, *e.g.* a $\frac{6}{8}$ rhythm may take the place of a $\frac{3}{4}$ rhythm in the same verse, while many of the poems show, on analysis, that the musical rhythm came first and the metre afterwards. Pierre Aubry, by applying the principles of the 'rhythmic modes' employed in deciphering other mensural music of the period, was able to give satisfactory interpretations of a number of the *cantigas*; but there remain many in which the musical rhythm has no apparent connexion with that of the words. The script, though clear as to the position of the notes, is often doubtful as to their duration (as is the case in the French *chansonniers* of the 13th century). It sometimes happens that when a melodic phrase is repeated in the course of the strophe, the value of the notes is altered; a breve becomes a long, or one ligature is replaced by another. The tonality of the *cantigas* belongs to an age of transition from the melodies of the troubadours. There is a certain feeling for firmness of tonality, and a tendency to employ only two modes: the Dorian (final D) and the Mixolydian (final G; sometimes written with a B flat). Examples of the ordinary major mode are also to be met with.

The composers of the *cantigas* collected by Alfonso X. were greatly influenced by the later French troubadours, and Guirault Riquier (1224–92) is known to have spent some time at his court. Yet they preserve a certain indigenous character, especially noticeable in the construction of the musical strophe and the use of the refrain (*estribillo*); while the script, which differs slightly in the two MSS., indicates that the copyists were men of Spanish training. Collet and Villalba sought for parallels between the melodic formulæ of the *cantigas* and those found in Spanish popular song, in Gregorian and Mozarabic chant, and in contemporary French melody. It is probable that many different poets and composers are represented in the collection, both for linguistic reasons and from the musical and poetical form which differs slightly in every *cantiga*.

King Alfonso was not so much a poet and composer as an editor and a Mæcenas. Poets

and musicians flocked to his court from all parts; it is very likely that some of these were Arabs. The theory that the peculiarities of the *cantigas* are due to Moorish influence has been revived by D. Julián Ribera. It was first suggested in the 18th century by P. Juan Andrés, an exiled Spanish Jesuit, who considered that Alfonso el Sabio had taken his system of musical notation from Arab music. This statement, though probably untrue, seeing that the Arabs never used a practical notation, may be true of the form of the poems, the instruments used (if any were used) to accompany the voice, and the musicians who played them; indeed, there are miniatures in the MSS. showing musicians in Arab dress playing on instruments known to have been of Arab origin. Altogether, the *cantigas* of Alfonso el Sabio form one of the greatest monuments of mediæval music.

For the text, see the edition published by the Royal Spanish Academy (1889), with facsimile reproduction of some of the music, and the selection in *Alfonso X. El Sabio: Antología de sus obras*, vol. i. (Madrid, 1922); also the study by Aubrey F. G. Bell, *Mod. Language Review*, x. (1915), pp. 338-348. The best accounts of the music are those of Pierre Aubry, *Iter Hispanicum*, iii., and Henri Collet and P. Villalba, *Bulletin hispanique* (1911), pp. 270-290, with legible photographic reproductions of many of the *cantigas*. Ribera's sumptuous volume may also be consulted, though the transcriptions are of doubtful validity. See also J. B. Trend, *Alfonso the Sage*. London, 1926). J. B. T.

ALFONSO UND ESTRELLA, opera in three acts; libretto by F. von Schober; music by Schubert. Produced Weimar, June 24, 1854. The whole work published in the complete edition of Breitkopt & Härtel, ser. xv. vol. 5.

Dates on autograph (Musikverein, Vienna): end of first act, Sept. 20, 1821; end of second act, Oct. 20, 1821; end of third act, Feb. 27, 1822; overture (MS. with Spina), Dec. 1823.

ALFORD, John, a lutenist in London in the 16th century. He published there, in 1568, a translation of the work of Adrien Le Roy (*q.v.*) on the lute under the title of *A Briefe and Easye Instruction to learne the tableture, to conduct and dispose the hande unto the Lute. Englished by J. A.* with a woodcut of the lute. W. H. H.

ALFVÉN, Hugo (*b.* Stockholm, May 1, 1872), composer, studied at the Stockholm Conservatoire under Lindgren. He began his career as a violinist in the court orchestra, and subsequently devoted himself to composition. In 1910 he became musical director at the University of Upsala, with the Students' Choir of which institution he has undertaken several concert tours.

Alfvén's works include:

3 Symphonies (F minor, D major and E major), 2 Symphonic Poems, and the Swedish rhapsody, Midsommarvaka (Midsummer Vigil), for orchestra; Sten Sture, for chorus and orchestra; The Bells, for solo voice and orchestra; a Centenary March, a Triumphal March, a Cantata, a Romance for violin, and a number of songs and piano pieces. E. B.

ALGAROTTI, Conte Francesco (*b.* Venice, Dec. 11, 1712; *d.* Pisa, May 3, 1764), a man of varied accomplishments and learning, who studied at the Nazarene College in Rome, and the universities of Bologna and Venice. He travelled to Paris and London, and was for some years in high favour at the court of Berlin; ill-health compelled him to return to Italy about 1749. His place in the history of music is due to an important treatise, *Saggio sopra l' opera in musica*, first published in 1755, and subsequently translated into French, English and German; he points out the many serious defects in the contemporary presentation of operas, and foresees an ideal theatre for operatic music, the description of which reads like a prophecy of Bayreuth. M.

ALGAROTTI, Giovanni Francesco, a 16th-century composer. Two books of his madrigals were published at Venice in 1567 and 1569 (*Eitner*).

ALGHISI, Paris Francesco (*b.* Brescia, June 19, 1666; *d.* Mar. 30, 1733), studied music under Orazio Polarolo and was for some time engaged at the Polish court; but returned to Brescia and entered the Order of the Minorites. His operas, 'Amor di Curzio per la patria' and 'Il trionfo della continenza,' were performed at Venice in 1699. Valentini mentions three more which were performed at Bologna between 1703 and 1708. Valentini and Peroni mention also 2 oratorios, 1 cantata, 1 sonata da camera, but without further particulars (*Eitner*; *Fétis*).

ALGREEN, Sven, a Swedish savant of the 18th century, published in vol. 19 of the *Memoirs of the Swedish Academy* his *Description du clavecin à tangentes du Dr. Brelin, décédé, et des additions qu'y a faites M. Scheffer* (*Fétis*).

ALI BABA, ou les quarante voleurs, opera by Cherubini. Produced Opéra, Paris, July 22, 1833.

ALIÓ, Francisco (*b.* 1862; *d.* 1908), a Spanish composer, one of the forerunners of the Spanish national school. He composed a large number of songs and pianoforte pieces, which show the 'national idiom' derived from the conventionalised expression of the popular music of various parts of Spain. He was followed by Granados, Albéniz, to a certain extent by Turina, and most Spanish composers down to Falla, who was the first to break away from the convention, and yet to write music which is profoundly Spanish in feeling. J. B. T.

ALIPRANDI. The *Kreisarchiv* of Munich enumerates several 18th-century violoncellists of that name, but without giving their Christian names, which makes it difficult to distinguish them. The best known were: (1) Bernardo (*b.* Milan, 18th cent.), appointed violoncellist in the court chapel at Munich, Jan. 19, 1732; chamber composer, 1737; Konzertmeister, 1750; also Kapellmeister. He wrote 3 operas, a masque, and a Stabat Mater for soprano and contralto with

orchestra. He was pensioned *c.* 1778, and was still receiving 500 guilders a year in 1780. (2) BERNARDO, son of the former, was violoncellist at the court, and wrote pieces for the viola da gamba in 1782. (3) GERHARD, violoncellist in the court chapel, received an increase of salary in 1785. (4) VINCENT (*b.* Bologna ; *d.* there, Feb. 28, 1828), a distinguished operatic tenor, is mentioned by Fétis as having appeared with success at the principal theatres in Italy. E. V. d. S.

ALISON, see ALLISON.

ALKAN, (1) CHARLES HENRI VALENTIN MORHANGE, called Alkan (*b.* Paris, Nov. 30, 1813 ; *d.* there, Mar. 29, 1888), pianist and composer, chiefly of études and caprices for his instrument.

Alkan was admitted to the Conservatoire of Paris in his sixth year (1819) and remained there until 1830, during which term he was successful in several competitions, and left the institution with the first prize in 1826, and honourable mention at the Concours of the Institut in 1831. After a short visit to London in 1833 he settled as a master of the pianoforte at Paris. His published compositions mount up to opus 72, and include two concertos, several sonatas and duos, a trio, a large number of *pièces caractéristiques*, and transcriptions and songs. Amongst these his works for the pianoforte with pedals, known in France as the ' Pedalier grand,' op. 64, 66, 69 and 72, take rank with his études. His astounding op. 35 (12 études), op. 39 (12 études), and Trois grandes Études, (*a*) ' Fantaisie pour la main gauche seule,' (*b*) ' Introduction et finale pour la main droite seule,' (*c*) ' Étude à mouvement semblable et perpétuel pour les deux mains,' belong to the then most modern development of the *technique* of the instrument. Though they cannot stand comparison in point of beauty and absolute musical value with the études of Chopin and Liszt, yet, like those of Anton Rubinstein, which are in some respects akin to them, they have a valid claim to be studied ; for they present technical specialities nowhere else to be found in the music of their date. E. D.

(2) His brother, NAPOLÉON MORHANGE (*b.* Paris, Feb. 2, 1826; *d.* Mar. 1888), was a good pianist and composer of piano pieces.

ALLA BREVE (Ital.). The expression *alla breve*, placed at the beginning of a composition, has been variously interpreted. Some have understood it to mean a rhythm of one breve to a bar, while others, translating the words ' alla breve ' literally into ' in short fashion,' understand by it a rhythm of either two or four beats in a bar, but at a double rate of movement, semibreves being taken at about the speed of ordinary minims, and so on. In favour of this latter view is the fact that the signature of alla breve time is always the semicircle crossed by a vertical stroke, ¢, which is the ' diminutio simplex in tempus imperfectum' of early measured music, where the stroke through the signature was used to indicate that each note was to be halved in time-value, *i.e.* the rate of the movement doubled. Both views agree in the most important particular, namely, that compositions marked ' alla breve,' or, even when not so marked, if provided with the distinctive time-signature, must be performed twice as fast as if simply marked with the sign of common time, C or 4-4. And with regard to the opinion which holds that compositions alla breve ought to be written in bars of the value of a breve, it may be urged that in spite of the undoubted fact that most of such compositions have but one semibreve in the bar, it is possible that this method of writing may have been intended to represent merely the division of the original alla breve bar into two halves, for convenience of reading. Moreover, it is certain that the expression alla breve has never been applied to movements in triple time, although if it had had reference merely to the rate of movement this would have been perfectly possible. F. T. ; addns. S. T. W.

ALLA CAPPELLA, see A CAPPELLA.

ALLACCI, LEONE (*b.* island of Chios, 1586 ; *d.* Jan. 19, 1669), of Greek parentage. He went to Rome at nine years of age, and in 1661 became ' custode ' of the Vatican Library. His name is worth preserving for his *Drammaturgia* (Rome, 1666) a catalogue of Italian musical dramas produced up to that year, indispensable for the history of Italian opera. A new edition, carried down to 1755, appeared at Venice in that year. Freher mentions also *De melodis Graecorum* as a work of his (*Q.-L.*). F. G.

ALL' ANTICO (Ital.), ' in the ancient style.'

ALLARGANDO (Ital.), ' becoming broader,' a term indicating an increased dignity of style, with maintained or increased power, as well as a decided slackening of the pace, which, by itself, would be marked ' rallentando.'

ALLEGRANTI, MADDALENA, a singer of the 18th century, who after considerable early success appears to have outlived her vogue.

She was a pupil of Holtzbauer of Mannheim, and appeared for the first time at Venice in 1771. After singing at other theatres in Italy, she went in 1774 to Germany, where she continued to perform at Mannheim and Ratisbon till the year 1779, when she returned to Venice. She sang there at the theatre of San Samuele during the Carnival, and eventually came to England in 1781. Here she was enthusiastically admired in her first opera, the ' Viaggiatori felici ' of Anfossi. At the end of her second season she went to Dresden, where the Elector engaged her at a salary of a thousand ducats. She came a second time to London, many years later, and reappeared in Cimarosa's

'Matrimonio segreto,' but was a complete failure. She performed in oratorio in 1799. A pretty portrait of Allegranti is engraved by Bartolozzi, after Cosway. J. M.

ALLEGRETTO (Ital.), a diminutive of allegro, and as a time-indication somewhat slower than the latter, and also faster than andante. Like allegro it is frequently combined with other words, *e.g.* allegretto moderato, allegretto vivace, allegretto ma non troppo, allegretto scherzando, etc., either modifying the pace or describing the character of the music. The word is also used as the name of a movement, and in this sense is especially to be often found in the works of Beethoven. F. P.

ALLEGRI, Domenico (*b.* Rome, 2nd half of 16th cent.), maestro di cappella at Sta. Maria Maggiore, Rome, from Apr. 3, 1610, to 1629. According to Fétis he published a book of motetti *a* 2-5 v. at Rome in 1638. His work, 'De modis quos expositis in choris' (Rome, 1617), is one of the first in which the accompanying instruments are written on separate staves. It contains a solo each for soprano and bass and a duet for two tenors, all accompanied by violins, which, in the case of the soli, are muted—a very early example of the use of mutes. E. v. d. S.

ALLEGRI, Filippo (*b.* July 18, 1786), pupil of the learned musician, Father Braccini, teacher at the seminary and maestro di cappella at the church of St. Michael, Florence. He wrote a Requiem *a* 4 v. with orchestra, and other church music highly praised by Fétis.

ALLEGRI, Giovanni Battista, according to the title-page of his 'Motetti a voce sola con 2 vv. e vcl. col B. per l' organo,' op. 1 (Venice, 1700), was at that time maestro and organist at Arzignano, near Vicenza. Eitner mentions several other works, chiefly church music.

ALLEGRI, Gregorio (*b.* Rome, 1582; *d.* there, Feb. 17, 1652), a famous composer of Latin church music. He was a beneficed priest attached to the cathedral of Fermo, a member of the same family which produced Correggio the painter, and important as a composer of the Roman School of church music.

He was a pupil of the two brothers Nanini (*q.v.*), inasmuch as he was a chorister under G. Bernardino at the church of S. Luigi dei Francesi (1591–96) and also belonged to the school founded by G. Maria.

As a tenor he sang in festivals at S. Luigi (1601–4) (*Riemann*). During his residence at Fermo he acted as chorister and composer to the cathedral. Certain Motetti and Concerti which he published at this time attracted the notice of Pope Urban VIII., who appointed him, on Dec. 6, 1629, to a vacancy among the *Cantori* of his chapel. This post he held until his death.

His name is most commonly associated with a Miserere for nine voices in two choirs, sung annually in the Pontifical Chapel during Holy Week, and held to be one of the most beautiful compositions which have ever been dedicated to the service of the Church. There was a time when it was so much treasured that to copy it was a crime punishable with excommunication. Not that its possession was even thus confined to the Sistine Chapel. Three authorised copies are recorded before 1770, one for the Emperor Leopold I., one for the King of Portugal and a third for Padre Martini. Burney got a copy and printed it.[1] Mozart (1770) took down the notes while the choir were singing it, and Choron managed to insert it in his 'Collection' of pieces used in Rome during Holy Week. Leopold I.[2] sent to the Pope a formal request for a copy of it, which was granted to him. The Emperor had the work performed with much ceremony by the choir of the Imperial Chapel at Vienna. The effect, however, was so disappointing that he conceived himself the victim of a trick upon the part of the copyist, and complained to the Pope that some inferior composition had been palmed off upon him. The fact was that the value of this very delicate work depends almost entirely upon its execution, and upon certain traditional *abbellimenti* (ornaments) which give a peculiarly pathetic quality to many passages. Without them it is simple almost to the point of apparent insipidity, and it only assumes its true character when sung by the one choir which received and has retained as traditions the original directions of its author. In the Sistine Chapel it has ever commanded the enthusiasm of musicians for a certain indescribable profundity of sadness, and a rhythmical adaptation to the words about which it is woven but which, in spite of its apparent simplicity, are so difficult to produce that no fraud was necessary to account for the imperial failure at Vienna. The effects of Allegri's Miserere are like the aroma of certain delicate vintages which always perishes in transit: although in Rome, to turn to a metaphor of Baini's, they have never shown a wrinkle of old age.[3] (See *Mus. T.*, 1885, p. 455). An edition including these *abbellimenti* was published by Alfieri (*q.v.*) in 1840. The example[4] on next page, in which the embellished cadences are printed in small type sufficiently shows their nature.
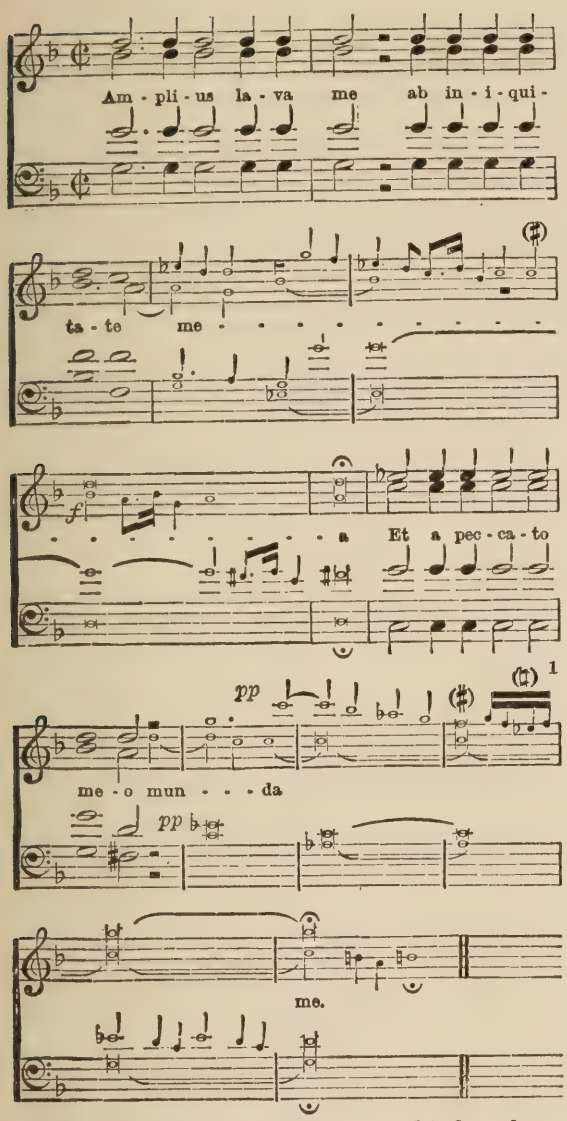
As the man's music so was the man. Adami of Bolsena says that he was of a singular gentleness and sweetness of soul and habit. He died at a ripe old age, and was laid in S. Maria in Vallicella, in the burial-place belonging to the Papal Choir.

[1] Burney probably got his copy from Santarelli the singer, but compared it with that of Martini before publishing it in *La musica della Settimana Santa* (1790). From that work (now scarce) it was reproduced in Novello's *Music of Holy Week*.

[2] Santarelli related this story.

[3] 'Senza aver contratto ruga di vecchiezza.'

[4] Quoted by Rockstro under Miserere in previous editions of this Dictionary.



His published works consist chiefly of two volumes of 'Concertini' (1618 and 1619) and two of 'Motetti' (1621), all printed by Soldi of Rome. Some stray Motetti of his were, however, inserted by Fabio Constantini in a collection entitled, 'Scelta di motetti di diversi eccellentissimi autori, a due, tre, quattro, e cinque voci.' But the Archives of S. Maria in Vallicella are rich in his manuscripts, as are also the Library of the Collegio Romano and the Collection of the Papal Choir. The library of the Abbé Santini contained the scores of various pieces by him, including Magnificats, 'Improperia,' 'Lamentazioni' and 'Motetti.' Kircher too in his 'Musurgia' has transcribed an extract from his instrumental works. A 'Veni Sancte Spiritus' by him for four voices is included in the 'Musica Divina' of Proske (Liber Motettorum, No. lx.).
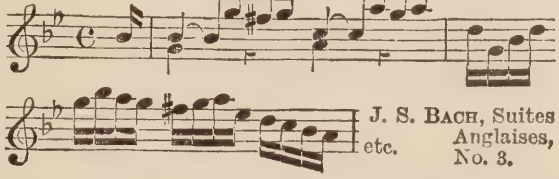
E. H. P., with addns.

ALLEGRI, Lorenzo, a composer who lived at Florence in 1618, according to the dedication to the Grand Duke of Toscana of a book of instrumental and vocal music published at Venice. Ant. Brunelli's Scherzi (1614) contain a song by Lorenzo Allegri, and his song, 'Como ch' in biondo' (1618), was republished in the *Leipziger Zeitung*, 1869, 221.

E. v. d. s.

ALLEGRO (Ital.). The literal meaning of this word is 'cheerful,' and it is in this sense that it is employed as the title of Milton's well-known poem. In music, however, it has the signification of 'lively' primarily in the sense of quick, and is often combined with other words which would make nonsense with it in its original meaning—*e.g.* allegro agitato e con disperazione (Clementi, 'Didone abbandonato'). When unaccompanied by any qualifying word allegro indicates a rate of speed nearly intermediate between andante and presto. There is, however, no other time indication which is so frequently modified by the addition of other words. (See Tempo: Italian terms.) The word allegro is also used as the name of a piece of music, either a separate piece (*e.g.* Chopin's 'Allegro de Concert,' op. 46), or as the first movement of a large instrumental composition. (See Symphony and Sonata.) E. P.

ALLEMANDE (Fr.) (Eng. forms, Almand, Almain). (1) One of the movements of the Suite (*q.v.*) and, as its name implies, of German origin. Thoinot Arbeau in his *Orchésographie* has left a description of the Allemande as a slow dance already antiquated, familiar to the Germans; Mersenne mentions it as obsolete in his time and Bronsard (*Dictionary of Music*) describes it as a grave symphony generally in 2 or 4 time. The Allemande of the Suite does not appear to be founded on the dance form. It is a piece of moderate rapidity in common time, and beginning usually with one short note, generally a quaver or semiquaver, at the end of the bar.



J. S. Bach, Suites Anglaises, No. 3.

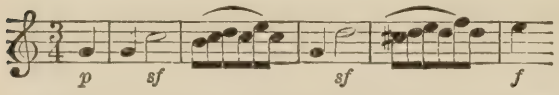
Sometimes instead of one there are three short notes at the beginning: as in Handel's Suites, Book i., No. 5.

The music frequently consists of a highly figurate melody, with a comparatively simple accompaniment. Suites are occasionally met with which have no allemande (*e.g.* Bach's Partita in B minor), but where it is introduced it is always, unless preceded by a prelude, the first movement of a suite. The allemande always consists of two parts, each of which is repeated; the second is frequently longer than the first; Bach, however, mostly makes them of the same length. (See Teutsch.)

(2) The word is also used as equivalent to the

[1] The accidentals in brackets seem due to the taste of individual, probably late, singers.

Deutscher Tanz—a dance in triple time, closely resembling the waltz. Specimens of this species of allemande are to be seen in Beethoven's '12 Deutsche Tänze, für Orchester,' the first of which begins thus :



It has no relation whatever to the allemande spoken of above, being of Swabian origin.

(3) The name is also applied to a German national dance of a lively character in 2-4 time, similar to the CONTREDANSE.

E. P. ; addns. M. L. P.

ALLEN, HENRY ROBINSON (*b.* Cork, 1809 ; *d.* Shepherd's Bush, Nov. 27, 1876), a baritone singer, who made a reputation on the English stage.

He was educated at the R.A.M. and first attracted public attention by his performance on Feb. 5, 1842, of Damon on the production of 'Acis and Galatea' under Macready at Drury Lane. In the early part of 1846 he was engaged at Drury Lane, where he played, Feb. 3, Basilius on production of Macfarren's 'Don Quixote.' Apropos of this part, Chorley, in the *Athenæum*, considered him, both as singer and actor, as the most complete artist on the English operatic stage.

Allen retired early from public life, and devoted himself to teaching and the composition of ballads, two of which became popular, viz. 'The Maid of Athens' and 'When we two parted.' (See Rev. J. E. Cox, *Musical Recollections.*) A. C.

ALLEN, SIR HUGH PERCY, Mus.D. (*b.* Reading, Dec. 23, 1869), professor of music in the University of Oxford and director of the R.C.M., occupies a more prominent position in English musical life than is accounted for by his holding of these two important offices. His is a position of authority attained largely by the exercise of personal qualities which lie outside purely musical abilities, qualities most readily summed up as driving-force.

Allen was born and brought up at Reading, and his education in music was from the first in the school of experience. At eleven years of age (1880) he became organist of St. Saviour's Church, Reading, and between then and 1892, when he was elected organ scholar of Christ's College, Cambridge, his appointments included the organistships of Tilehurst Church (1884) and Eversley Church (1886), an assistant music mastership at Wellington College (1887) and the assistant organistship of Chichester Cathedral in the same year. A wider life began for him when he reached Cambridge. He was beyond the average age of freshmen at the University ; he had come there to work, but in his own way. He gave an undertaking to his tutor that he would present himself for his schools at the proper periods, but bargained that he should not be required to attend lectures. The bargain was kept with satisfactory results. He had already taken his B.Mus. degree at Oxford when he went up to Cambridge. He graduated B.A. there and D.Mus. at Oxford in 1889. From the first at Cambridge his stimulating influence was felt, both within and beyond his college. He gave performances of Bach cantatas in his college chapel and laid the foundation of his justly earned reputation as a conductor of Bach. Subsequently he held appointments as organist of St. Asaph's Cathedral (1897) and Ely Cathedral (1898), and although at each of them only a short time he put new life into the Cathedral traditions by giving performances of such important works as Brahms's 'Requiem' and Bach's 'St. Matthew Passion.' In 1901 he was appointed organist of New College, Oxford, and here he settled down to seventeen years of untiring effort for the development of music in the University. He maintained the choir of New College Chapel at a high level and gave innumerable special performances of music, ranging from the *Passions* of Schütz (of whose work he made a specially close study) and the masses of Palestrina to works by contemporary composers. He conducted the choral societies of both town and University, and amalgamated them to such good purpose that Oxford was provided with a constant succession of choral concerts of the highest class. He founded an amateur orchestra which attained a correspondingly high level, and he even succeeded in producing a series of stage performances of Beethoven's 'Fidelio' given almost entirely by members of the University.

Allen was made a Fellow of New College in 1908 and Choragus to the University in 1909. The implied condition of the first of these appointments was that he should undertake some definite musical research, but such work is not in Allen's line, and he presently resigned the emoluments of the Fellowship rather than give himself to scholastic work. The latter, however, enabled him to achieve a revolution in the conduct of musical examinations at Oxford, and to produce a scheme for the practical training of music students within the University which has already had far-reaching results. His work as conductor in Oxford reached its climax before the war in the four days' Bach Festival given there in 1914. Meantime, however, he had become known in London as conductor of the London Bach Choir (1907), and in 1913 he was invited to conduct the Mass in B minor and other works at the famous Leeds Festival. He had achieved more than a local reputation, yet it was probably a surprise to many when on the death of Sir Hubert Parry (1918) Allen succeeded him as director of the Royal College of

Music in London. None who knew the man, however, doubted the wisdom of the appointment. Allen was exactly suited to give the sort of leadership needed at that moment in that place. Like every other educational institution in the country, the Royal College of Music was being flooded with new students after a period of inevitable stagnation during the war. Allen had to remodel the training and enlarge and re-form his staff to meet the requirements of a new age. Fortunately his long friendship with Parry had taught him what it was essential to preserve in the traditions of the place, and he has directed its destinies in a wise spirit of enterprising conservatism. While he can be drastic where reform is needed he has never succumbed to iconoclasm. The year 1918 began an entirely new period of Allen's career. Naturally he resigned the organistship of New College on his appointment at the Royal College of Music. But he had succeeded Sir Walter Parratt (retired) as professor of music at Oxford. He realised that the two posts would claim all his available energy. He conducted the London Bach Choir in a four days' festival of Bach's music (Apr. 1920), and then resigned the conductorship which he had held for 13 years. He consented to conduct at the Leeds Festival of 1922 only in order that he might give a commemorative performance of some of Parry's works, and he has done more than any man to keep Parry's work before a public not too readily responsive to its beauties. He conducted part of the Leeds Festival (including Bach's B minor Mass) again in 1925, but for the rest, the R.C.M. and the music of the University have become his life. In the former his power of stimulating the energies of others has had full scope ; in the latter he has converted the professorship into a practical directorate. He does not merely lecture and examine ; he makes music with his students. The Oxford Festival of 1922 contained every type of music from folk-song and dance to symphonic concerts, and from *a cappella* singing to ballets written for and danced by members of the University. He organised a similar festival in Oxford in 1926 to commemorate the tercentenary of the Heyther foundation. Allen was knighted in 1920. Since he settled in London he has been much in request for administrative work of various kinds. As member of the Committee of Management of the Royal Choral Society, a director of the Royal Philharmonic Society and chairman of the British Music Society, he has exerted an important influence on the musical life of London. An admirable character study of Allen by Edward J. Dent was published in *The Music Bulletin*, Jan. 1923.

See Bach Choir ; Oxford ; Royal College of Music ; Professor. C.

ALLGEMEINE MUSIKALISCHE ZEITUNG. See Leipzig and Periodicals, Musical.

ALLIN, Norman (*b.* Ashton-under-Lyne, Nov. 19, 1885), a bass singer of unusual distinction.

On winning, at the age of 20, the Lancashire County Council scholarship (£60 a year for 3 years), at the Manchester Royal College of Music, he studied singing there first with John Acton and afterwards with Francis Harford. He made his first appearance at a Brand Lane-Wagner concert, at Manchester, and his first appearance on the stage at the Aldwich Theatre, London, in 1916 under Sir Thomas Beecham. Beginning with minor parts—the aged Hebrew in ' Samson and Delilah,' followed by the Ragman in ' Louise '—he soon had more important work. He sang Chaliapin's part in ' Khovachina ' when that work was first done in English at Drury Lane. He achieved a wider fame when he sang Gurnemanz in Beecham's production of ' Parsifal ' in English at Covent Garden on Nov. 17, 1919. Since then Allin has been one of the busiest of singers, both in the concert-room and the opera-house. He is a director of the British National Opera Company. His Gurnemanz—heard again at Covent Garden in 1922 and Feb. 1924—is one of the outstanding achievements of our native singers since the war. S. H. P.

ALLISON (Alison), (1) Richard, one of the minor composers of madrigals, etc., of the Elizabethan and Jacobean eras.

His name first occurs as a contributor to T. East's ' Whole Booke of Psalms,' 1592. A few years later he published on his own account ' The Psalmes of David in Meter,' 1599, a collection of old church tunes harmonised by himself in four parts, with an accompaniment for the ' lute, orpharyon, citterne, or base violl,' and important as being one of the earliest to give the melody in the cantus or soprano part—the usual practice being to give it to the tenor. Allison advertises it ' to be solde at his house in the Duke's-place near Alde-gate,' and dedicates it to the Countess of Warwick. It is ushered forth by some complimentary verses by John Dowland, the celebrated performer on the lute, and others. He appears to have been patronised by Sir John Scudamore, to whom he dedicated his collection of partsongs entitled, ' An Howres Recreation in Musicke, apt for Instrumentes and Voyces,' 1606. This publication contains ' a prayer ' set to music ' for the long preservation of the king and his posteritie,' and ' a thanksgiving for the deliverance of the whole estate from the late conspiracie '—the Gunpowder Plot.

The book consists of 24 songs, 10 for 4 voices, the remainder for 5. Not all are separate songs ; for example, numbers 3 to 7 represent 5 verses of the same poem. Fellowes (*English Madrigal Composers*) says that ' they do not

approach the standard of the great composers of the School.' Original editions of Allison's work are to be found in the British Museum, the Bodleian and R.C.M. Libraries. Some MS. lute compositions are in the British Museum (Add. MSS. 31, 392), in the Cambridge University Library (Dd. iii. 18, and Dd. xiii. 11), and in the Oxford Music School collection.

(2) ROBERT, probably a relative of RICHARD, was a gentleman of the Chapel Royal. After serving in the royal establishment for 20 years he sold his place, Feb. 8, 1609–10, to Humphry Bache (*Allison's publications*; Camd. Soc. *Cheque-Bk. of Chap. Royal*).

E. F. R., with addns.

ALLITSEN, FRANCES (*b.* 1849; *d.* Oct. 2, 1912), had considerable talent as a composer of songs, some of which were very popular in England. She was educated at the G.S.M. and appeared as a singer in 1882. Her patriotic song, 'There's a land,' was widely sung about the time of the South African War (1899). 'A song of Thanksgiving' was for a time equally famous. C.

ALLON, HENRY ERSKINE (*b.* Canonbury, 1864; *d.* Apr. 3, 1897), a composer chiefly of choral works.

He was the son of an eminent nonconformist preacher, the Rev. Henry Allon, D.D., and was educated at Reading and Trinity College, Cambridge. He studied composition with Corder, and produced a good deal of chamber music, pianoforte solos, etc. Several books of his songs were published. His cantatas and choral ballads were:

'May Margaret,' 1889; 'Annie of Lochroyan,' 1890, produced at the Philharmonic, 1893; 'The Childe of Elle,' 1891; 'The Maid of Colonsay,' 1894; 'Sir Nicholas,' 1895; and 'The Oak of Geismar,' 1895.

This last was given by the Highbury Philharmonic Society only a short time before the composer's death. M.

ALL' OTTAVA (Ital.), 'in the octave.' (1) In pianoforte music a passage marked *all' 8va.* (or merely *8va.*) is to be played an octave higher than written, if the sign is placed above the notes, an octave lower if placed below them. In the latter case the more accurate indication *8va. bassa* is frequently employed. The duration of the transposition is shown by a dotted line, and when the notes are again to be played as written, the word *loco* (Lat.), 'in its place,' is put over (or under) the music. (2) In orchestral scores, especially manuscripts, *all' 8va.* signifies that one instrument plays in octaves with another, either above or below. (3) In playing from a figured bass the term shows that no harmonies are to be employed, and that the upper parts merely double the bass in octaves. In this case it is equivalent to TASTO SOLO.

E. P.

ALL' UNISONO (Ital., abbreviated *Unis.*), 'in unison.' In orchestral scores this term is used to show that two or more instruments, the parts of which are written upon the same stave, are to play in unison. In modern scores the words *a due, a tre*, etc., are more frequently employed. (See ABBREVIATIONS.)

ALMAHIDE, opera by an anonymous author and composer, performed at the Queen's Theatre, Haymarket, Jan. 1710, the year of Handel's arrival in England. Burney (*Hist.* iv. 211) considers that the style of the music resembles Bononcini, and remarks that it was the first opera performed in England wholly in Italian and by Italian singers, who were Nicolini, Valentini, Cassani, Margarita de l'Epine and Isabelle Girardeau. There were intermezzi in English between the acts, but the opera itself was entirely in Italian. (Cf. MANCINI, Francesco.) M.

ALMAINE & CO., D', see GOULDING & CO.

ALMEIDA, FR. FERNANDO DE (*b.* Lisbon, 1618?; *d.* Thomar, Mar. 21, 1660), Portuguese composer, and pupil of Duarte LOBO (*q.v.*). He became a monk, and was admitted to the monastery of Thomar in 1638. His compositions, including a Mass for 12 v., Lamentations, Responsoria, and Miserere, were in the library of John IV. at Lisbon, but were burnt in the earthquake of 1755. J. B. T.

ALMEIDA, FRANCISCO ANTONIO DE (1st half of 18th century), one of the first Portuguese composers to write Italian opera. The fashion was set in 1708, when King John V. married a daughter of the Emperor Leopold of Austria. Portuguese musicians were sent to study in Italy, among whom was Antonio Texeira (a contemporary of Francisco d'Almeida) who went to Rome in 1717; and it is conjectured that d'Almeida followed him.

The following operas are known:

1. La Spinalba ovvero il Vecchio Matto. Dramma comico da rappresentarsi nel Real Palazzo di Lisbona per il Carnovale di quest' anno 1739. Posto in Musica per Francisco Antonio d' Almeyda.
(Bibl. da Ajuda, autograph. Opera in 3 acts, scored for 2 ob., 2 horns, str. and *continuo*.)
2. La Pazienza di Socrate. Atto terzo. Di Francisco Antonio d' Almeida.
(Bibl. da Ajuda. 3rd act only. The printed libretto states that it was performed in the Royal Palace at Carnival time, 1733. The 3rd act ends in a concerted finale.)

Printed *libretti* exist of the following:

La Finta Pazza, dramma per musica. (1735.)
Le Virtù trionfanti: Serenata. (1738.)
L 'Ippolito: Serenata a sei voci (1752). Written for the birthday of Doña Barbara de Braganza, the pupil of Domenico Scarlatti, who had become Queen of Spain in 1746.

A number of sacred works by this composer are preserved in the archives of Lisbon Cathedral. J. B. T.

ALMEIDA, P IGNACIO ANTONIO DE (*b.* Guimarães, Feb. 18, 1760; *d.* S. Pedro de Penedono, Oct. 25, 1825), a Portuguese composer and ecclesiastic, mestre de capella in the Cathedral of Braga, who wrote a quantity of church music and achieved the dignity of abbot. His works, including a Requiem and Stabat Mater, are said to be preserved in MS. in the National Library at Lisbon and in the library of the Archbishop of Braga. J. B. T.

ALMENRÄDER, Karl (*b.* near Dusseldorf, Oct. 3, 1786; *d.* Biebrich, Sept. 14, 1843), a bassoon-player who improved the instrument in various ways, wrote a pamphlet on it and composed concertos, etc, with string accompaniment.

He became professor in the Cologne music school in 1810, and in 1812 was engaged in the theatre orchestra at Frankfort-on-Main. After fulfilling various military appointments in the campaign of 1815–16, he started a manufactory of wind instruments in Cologne, but gave it up after two years and entered the band of the Duke of Nassau at Biebrich. (*Riemann.*)

ALMÉRIE (anagram of Lemaire), a kind of lute invented by Jean Lemaire (M. de Marolles, *Mémoires*, 1755, iii. 206).

ALMEYDA, Carlos Francisco de (*b.* Burgos, 2nd half of 18th cent.), Spanish violinist and composer, in the service of the King. Six quartets by him were published by Pleyel in 1798; while a 'Sinfonia' for 2 violas, 'Violetta,' 2 oboes, 2 corni di caccia, and bass, exists in MS. at Dresden. J. B. T.

ALMOROX, Juan (*c.* 1500), a Spanish composer of both secular and sacred music. Three *villancicos* by him (for 4 v.) are printed in the 'Cancionero musical de los siglos XV. y XVI.,' published by Barbieri from the MS. in the Royal Library at Madrid. One of these (No. 340, 'Gaeta nos es subjeta') refers to the capture of Gaeta, which surrendered to the Spaniards in 1504. Religious compositions by Almorox exist in MS. in the Cathedral of Tarazona. J. B. T.

ALNAES, Eyvind (*b.* Frederikstown, Norway), pupil of Ivar Holter, at Christiania, and of Carl Reinecke, Leipzig, 1892–95, organist at Christiania, composer of orchestral and choral works, chamber music and songs.

ALOISI (Alovisio, Alovisius, Aloysius), Giovanni Battista (*b.* Bologna, *c.* 1565), a Minorite friar, bachelor of theology and director of music. He composed motets, sacred concertos, 4-8-part litanies, etc.

ALOYSON, M. Anglus, an English 16th/17th-century composer. Fuhrmann published in his lute-book, 1615, a pavane of his.

ALPENHORN (Alphorn), an instrument with a cupped mouthpiece, of wood and bark, used by the mountaineers in Switzerland and many other countries to convey signals and to produce simple melodies. It is nearly straight, and three or more feet in length. Those in the Museum at South Kensington measure 7 ft. 5 in. and 7 ft. 11 in. long. (See *PLATE LXXXIII.* No. 9.)

There is a Swedish instrument of this kind called *Lur*; another, of kindred nature used in the Himalayas; and another by the Indians of South America.

The notes produced are evidently only the open harmonics of the tube, somewhat modified by the material of which it is made, and by the smallness of the bore in relation to its length. W. H. S.

ALPHABET. The musical alphabet, which serves as the designation of all musical sounds, consists of the seven letters A, B, C, D, E, F and G, and, in German, H in addition. In the natural scale (*i.e.* the scale without sharps or flats) the order of these letters is as follows: C, D, E, F, G, A, B (or, in German, H), C. For the cause of this apparently arbitrary arrangement see Notation.

ALPHORN, see Alpenhorn.

ALQUEN, (1) Peter Cornelius Johann d' (*b.* Arnsberg, Westphalia, 1795), studied medicine at Berlin, and music under Bernhardt, Klein and Zelter. He settled as doctor at Mülheim on the Rhine, but gave up his practice to devote himself entirely to composition. His songs became very popular. (2) Frederic A. E., his younger brother (*b.* 1810; *d.* London, June 18, 1887), studied music under Ferdinand Ries. He went to Brussels in 1827 as teacher of music, but settled in London on the outbreak of the Revolution in 1830, where he published several compositions both for the violin and the pianoforte. E. v. d. S.

ALSAGER, Thomas Massa (*b.* 1779; *d.* Nov. 15, 1846), one of the family of Alsager, of Alsager, Cheshire. He was for many years a proprietor and one of the leading men in the management of *The Times*, being especially concerned in all that related to music and the collection of mercantile and foreign news. The professionally trained musical critic, added at his suggestion to the staff of *The Times*, was the first employed on any daily paper.

He was the intimate friend of Lamb, the Burneys, Wordsworth, Talfourd, Leigh Hunt, Mendelssohn, Moscheles, and many other celebrities. But what entitles him to mention here was his intense devotion to music, to which he gave all the leisure he could spare from a busy life. His practical ability in music was very great, and it is a fact that he could perform on all the instruments in the orchestra. The frequent private concerts given by the Queen Square Select Society at his residence in London were long remembered by his many musical friends, and were the means of introducing to this country many works and foreign musicians. The great Mass in D of Beethoven was given there, for the first time in England, Dec. 24, 1832, under the direction of Moscheles (*Mus. T.*, 1902, p. 236). There, on Mar. 28, 1834, took place the first performance in England of Cherubini's Requiem, principal soprano Mrs. H. R. Bishop (see Bishop); first violin Spagnoletti. In 1843 the society held a special musical festival in honour of Spohr, who himself led three pieces. One object of the society was to establish a taste for Beethoven's chamber music, by performing

it in the most perfect manner attainable. It was divided into two classes, one called the pianoforte and the other the violin class, and separate evenings were devoted to each kind of composition, special attention being bestowed on those least known to the public. Sivori attempted quartet-playing for the first time at these private concerts, which ultimately resulted in the series of chamber concerts given publicly in Harley Street in 1845 and 1846, and called the Beethoven Quartet Society, the whole being due to the enthusiasm, knowledge and munificence of Alsager.

ALSCHER, Joseph, famous contrabass player who was considered a rival of Dragonetti, Müller of Darmstadt and Bottesini. He appeared with great success as a virtuoso on his instrument in Italy between 1830 and 1837: afterwards he toured in Germany, appearing among other places at Leipzig and Prague, where he appears to have finally settled (*Fétis*). Mendel speaks of him as still living in 1870. He employed the compass of his instrument up to the higher registers of the violoncello. E. v. d. s.

ALSHALABI, Mohammed (surnamed Hispalensis), early 15th-century Arabian musician. The library of the Escurial contains a MS. of his dated 1415: *Opus de licito musicorum instrumentorum usu, musices censura et apologia inscriptum, eorum scilicet in primis, quae per ea tempora apud Arabos Hispanos obtinuere quaeque ad triginta et unum ibidem enumerat auctor diligentissimus*, etc. Unfortunately this historically very important work has not yet been published. E. v. d. s.

ALSLEBEN, Julius (*b.* Berlin, Mar. 24, 1832; *d.* there, Dec. 8, 1894), studied *orientalia* at Berlin, took a degree at Kiel, then devoted himself entirely to music, studying under Leuchtenberg, Zech and S. Dehn. He was pianoforte teacher at Berlin; in 1865 president of the Berliner Tonkünstler-Verein; and in 1879 co-founder and president of the Musiklehrer-Verein. In 1872 he received the title of Professor. He was editor of the *Harmonie* for several years from 1874, and published 12 lectures on musical history (1862); *Kleines Tonkünstler-Lexicon* (1864); *Ueber die Entwicklung des Klavierspiels* (1870); *Licht- und Wendepunkte in der Musik* (1880). E. v. d. s.

ALSTEDT (Alstedius), Johann Heinrich (*b.* Bellersbach, near Herborn, Nassau; *d.* Weissenburg, Transylvania). He became professor of theology and philology at Bellersbach. In his *Enzyklopädie der gesammten Wissenschaften* (1610) he deals largely with music, and the *Elementale musicum*, which forms part of his *Elementale mathematicum* (1611), was in 1664 translated into English by John Birchensha. The eighth part of his *Methodus admirandorum mathematicorum* (1613) treats also to a great extent of music. E. v. d. s.

ALT. The notes in the octave above the treble stave, beginning with the G, are said to be *in alt*, and those in the next octave *in altissimo*. (See Staveless Notation.)

ALTE MEISTER, a collection of forty pieces of the 17th and 18th centuries, edited for the PF. by E. Pauer, published by Breitkopf & Härtel. References to this collection will be found among the writings of the older contributors to this Dictionary. It has now (1926) been superseded by more exhaustive collections. C.

ALTENBURG, the name of two famous trumpet-players, father and son, of the 18th century.

(1) Johann Caspar (*d.* 1761) was in action at Malplaquet. After leaving the army he travelled in Europe and was so successful as a player that he refused an offer from Frederick Augustus of Poland to enter his service with a salary of 600 thalers. His son,

(2) Johann Ernst (*b.* Weissenfels, 1736; *d.* Bitterfeld, May 14, 1801) was more celebrated than his father. He too adopted the military career, and was a field trumpeter in the army during the Seven Years' War. After the peace of Hubertsburg he became organist at Bitterfeld. He was the author of a book entitled *Versuch einer Anleitung zur heroisch-musikalischen Trompeter- und Pauken-Kunst* (Halle, 1795), which, though poor in style, is so complete in its treatment of the subject, as to be of the greatest interest in relation to trumpet music. F. G.

ALTENBURG, Michael (*b.* Alach, near Erfurt, May 27, 1584; *d.* Erfurt, Feb. 12, 1640), an eminent church musician.

The son of a blacksmith, he studied theology at Halle in 1601, and was pastor at several places, finally at Erfurt. Of his chorale tunes, 'Macht auf die Thor der G'rechtigkeit' and 'Herr Gott nun schleuss den Himmel auf' are still used. But more important are the collections published by him, and his larger sacred works:

'Christliche liebliche und andächtige neue Kirchen und Hausgesänge,' for 6 to 9 voices, Erfurt, 1620–21, in 3 vols.; '16 Intraden' in 6 parts for violins, lutes, organs, etc., Erfurt, 1620; also psalms, motets, cantiones, etc., for 4, 6, 8 or 9 voices.

His writings combine simplicity with religious grandeur; and the congregational and choral singing of his various churches was renowned and regarded as a model.

ALTERNATIVO, a term of frequent occurrence in suites and other compositions of the 17th and 18th centuries, having precisely the same meaning as the more modern word Trio, when that is used of the middle movement of a minuet or scherzo. M.

ALTERS, Georges-Jacques (*b.* Ghent, *c.* 1770; *d.* April 11, 1849), organist, carillonneur and choirmaster at St. Martin's, Ghent. His sacred compositions were very popular in their time.

ALTÈS, (1) Ernest Eugène (*b.* Paris, Mar. 28, 1830; *d.* Saint-Dyé-sur-Loire, July 2, 1899), violinist and conductor of the Opéra and of concerts in Paris. In 1843 he entered Habeneck's violin class. From 1846 onwards he played in the Opéra band, and in 1847 was admitted to the orchestra of the Société des Concerts du Conservatoire. A conductor of the average type, he became deputy conductor to the above-named society (1870), afterwards second conductor, as well as at the Opéra in 1877. There he was raised to the post of musical director (first conductor), 1880–87, and was decorated with the Légion d'Honneur in 1881. He composed chamber music, a symphony, a divertissement on ballet airs by Auber (Centenary 1882), operatic fantasias, etc.

(2) Joseph Henri (1826–95), elder brother of the above, was a well-known flute-player.

A. J. and M. L. P.

ALTFLÖTE, BASS FLUTE, see Flute (6).

ALTHORN. The name used somewhat indiscriminately for varieties of Flügel-horn, Tenor-horn and Saxhorn.

ALTMANN, Wilhelm, D.Phil. (*b.* Adelnau, Apr. 4, 1862), became librarian of the Royal Library in Berlin in 1900, and director of the music department in the same library (1914). Altmann has done much work as a critic and editor. He took part in editing the correspondence of both Wagner and Brahms. He has also brought out editions of various classical works (*Riemann*), and produced valuable catalogues, including a *Kammermusik-Literatur-Verzeichnis* (1910, 1918) and an *Orchester-Literatur-Katalog* (1919). He holds a prominent place among modern German research students. C.

ALTNIKOL, Johann Christoph (*b.* Berna, near Seidenberg; *d.* July 25, 1759), was a pupil of J. S. Bach in Leipzig from 1744.

A letter from Altnikol, Jan. 1744 (pub. *Bach-Jahrbuch*, 1912, p. 147), states that he had been for four years 'choralis' in the church of St. Maria Magdalena, at Breslau, was anxious to return to his fatherland, 'und zwar nach Leipzig.' He craves a 'milden Viaticum' to help him. On Jan. 23, 1744, he was awarded four thalers. These facts would place his arrival in Leipzig in 1744, not 1745 as Spitta has it. He was assistant bass singer at St. Thomas's and St. Nicholas's Churches in Leipzig from Michaelmas 1745 to May 19, 1747. (*Spitta*, Ger. ed. ii. 500, n.) He was recommended by W. F. Bach, but without success, as his successor in the organistship of the Sophien-Kirche, Dresden (Apr. 16, 1746), and is then described as studying the clavier and composition with J. S. Bach (Martin Falck, *W. F. Bach*, 1919.) On Bach's recommendation, he was appointed organist at Niederwiesa near Greifenberg in 1747, and of S. Wenceslaus, Naumburg, in 1748. With regard to this latter appointment it appears that Bach's recommendation was preferred to that of Count Brühl, whose candidate was Joh. Friedrich Gräbner of Dresden. Altnikol when appointed was described as organist and 'Kollege' at Greifenberg. On his death Gräbner succeeded him in the organistship of S. Wenceslaus (*B.-J.*, 1906, p. 131). He married Bach's daughter, Elisabeth Juliane Friderike, on Jan. 20, 1749. Altnikol was a candidate together with W. F. Bach for the vacant organ in the Johannes-Kirche, Zittau, in 1753. The Berlin Staatsbibl. contains two clavier sonatas in autograph, and a church cantata; the Singakademie of the same city possesses a 5-part motet; and in the Fitzwilliam Museum at Cambridge is a 4-part Ricercare. His compositions further include a Magnificat and Hallelujah, but none of his works was printed, and his completion of J. S. Bach's last MS. is his chief claim to fame. M.; addns. C. S. T.

ALTO (1) (Lat. *altus*, high), the term used to denote certain voices of men (also called counter-tenor) and women (see Contralto). The male alto has to obtain the requisite compass from about *f′* to *c″* by the use of the Falsetto (*q.v.*), his natural voice being either tenor or bass. The voice is used principally in English cathedral choirs. In the performance of certain glees and partsongs for men's voices it takes the highest part.

(2) The Italian and French term for the Tenor violin, called alto, or alto di viola, as distinguished from basso di viola, because, before the invention, or at least before the general adoption of the violin, it used to take the highest part in compositions for string instruments, corresponding with the soprano part in vocal music. For further particulars see Viola. P. D.

ALTO CLARINET, see Clarinet (3).

ALTO FLUTE, see Flute (5).

ALTPOSAUNE, ALTO TROMBONE, see Trombone, subsection Positions and Compass.

ALTRA VOLTA (Ital.), 'another turn,' a term in use during the early part of the 18th century for Encore (*q.v.*).

ALVARENGA, Francisco Xavier de Mattos Pereira (*b.* Feb. 11, 1844; *d.* Mar. 8, 1883), a Portuguese composer of comic operas, in the manner of Offenbach. His works, though of no particular merit, enjoyed considerable success at Lisbon and Oporto. J. B. T.

ALVAREZ, Albert Raymond (*b.* Bordeaux, 1861), operatic tenor. Studied in Paris; made his début at Ghent, and sang some years in Belgium and the French provinces before appearing at the Paris Opéra as Faust in 1892. His robust voice and physique and unusual histrionic ability won him success in some sixty romantic parts; among others he created

Nicias in Massenet's 'Thaïs' on its Paris production in 1894, and Walther in 'Les Maîtres Chanteurs' when first given there in French. Meanwhile, in 1893, he had made a successful début at Covent Garden as Leicester in the first performance of de Lara's opera, 'Amy Robsart,' and subsequently sang there for several seasons. In 1894 he was associated with Emma Calvé in another new opera by Massenet, 'La Navarraise,' written especially for Covent Garden. In the following year he took up the parts temporarily relinquished by Jean de Reszke, appearing with Melba in 'Faust,' 'Roméo' and 'Carmen' (Calvé as the heroine and Melba as Micaela); and in 1896 with Lola Beeth in 'Die Walküre,' when it was sung here in French. He created the tenor rôles in Baron d'Erlanger's 'Inez Mendo' and de Lara's 'Messaline'; and appeared at Covent Garden in Feb. 1900, with Mme. Adelina Patti, in an act from 'Roméo,' at a performance given for a (Boer) war charity. H. K.

ALVAREZ, Fermin Maria (*b.* Saragossa; *d.* Barcelona, 1898), a popular Spanish song composer who published over 100 opus numbers of songs; also compositions for pianoforte.

ALVAREZ, Madame D', contralto singer, was heard first in London during Hammerstein's opening season at the London Opera House in 1911, singing with marked success as the Queen in Massenet's 'Hérodiade' and the Mother in 'Louise.' Her rich voice—of full operatic range—impressed all listeners. She had come here unheralded. Following the abandonment of Hammerstein's enterprise she has enjoyed great success in the concert-room—Queen's Hall and elsewhere—but she fell into certain exaggerations of style and used more gesture than, to English taste at any rate, was necessary on the platform. S. H. P.

ALVARO, a 15th-century Portuguese composer. He wrote 'Vesperae, matitutinum et laudes cum antiphonis et figuris musicis de inclyta ac miraculosa victoria in Africa parte ad Arzillam' (1472). Autograph MS. in the library of the Infante D. Pedro (Vasconcelles). E. v. d. S.

ALVARY, Max (*b.* Düsseldorf, May 3, 1856; *d.* Gross-Tabarz in Thuringia, Nov. 7, 1898), a tenor singer, son of the painter Andreas Achenbach. His possession of a beautiful natural tenor voice combined with histrionic talent decided him to train for the opera in spite of his father's opposition, which caused him, however, to adopt the stage name Alvary. He studied under Stockhausen at Frankfort and Lamperti at Milan, and was engaged successively at Weimar, Munich, London and New York. He sang the part of Tristan at Bayreuth in 1891, and appeared at Covent Garden, June 8, 1892, as Siegfried, his best part. E. v. d. S.

ALVESLEBEN, see Otto, Melitta.

ALVIMARE (Dalvimare), Martin Pierre d' (*b.* Dreux, Eure-et-Loire, Sept. 18, 1772; *d.* Paris, June 13, 1839). In 1800 he was harpist at the Opéra, Paris; and in 1807 harp-teacher of the Empress Josephine. He retired to Dreux, Mar. 12, 1812. He composed 'Le Mariage par imprudence,' a 1-act opera; sonatas and solos for harp; and songs. E. v. d. S.

ALWOOD, Richard (middle of 16th cent.), priest and composer. A 6-part Mass by him, entitled 'Praise Him praiseworthy,' is in the Forrest-Heyther partbooks at Oxford, and there are 7 pieces of his for the organ in B.M. Add. MSS. 30,485 and 30,513. One of these, a 'Voluntarye,' is printed in the Appendix to Hawkins's *History of Music.* J. F. R. S.

ALYPIOS (*c.* 360 B.C.), a sophist of Alexandria, who wrote a treatise, *De Musica*, in which he deals with the Greek scales. We are indebted to this treatise chiefly for a complete acquaintance with Greek notation. It has been republished by Meursius, Ath. Kircher Meibom, and, in a critically revised edition, by K. v. Jans (*Scriptores*, 1895). E. v. d. S.

AMADÉ, (1) Ladislav, Baron von (*b.* Kaschau, Hungary, Mar. 12, 1703; *d.* Feldbar, Dec. 22, 1764), poet and composer of widely popular national songs, collected and published in 1836 by (2) Count Thaddäus (*b.* Pressburg; *bapt.* Jan. 11, 1782; *d.* Vienna, May 17, 1845), an excellent pianist, who could compete with J. N. Hummel in improvisation. It was he who discovered and was chiefly responsible for the education of F. Liszt. In 1831 he was appointed 'Hofmusikgraf' at the Viennese court. E. v. d. S.

AMADEI, Filippo (*b.* Reggio, *c.* 1683). His first opera, 'Teodosio il giovane,' was given at Rome in 1711. He was also part author of the opera 'Arsaces' by Orlandini, which (in Mattheson's translation), was produced at Hamburg in 1722. A song of his in MS. is in the Fitzwilliam Library, Cambridge. E. v. d. S.

AMADEI, Michaele Angelo, composed 2 books of motets published at Venice, 1614–15. Mich. Praetorius (*Syntagma mus.* iii. 7) counts him among the most famous composers of his time.

AMADINO, Ricciardo, a famous music publisher in Venice. He was in partnership with Giac. Vincenti, 1583–86; after that on his own account until 1615.

AMADORI, Giuseppe, pupil of Bernacchi and famous singing-master. His oratorio, 'Il Martirio di S. Adriano,' was successfully performed in Rome, 1702, where he was maestro di cappella. The score of a Mass of his was dated 1730, but this and many of his compositions appear to have been lost, except a few sacred songs in the libraries of Berlin, Sondershausen and Milan (Conservatoire) (*Eitner*; *Fétis*).

AMANI, Nicholas (*b.* 1875; *d.* 1904), a Russian composer; wrote a string trio, op. 1, suite, variations, etc., for pianoforte; and songs.

AMAT, Juan Carles (*b.* Monistrol, near Barcelona, mid. 16th cent.), a Catalan apothecary and author of the earliest known treatise on the Spanish guitar: *Guitarra española, y vandola en dos maneras de guitarra, castellana y cathalana, de cinco ordenes . . .* (Gerona, 1639) (Brit. Mus.). The work, the text of which is in two languages, Castilian (Spanish) and Catalan, ran into numerous editions, the latest being dated Valencia, 1758. A plagiarised version, by Andres de Soto, appeared in 1764. There is evidence for thinking that the book was published originally at Barcelona in 1586. Amat was also the author of various scientific works, *e.g. Fructus medicinae* (Lyons, 1623). J. B. T.

AMATEUR ORCHESTRA OF LONDON. This Society was formed in Ap. 1922 as a protest against the common practice of employing professional wind players and leaders to strengthen amateur orchestras, and was able to start regular rehearsals with a full complement of wood wind and brass in the following September. It numbers about 80 players, the only professional musician actively associated with it being the conductor, H. Wynn Reeves.

Its two concerts given during the early part of the year 1923, one in the Central Hall, Westminster, the other in the Kingsway Hall, were so successful as to place the orchestra on a safe financial basis, although the programmes were chosen with regard to worthy artistic standards rather than to popular attraction. Among its secondary aims is that of performing neglected native works. The orchestra has a strong backing of well-known conductors, instrumentalists and vocalists, whose names appear as vice-presidents. H. A.

AMATI, the surname of a family of violin-makers who lived at Cremona in Italy and worked at this special craft for over a hundred years in the 16th and 17th century. The family was of patrician rank.

(1) Andrea (*b. circa* 1520; *d. circa* 1575–80) was the first member of this family, as far as is known, to devote himself to the craft of the *luthier*. The exact date of his birth is not known, but from the date of his daughter's marriage it may be placed at least as early as 1520. He died shortly before the year 1580. That he was already dead in that year is proved by a document in the Cremona archives dated Jan. 11, 1580, which refers to the brothers Antonio and Girolamo as sons and heirs of the late Andrea Amati. There is an entry in the register at Cremona dated 1611 recording the burial of the second wife of Andrea Amati who was then alive; this Andrea cannot have been the subject of the present notice for the reason just stated; the record most probably concerns Andrea, son of Girolamo and grandson of Andrea the violin-maker. Andrea Amati, or Amadi (he styled himself Amadus on his labels), was the contemporary of Gasparo da Salo and Maggini, the Brescian instrument-makers; he could not therefore have been a pupil of either of these. It is likely that he began his career as a maker of lutes and viols, but it has been pointed out that many fine wood-carvers were at this time in the employ of the Church, and the skill and taste which they developed in this craft may have induced some of them to turn their attention to making musical instruments. In former editions of this Dictionary it was argued that the brothers Amati were mathematicians as well as craftsmen, and that they consciously strove to unite freedom and harmony of outline with tone-producing qualities and facility of handling. There is no need to labour such a point; the early makers would seem much more probably to have developed the fine outline and beautiful form of their instruments, as well as their vastly improved qualities as compared with the flat-backed viols, by that natural instinct which a craftsman of true genius possesses inherently. And it must be remembered that the Italian craftsman of the 16th century was surrounded on all sides by things of beauty —beautiful buildings, beautiful decoration, beautiful colour; and inspired by these influences he could, and did, evolve beautiful curves and exquisitely proportioned designs and forms without the need of any abstruse mathematical knowledge. Be that as it may, Andrea Amati, more than any other violin-maker, deserves the credit for the design of the modern violin; and this fact is all the more remarkable when it is remembered that in one span he bridged the entire gulf between the viol and the violin, and that except for the small improvements in detail which Antonio Stradivari introduced rather more than a century later, the violin of Andrea Amati is virtually the violin of to-day.

The earliest known violins of Andrea Amati are dated about the year 1564. One extremely fine instrument, belonging formerly to Miss Bowles of Harrow, and bearing an authentic label dated 1564, was lent to the exhibition of musical instruments at the Fishmongers' Hall in 1904. Another fine specimen bears the same date on its original label and is at present in the hands of Messrs. W. E. Hill & Sons. This latter instrument belonged formerly to the set of Amati's which are sometimes said to have been made expressly for Charles IX. of France; no evidence has been found to prove that Amati received such an order, but it is certain that these instruments belonged to the royal collection, because the violin just mentioned bears decorations which denote the ownership. The tradition that this set of instruments was dispersed at the time of the French Revolution is disproved by the fact that this same instrument

belonged to William CORBETT (*q.v.*) and bears his initials; it was one of those bequeathed by Corbett to Gresham College, though the bequest was not accepted.

This instrument is typical of Andrea Amati's work, and differs little in form and design from that of all the Amati family. Indeed, except for the *f* holes, which are broadened in the middle and are more archaic in appearance, it is very similar to the violins of Nicolo, Andrea's famous grandson. The table and back are far from being high-modelled, the scroll is beautifully chiselled, the general outline is, like the work of all the family, extremely graceful, and the workmanship admirable. It has not been sufficiently well understood that all the traditions established by Andrea were followed consistently by his sons and descendants, and that, although each of these did display the charm of originality in regard to small details of their work, all the Amatis, from Andrea to his great-grandson Girolamo, adhered to the same pattern and design. This is even the case as regards measurement; thus all the Amatis worked in two sizes of violins, and it was not reserved for Nicolo to experiment with the 'grand Amati' pattern as has been so commonly stated. Andrea and all the family, down to Nicolo's son Girolamo, made both small and large violins, and it must be supposed that in these early days in the history of the violin some players preferred the one and some the other pattern. The amber-coloured varnish is also characteristic of all the Amatis. There are a few violas and violoncellos known to be by Andrea Amati.

(2) ANTONIO (*b.* 1550; *d.* 1638); and (3) GEROLAMO (or Gironimo) (*b.* 1551; *d.* 1635) were sons of Andrea. They carried on the high traditions of craftsmanship established by their father and occupied during their lifetime the highest position among violin-makers, working at Cremona and adding much to the fame of their native town. They have been generally known as 'the brothers Amati,' and were life-long partners in their business, nevertheless their instruments are distinguishable by certain small details on which their particular individuality is impressed, even though the main features and design were, as already stated, common to the work of the whole family. They made a large number of violins as well as violas and violoncellos.

(4) NICOLO (*b.* Sept. 3, 1596; *d.* Aug. 12, 1684) was son of Girolamo the younger of the two brothers. He described himself habitually on his labels as 'Antonii nepos et Hieronymi filius.' From the brothers he inherited the business, maintaining the very high level of craftmanship and adhering to the same designs. Nicolo is generally reputed the greatest of the Amatis; this is due to several causes: by his time the reputation of the Amati violins was widespread, and Nicolo profited from the fact that he inherited an already great name; moreover, during a long life he made a very large number of instruments of the highest class, certainly in no way inferior to those of his predecessors. Then again, he was in his own time supreme and without a rival in his special craft. One further fact has helped his reputation since his lifetime, namely, that Antonio STRADIVARI was his pupil.

(5) GIROLAMO (*b.* 1649; *d.* 1740) was a son of Nicolo. For one further generation he carried on the high family tradition of violin-making, working on the same lines. But he was inevitably overshadowed by his more highly gifted fellow-pupil, Antonio Stradivari, and, as a result, he has not perhaps enjoyed the reputation he deserved, for his instruments are scarcely, if at all, inferior to those of the earlier Amatis. It was the more masculine qualities developed by Stradivari that made for a new standard in violin-making during his time. Nicolo, a younger brother of Andrea, is mentioned in former editions of this Dictionary; recent research yields no evidence that such a person ever existed. Other authorities have mentioned a Giuseppe Amati, but no instruments by such a maker are known.

E. H. F., with information furnished by Mr. Alfred Ebsworth Hill.

AMATI (AMATUS), VINCENZO, DD. (*b.* Sicily, Jan. 6, 1629; *d.* Palermo, July 29, 1670), an eminent church composer and maestro di cappella. He published 2 collections of masses, psalms (Palermo, 1656), concerti sacri 2-5 parts, and an opera, 'L' Isauro' (Aquila, 1664) (Gerber 2).

AMATO, PASQUALE (*b.* Naples, 1878), Italian baritone. As a young singer with his reputation to make he came to England in 1904, appearing in the autumn season and playing, among other parts, Escamillo in 'Carmen.' Though he revealed a very agreeable voice he was for the time being quite overshadowed by Mario Sammaco—heard in London for the first time during that season. Amato won his fame later at the Metropolitan in New York, sharing in many successes with Caruso. The two singers made together some exceptionally good and widely sold gramophone records. Amato was in a big position in America when illness checked his career. He was in England on a brief visit during the war and sang at a charity concert at Queen's Hall, his selections being the inevitable 'Prologue' and 'Largo al factotum.' S. H. P.

AMBER WITCH, THE, romantic opera in 4 acts, libretto by H. F. Chorley, music by Wallace; produced, Her Majesty's Theatre, Feb. 28, 1861.

AMBIELA, MIGUEL (*b.* Aragon, 1665; *d.* Toledo, Mar. 23, 1733), a secular priest and composer of church music. From 1700 until 1707 he was musical director of the new

cathedral (El Pilar) at Saragossa, and from 1710 until his death maestro de capilla at Toledo. His MS. works in the Chapter Library there include :

Eight Masses, a 'Liber secundus epigrammatum seu motetorum in honorem Beatae Mariae Virginis,' and a Stabat Mater for four voices.

Other MSS. are preserved in the cathedral at Oviedo. Eitner mentions two partsongs with Spanish words (see *M. f. M.* 15, 33, Nos. 9 and 10). J. B. T.

AMBLEVILLE, Charles d', Jesuit of the Maison Clermont at Paris, wrote 'Octonarium, seu canticum B.V., etc. (Paris, 1634) ; 'Harmonia sacra' (Paris, 1636).

AMBREVILLE, L. d', see Borosini.

AMBROGETTI, Giuseppe (*b.* 1780), an excellent *buffo*, who appeared in 1807, and at Paris in 1815 in 'Don Giovanni' ; at the opera in London in 1817, where he was very successful ; and in Dublin in 1819. His voice was a bass of no great power, but he was an excellent actor, with a natural vein of humour, though often put into characters unsuited to him as a singer ; yet he acted extremely well, and in a manner too horribly true to nature, the part of the mad father in Paër's opera, 'Agnese,' while that of the daughter was sung by Camporese. He remained until the end of the season of 1822. He married Teresa Strinasacchi the singer. He joined the Reformed Cistercians (Trappists) at Mount Melleray Abbey, Ireland, in 1833.

J. M. ; addns. W. H. G. F.

AMBROS, August Wilhelm (*b.* Vysoké Myto, Bohemia, Nov. 17, 1816 ; *d.* Vienna, June 28, 1876). Czech by birth, yet by virtue of his *Geschichte der Musik* (Breslau, Leuckart, the 4th vol. of which, reaching to Monteverde and Frescobaldi, appeared July 1878) he must be considered the greatest German authority on all questions concerning the history of European music from ancient Greece to comparatively modern times.

In spite of being at the same time a hard-worked employé in the Austrian Civil Service and an enthusiastic musician and littérateur, pianist, composer, critic and historian—his indomitable pluck and perseverance enabled him to put forward a formidable array of writings on the history and æsthetics of music, all of which bear the stamp of a rich, highly cultured and very versatile mind. They are as remarkable for their many-sided learning and accuracy as for their lucid arrangement and brilliant diction.

Ambros's father, postmaster and gentleman farmer, was a good linguist and excellent mathematician ; his mother, a sister of Kiesewetter (*q.v.*), was a good pianist of the old school and an accomplished singer. They gave him every chance to acquire the elements of modern culture at the gymnasium and subsequently at the university of Prague ; drawing, painting, poetry were not forgotten ; music only, which fascinated him above all things, and for instruction in which he passionately longed, was strictly prohibited. Nevertheless he learnt to play the piano on the sly, and worked hard by himself at books of Counterpoint and Composition. In 1840, after a brilliant career and with the title of *doctor juris*, he left the university and entered the office of the Attorney-General, where he steadily advanced. Soon after 1850, when he married, his reputation as a writer on musical matters spread beyond the walls of Prague. He answered Hanslick's pamphlet, *Vom musikalisch Schönen*, in a little volume, *Die Grenzen der Poesie und der Musik*, 1856, which brought down upon him, especially in Vienna, a shower of journalistic abuse, but which procured for him on the other hand the friendship and admiration of many of the foremost German musicians. It was followed by a series of essays : *Culturhistorische Bilder aus dem Musikleben der Gegenwart*, 1860, which were widely read and appeared in a second edition (Leipzig, Mathes) in 1865. Thereupon the firm of Leuckart engaged him to begin his *Geschichte der Musik*, his life's work. From 1860–64 he was making researches towards it in the Court Library at Vienna, at Venice, Bologna, Florence and Rome. In 1867 he ransacked the Royal Library at Munich, one of the richest in Europe, and in 1868, 1869 and 1873 went again to Italy extending his quest as far as Naples. The third volume, reaching to Palestrina, was published in 1868. The fourth volume (above mentioned) was edited from his notes by C. F. Becker and G. Nottebohm ; a fifth, issued in 1882, was edited by Otto Kade, and a sequel by Langhans brings the work down to the 19th century. In 1872 and 1874 he published two series of *Bunte Blätter*, being essays on isolated musical and artistic subjects, written in a sparkling non-technical manner, but full of interesting matter. He was professor of the history of music at the University of Prague from 1869. In 1872 he was appointed to a position in the Ministry of Justice at Vienna, and made a professor in the Conservatorium. He appeared in public repeatedly as a pianist ; his compositions, a national Bohemian opera 'Bretislav and Jitka,' Overtures to 'Othello,' and Calderon's 'Magico Prodigioso' ; a number of pianoforte pieces, 'Wanderstücke,' 'Kinderstücke,' 'Landschaftsbilder' ; numerous songs ; a Stabat Mater, two Masses in B flat and A minor, etc., are strongly influenced by Schumann. A revised and enlarged edition of the *Geschichte* edited by Hugo Leichentritt (*q.v.*) appeared in 1909. E. D., with addns.

AMBROSE, SAINT (*b.* Treves, 340 ; *d.* Milan, Apr. 4, 397), was Bishop of Milan from 374. His influence on ecclesiastical music is discussed under Ambrosian Music (*q.v.*).

AMBROSIAN MUSIC. It is beyond all question that St. Ambrose had an important place among those who developed ecclesiastical music. He was apparently responsible for the introduction, at any rate into the West, of two new forms to be employed in public worship, viz. Hymnody and Antiphonal Psalmody (see HYMN, ANTIPHON). But beyond this his personal action can hardly be traced. The term 'Ambrosian' has been applied to the usages liturgical and musical of the great Church of Milan, which, defending itself behind the shelter of his great name, has succeeded in retaining its own customs, and in resisting, at any rate to a certain extent, the tendency to assimilation with Rome. Hence Ambrosian music, like the Ambrosian rite, is of the greatest interest for the purposes of comparison with its Roman correlative (see GREGORIAN MUSIC and PSALMODY). A facsimile and transcript of an Ambrosian Choir-book is to be found in *Paléogr. musicale*, vols. v. and vi. The traditional statement that Ambrosian music knows only the Authentic and not the Plagal modes is not tenable. A fuller study of it is needed in order to establish how far it rests upon the same modal theory as the Gregorian music (see MODES, ECCLESIASTICAL). The name 'Ambrosian' is in early days applied to any Latin hymn sung at the Hours. The genuine hymns of St. Ambrose are few (see HYMN). The term is also applied to the Te Deum owing to the legend that it was originally sung by St. Ambrose and St. Augustine at the baptism of the latter.

W. H. F.

AMBROSIO, ALFREDO D' (*b.* Naples, June 13, 1871; *d.* Paris, Dec. 31, 1914), violinist and composer, studied at the Conservatoire of Naples with Pinto, Bossi and Camillo de Nardis. He lived for a time in Paris (where he also completed his musical education), then went to Nice, returning to Paris, 1898. His less ambitious compositions—interpreted by such players as Sarasate, Kubelik and Kocian—won undoubted popularity, their chief assets being a facile melodic vein not devoid of a certain easy grace. F. B.

AMBROŽ (AMBROSH), (1) JOSEPH KARL (*b.* Krumau, Bohemia, May 6, 1750; *d.* Berlin (?), Sept. 8, 1822), studied singing and musical theory under Kozeluh at Prague. He became one of the greatest tenors and singing-masters of his time. In 1784 he was engaged at the court of Bayreuth; thence he went to Hamburg, Hanover and Vienna; and in 1791 he became first tenor at the National Theatre, Berlin. He composed a number of songs which attained to great popularity. Among his many pupils was his daughter, (2) WILHELMINE (*b.* Berlin, 1791), who made her début as a pianist-prodigy in 1803. In 1809 she appeared at the Breslau Opera as a high soprano. Her voice, which went up to *a'''*, was of great brilliance and purity, while her perfect technique, and especially her shake, placed her among the leading *prime donne*. After a passing visit to Berlin she went to Hamburg and Copenhagen. She married Becker, a merchant, and seems then to have retired into private life. E. V. D. S.

AMENDOLA, GIUSEPPE (*b.* Palermo ?). His opera, 'Il Beglierbei da Caramania,' 1776, acquired great popularity all over Europe. A MS. score of this, and the MS. of a rondo for soprano and PF. are in Dresden Museum.

AMENER, the name given by Biber and others to a kind of courante or galliard; possibly a later name for the BASSE-DANSE (*q.v.*).

AMERICAN GUILD OF ORGANISTS, see NEW YORK.

AMERICAN MUSIC GUILD, see NEW YORK.

AMERICAN NATIONAL ORCHESTRA, see NEW YORK.

AMERICAN ORGAN, a free-reed instrument similar in its general construction to the HARMONIUM (*q.v.*), but with some important differences. In the first place the reeds in the American organ are considerably smaller and more curved and twisted than in the harmonium, and there is a wider space left at the side of the reed for it to vibrate, the result being that the tone is more uniform in power, and that the expression stop when used produces much less effect. The curvature of the reeds also makes the tone softer. In the American organ, moreover, the wind-channel or cavity under which the vibrators are fixed is always the exact length of the reed, whereas in the harmonium it is varied according to the quality of tone required, being shorter for a more reedy tone and longer for a more fluty one. Another point of difference in the two instruments is that in the harmonium the wind is forced outward through the reeds, whereas in the American organ, by reversing the action of the bellows, it is drawn inwards. The advantages of the American organ as compared with the harmonium are that the blowing is easier, the expression stop not being generally used, and that the tone is of a more organ-like quality, and therefore peculiarly adapted for sacred music; on the other hand, it is inferior in having much less variety of tone, and not nearly so much power of expression. These instruments are sometimes made with two manuals; in the most complete specimens the upper manual is usually furnished with one set of reeds of 8 feet and one of 4 feet pitch, and the lower manual with one of 8 and one of 16 feet, those on the upper manual being also voiced more softly for the purposes of accompaniment. A mechanical coupling action is also provided by which the whole power of the instrument can be obtained from the lower row of keys. Pedals, similar to

organ pedals, are also occasionally added and provided with reeds of 16- and 8-feet pitch. The names given to the stops vary with different makers, the plan most usually adopted being to call them by the names of the organ stops which they are intended to imitate, *e.g.* diapason, principal, hautboy, gamba, flute, etc. Two recent improvements in the American organ should be mentioned—the automatic swell, and the vox humana. The former consists of a pneumatic lever which gradually opens shutters placed above the reeds, the lever being set in motion by the pressure of wind from the bellows. The greater the pressure, the wider the shutters open, and when the pressure is decreased they close again by their own weight. In this way an effect is produced somewhat similar, though far inferior, to that of the expression stop on the harmonium. The vox humana is another mechanical contrivance. In this a fan is placed just behind the sound-board of the instrument, and being made to revolve rapidly by means of the pressure of wind, its revolutions meet the waves of sound coming from the reeds, and impart to them a slightly tremulous, or vibrating quality.

The principle of the American organ was first discovered about 1835 by a workman in the factory of Alexandre, the most celebrated harmonium-maker of Paris. Alexandre constructed a few instruments on this plan, but being dissatisfied with them because of their want of expressive power, he soon ceased to make them. The workman subsequently went to America, carrying his invention with him. The instruments first made in America were known as 'Melodeons,' or 'Melodiums,' and the American organ under its present name, and with various improvements suggested by experience, was first introduced by Messrs. Mason & Hamlin of Boston, about the year 1860. Since that time it has obtained considerable popularity both in America and in this country.

A variety of the American organ was introduced in 1874 by Messrs. Alexandre under the name of the 'Alexandre Organ.' In this instrument, instead of the single channel placed above the reeds there are two, one opening out of the other. The effect of this alteration is to give a quality of tone more nearly resembling that of the flue-stops of an organ. The reeds are also broader and thicker, giving a fuller tone, and being less liable to get out of order (cf. VOCALION). E. P.

AMES, JOHN CARLOVITZ (*b.* Westbury-on-Trym, near Bristol, Jan. 8, 1860; *d.* Torquay, July 21, 1924), pianist and composer, was educated at Charterhouse, Edinburgh University and Stuttgart Conservatorium. He also studied music at Dresden under Franz Wüllner. He was a prominent member of the I.S.M. and other musical societies in London. His incidental music to 'Richard II.' was produced by Tree at His Majesty's Theatre, and that to 'Bonnie Dundee' (Laurence Irving) at the Adelphi Theatre. He composed a four-act opera, 'The Last Inca,' 2 piano concertos, a violin concerto (played in London by Sauret, 1910), choral works and chamber music. C.

AMEYDEN, CHRISTIAN (*b.* Oirschot, Brabant, *c.* 1534; *d.* Rome, Nov. 20, 1605), studied under his uncle, a singer at Antwerp Cathedral. On Mar. 1, 1564, he was a tenor in the Papal Chapel at Rome, but was dismissed with 13 others on Aug. 31, 1565. On Mar. 10, 1569, he was appointed as singer, canon and prebendary at the Paulinian Chapel, but returned to the Papal Chapel where he became an 'Abbate' in 1572, and in 1573 'Punctator' of the Papal Chorus. In 1588 he celebrated his 'Jubilaeum sanctissimum' and received dispensation from daily service. In 1593 and 1594 he was chosen as maestro di cappella of the Vocal College, and 1596 he was pensioned. A 5-part Mass is in the library of the Sistine Chapel, and a Magnificat *a* 4 v. In Orlando Lassus' 3rd book of Madrigals (1563, p. 30) is a number 'Quel dolce suon' (van der Straeten, vi., Haberl, *Jahrb.* 1891, 85). E. v. d. S.

AMICIS, ANNA LUCIA DE (*b.* Naples, *c.* 1740), a very celebrated singer, said to have been a pupil of the famous Vittoria Tesi (Gerber). She was at first successful only in opera buffa, in which she sang in London in 1763, appearing in 'La Cascina,' a pasticcio, given by John Christian Bach, and other similar pieces. Bach, however, thought so highly of her that he wrote for her in serious opera, in which she continued afterwards to perform until she left the stage. Burney says she was the first singer who sang rapid ascending scales staccato, mounting with ease as high as E *in alt.* Her voice and manner of singing were exquisitely polished and sweet; and 'she had not a movement that did not charm the eye, nor a tone but what delighted the ear.' In 1771 she retired, and married a secretary of the King of Naples, named Buonsollazzi. In 1773 she sang in Mozart's early opera, 'Lucio Silla,' at Milan, the principal part of Giunia. On this occasion she exerted herself much in behalf of the young composer, who took great pains to please her, and embellished her principal air with new and peculiar passages of extraordinary difficulty. The incidents of the first night of the opera are described in a letter of Leopold Mozart. In 1789 she still sang well, though nearly fifty years old. J. M.

AMICO FRITZ, L', opera in 3 acts; text by Suaratoni after the Erckmann-Chatrian story; music by Mascagni. Produced Rome, Teatro Costanzi, Oct. 31, 1891; Covent Garden, May 23, 1892; Philadelphia, June 8, 1892.

AMILIE, OR THE LOVE TEST, romantic opera in 3 acts; words by J. T. Haines; music

by W. M. Rooke; produced Covent Garden, Dec. 2, 1837.

AMIOT (*b.* Toulon, 1718), a Jesuit priest who went as missionary to China, and in vol. vi. of his *Mémoires*, published 1776–91, has an important and valuable treatise on Chinese music and instruments. E. v. d. s.

AMMON, Blasius (*d.* Vienna, June 1590), a Tyrolese musician of the 16th century, was a boy-chorister in the service of the Archduke Ferdinand of Austria, at whose expense he went to Venice to further his musical studies. He ended his days in the Franciscan monastery at Vienna. His published works are as follows (the list is taken from *Q.-L.*):

1. 'Liber sacratissimarum (quas vulgo introitus appellant) cantionum,' 5 vocum, Vienna, 1582; 2. 'Missae,' 4 vocum, Vienna, 1588 (containing five masses); 3. 'Sacrae cantiones quas vulgo moteta vocant,' 4, 5 and 6 vocum, Munich, 1590; 4. 'Breves et selectae quaedam Motetae,' 4, 5 and 6 vocum, Munich, 1593; 5. 'Introitus dominicales per totum annum,' 4 vocum, Vienna, 1601. Motets, etc., in MS. are preserved in the libraries of Breslau, Munich, Leipzig, etc., and 9 motets are reprinted by Commer, 'Musica Sacra,' vol. xxi.

Bibl.—Caecilianus Huigens, *Fr. Blasius Amon* (etwa 1560–90). *Ein Beitrag zur Geschichte der Kirchenmusik in Österreich.* (Vienna Dissertation, 1914.) M.

AMNER, John (*d.* 1641), organist and master of the choristers of Ely Cathedral. He succeeded George Barcroft in 1610, and held the appointments till his death. He took his degree as Bachelor in Music at Oxford in May 1613; he also graduated as Mus.B. Cantab. in 1640. It has been suggested that certain partbooks in the library at Peterhouse, Cambridge, and in that at Ely Cathedral, were copied out by him, but this has since been discredited by the late Canon Crosby. In 1615 he printed his 'Sacred Hymns of 3, 4, 5, and 6 parts, for Voices and Vyols,' dedicated to his 'singular good lord and maister,' the Earl of Bath. This is a collection of the following 26 anthems:

'Love we in one consenting.'
'Let false surmises perish.'
'Away with weak complainings.'
'O Come, thou spirit divinest.'
'O Love beseeming well.'
'Distressed soule.'
'O yee little flocke.'
'Feare not.' And they crie.'
'Loe, how from Heaven like starres.'
'I bring you tidings.'
'A stranger heere.'
'My Lord is hence removed and laid.'
'An elegy in memorie of Master Thomas Hynson.'
'Sweet are the thoughts.'
'Come let's rejoice.'
'Saint Mary, now.'
'At length to Christ.'
'I will singe unto the Lord.'
'Woe is me.'
'Remember not, Lord, our offences.'
'An alleluia.'
'But hee, the God of Love.'
'The heavens stood all amaz'd.'
'How doth the Citie remain solitarie.'
'Hee that descended man to be.'

The majority of these are set to homely metrical texts, although occasionally a verse taken straight from the Bible is used. They are remarkable for the ingenuous manner (particularly in the matter of accentuation) in which the words are set, and it is only very seldom that any word has more than a single note to it. He gives himself an opportunity for more elaborate contrapuntal writing in the Alleluias, which in the greater number of cases are to be found at the end of the anthems. Strongly rhythmical, and, in the main, consistently cheerful, they might well be described as a collection of sacred madrigals. Many exist in manuscript in various cathedral libraries about the country. The following compositions (in MS.) may also be found:

SERVICES, Etc.

First Service (of 4 parts) including T.D., B., K., C., M. and N.D. PH., Yk.
Third Service (including V., T.D., J., K., C., M. and N.D.), and described in the MSS. at PH. as 'dedicated to Deane Cesar.' PH., Yk., Durh. O.B. A 1/253.
Preces and Venite. PH.
Preces and Psalm lxxxix. for Christmas Day Eve. PH.
Gloria. PH.
Sursum Corda (without name, but probably by Amner). PH.

ANTHEMS

Anthem for Good Friday. Tenb. O.B. /f 371.
'Consider, all ye passers by.' Ch. Ch. 56-60 (Bass part wanting).
'Hear, O Lord.' PH.
'I am for peace' (*a* 5). Ch. Ch. 56-60 (Bass part wanting).
'Lift up your heads.' PH. (incomp.).
'Lord, I am not highminded.' PH. (incomp.).
'Lord, in thy wrath' (Verse Anthem) Tenb. O.B. /f 70b. Ch. Ch. 6 (organ score).
'Lord, in thy wrath' (2nd version) Tenb. O.B. /f 372.
'My shepherd is the living Lord' (*a* 6). Ch. Ch. 6 (organ score).
'O come hither' (*a* 5). PH., Yk.
'O magnify the Lord' (*a* 6). Ch. Ch. 6 (organ score).
'O sing unto the Lord' (*a* 7). PH. (incomp.).
'Out of the deep.' PH. (incomp.).
'The king shall rejoyce' (*a* 6). Ch. Ch. 6 (organ score).

E. F. R. and J. M^{K}.

AMNER, Ralph (*d.* Windsor, Mar. 3, 1663–1664), a relation of John Amner, before mentioned. It appears from the Registers of Ely that he was elected a lay-clerk there in 1604, and was succeeded in 1609 by Michael East, On the death of John Amery, gentleman of the Chapel Royal, July 18, 1623, 'Ralphe Amner, a basse from Winsore, was sworn in his place.' In Hilton's 'Catch that Catch Can,' 1667, is 'a Catch in stead of an Epitaph upon Mr. Ralph Amner of Windsor, commonly called the Bull Speaker, who dyed 1664; the music composed by Dr. William Child' (*Reg. of Ely*; *Cheque-Book of Chap. Roy.*, Camd. Soc.). E. F. R.

AMODEI, Cataldo (*b.* Sciacca, Sicily; *d.* Naples, *c.* 1695). He lived at Naples for some time as maestro di cappella, and published there his 'Cantate a voce sola.' Lib. 1, op. 2 (1685).

AMOENITATUM MUSICALIUM, Hortulus plantulis amoenissimis, etc., a collection of dances and a few songs of various nations, published 'Anno 1622.' The composers' names include: H. L. Hassler, Schein, Gottfr. and Joh. Scholz.

AMON, Johann Andreas (*b.* Bamberg, 1763; *d.* Wallerstein, Bavaria, Mar. 29, 1825), composer and conductor.

After lessons on the violin he took up the horn under Punto, with whom he journeyed through France and Germany, giving concerts at various places. During these tours he made the acquaintance of Haydn and Mozart, and in 1781 had instruction in composition from Sacchini at Paris. Chest troubles forced him to abandon the horn, and he then worked at the violin and piano with considerable success. In 1789 he was musical director at Heilbronn, until, in 1817, he accepted the post of Kapellmeister to the Prince of Ottingen-Wallerstein, in whose service he died. His many compositions include 2 operas, symphonies, 2 masses (one a Requiem Mass to be performed at his

death), as well as pianoforte sonatas and much chamber music for strings. (For further details and list of compositions, see *Q.-L.* and *Fétis.*) J. M^K.

AMORE DEI TRE RE, L', opera in 3 acts; text by Sem Benelli; music by Italo Montemezzi; produced La Scala, Milan, Apr. 10, 1913; New York, Metropolitan Opera House, Jan. 2, 1914. Théâtre des Champs-Élysées, Apr. 25, 1914; Covent Garden, May 27, 1914.

AMOREVOLI, Angelo (*b.* Venice, Sept. 16, 1716; *d.* Dresden, Nov. 15, 1798), a singer who, after appearing at the principal opera-houses in Italy with brilliant success, where he was admired for his fine voice and vocalisation, and the perfection of his shake, was engaged for the Court Theatre at Dresden. He sang for the Earl of Middlesex at the opera in London in 1741. J. M.

AMOROSIUS, Simon, musician in the chapel of Sigismund III., King of Poland and Sweden. He wrote an 8-part motet, 'Cantabant sancti canticum' in 'Melodiae sacrae' (Cracow, 1604).

AMOROSO, or CON AMORE (Ital.), 'in a loving style,' a direction implying a certain emotional quality, and excusing some degree of sentimentality in the performer.

AMOS, G. B., English composer of the late 18th and early 19th centuries. No. 1 of a set of sonatas in a pleasing familiar style was published *c.* 1800 (B.M.).

AMSTERDAM—the 'Concertgebouw' (Concert building)—is the most notable musical institution in Holland. It has its own concert orchestra of a hundred performers.

The Concertgebouw-Gesellschaft Society was founded in 1883, the dedication of the concert hall taking place in 1888. The undertaking was at first supported entirely by private funds, but it now receives a subsidy from the State, town and province. The first director was Willem Kes, followed in 1895 by Willem Mengelberg, under whose guidance the institution developed greatly (see Mengelberg). The 'Concertgebouw' gives yearly 80 to 90 concerts in Amsterdam, besides regular subscription concerts in other Dutch towns (The Hague, Rotterdam, Utrecht, Arnhem, Nymegen, Haarlem). Various musical festivals have taken place in the Concertgebouw; the Netherlands Music Festival (1902 and 1912); Mahler Festival (1920), at which for the first time the complete works of Gustav Mahler were performed in nine evenings; French Music Festival (1922); Strauss Festival (1924). The 'Wagner-Vereeniging' ('Wagner Association'), founded by Henry Viotta, 1883, for the study of Wagner's music dramas, was united with the Concertgebouw, 1922; as was the choir of Maatschappij tot bevordering der Toonkunst (Society for the furtherance of tonal art), 1923 (*q.v.*). (See Felix Meritis.) R. M^G.

ANACARA, a small kettledrum, used by the ancient Greeks in their war music. Women, even, held it in one hand, beating it with the other. The military drummer using it was called *anacarista.* The anacara was of Oriental origin. See Drum (1) and Nakers.

ANACKER, August Ferdinand (*b.* Freiberg, Oct. 17, 1790; *d.* there, Aug. 21, 1854), son of a very poor shoemaker. As a scholar at the Gymnasium his musical faculty soon discovered itself, but his poverty kept him down, and it was not till a prize of 1300 thalers in a lottery fell to his share that he was able to procure a piano and music. The first piece he heard performed was Beethoven's Polonaise in C, and Beethoven became his worship through life. In 1813, after the battle of Leipzig, he went to that university, and acquired the friendship of Schicht, F. Schneider and others of the best musicians. In 1822 he was made cantor of his native place, and principal music-teacher in the normal school. From that time onwards for thirty years his course was one of ceaseless activity. No one ever worked harder or more successfully to make his office a reality. In 1823 he founded the Singakademie of Freiberg, and in 1830 started a permanent series of first-class subscription concerts; in 1827 he formed a musical association among the miners of the Berg district, for whom he wrote numerous part-songs; and in short was the life and soul of the music of the place. At the same time he composed much music, such as the cantatas 'Bergmannsgruss,' and 'Lebens Blume und Lebens Unbestand,' and many partsongs. But his music is nothing remarkable: it is the energy and devotion of the man that will make him remembered. G.

ANACRÉON, OU L'AMOUR FUGITIF, opera-ballet in 2 acts; libretto by Mendouze; music by Cherubini; produced Paris, Oct. 4, 1803.

ANACREONTIC SOCIETY. The meetings of this aristocratic society (founded 1766) established by several noblemen and other wealthy amateurs, were held at the Crown and Anchor Tavern in the Strand towards the close of the 18th century. The concerts, in which the leading members of the musical profession took part as honorary members, were given fortnightly during the season, and were followed by a supper, after which the president or his deputy sang the constitutional song 'To Anacreon in Heaven.' This was succeeded by songs in every style, and by catches and glees sung by the most eminent vocalists of the day. The privilege of membership was greatly valued, and names were frequently placed on the list for a long period in advance. Haydn was present at one of the meetings (*Mus. T.*, 1902, p. 642). The society was dissolved in 1794, when Sir Richard Hankey was president,

owing, as Parke states in his *Musical Memoirs*, to the annoyance of the members at a restraint having been placed upon the performance of some comic songs which were considered unfit for the ears of the Duchess of Devonshire, the leader of the *haut-ton* of the day, who was present privately in a box specially fitted up under the orchestra. The members resigned one after another, and shortly afterwards the society was dissolved at a general meeting.

C. M.

ANAKROUSIS, see RHYTHM; UPBEAT.

ANALYTICAL NOTES. The practice now prevalent of accompanying the titles and words of the music performed at concerts by an analysis of the music is one of comparatively recent date.

The identity of the pieces in English programmes at the end of the 18th and the beginning of the 19th century is rarely certain. 'New Grand Overture, Haydn,' or 'Grand Overture, MS., Haydn,' is the usual designation of Haydn's symphonies as they were produced at Salomon's concerts in 1791 and 1792. The earliest programmes of the Philharmonic Society were almost equally vague—'Symphony, Mozart,' 'Symphony, Beethoven,' 'Symphony, never performed, Beethoven,' was with rare exceptions the style in which the *pièces de résistance* at the Society's concerts were announced. It was not until the fifth season (1817) that the number or the key indicated which works the audience might expect to hear. The next step was to print on the fly-leaf of the programme the words of the vocal pieces, with, in the case of Spohr's 'Weihe der Töne' (Feb. 23, 1835), a translation of Pfeiffer's 'Ode,' or of the 'Pastoral Symphony' (May 11, 1835), some verses from Thomson's 'Seasons,' or at the first performance of the overture to 'Leonora,' No. 1 (May 13, 1844) (due to Mendelssohn), a short account of the origin and dates of the four overtures.

The first suggestion in England [1] as to the desirability of explaining the structure of compositions to the audience was in a letter written to the *Musical World* of Dec. 2, 1836, by the late C. H. Purday. The first practical attempt to assist amateurs to follow the construction of classical music during its performance which the writer has met with is that of Thomson, the first Reid Professor of Music in the University of Edinburgh, who in the year 1841, and even earlier, added analytical and historical notices of the pieces in the programmes of the concerts of the Professional Society of Edinburgh. His analyses entered thoroughly into the construction of the overtures and symphonies performed, but did not contain quotations from the music. The next step appears to have been made by John ELLA (*q.v.*) when he started the matinées of the Musical Union in 1845. His 'synoptical analysis,' with quotations, set a pattern which has endured to the present time. The same thing was done, but at greater length, by Wylde in the programme-books of the New Philharmonic Society, which began its concerts in 1852. Some of these analyses were accompanied by extracts, and in many cases are of permanent value, such as those of Beethoven's 'Pastoral Symphony,' Mozart's E flat ditto, and the overture to the 'Zauberflöte' (1858). An analysis of the 'Messiah' was issued by the Sacred Harmonic Society in 1853, and was followed by similar dissections of the 'Creation,' Beethoven's Mass in D, 'Israel in Egypt,' the 'Lobgesang,' Mozart's Requiem and, some years later, 'Naaman.'

As early as 1847 John HULLAH (*q.v.*) had given biographical notices of composers in the book of words of his historical concerts at Exeter Hall. The books of words of the Handel Festivals (1857, etc.) contain historical accounts of the works performed. In connexion with the early Handel Festivals the late H. F. Chorley published two pamphlets called 'Handel Studies,' containing analyses of the 'Messiah,' the Dettingen Te Deum and 'Israel in Egypt.'

In 1859 the Monday Popular Concerts were established, and the programmes contained notices of the pieces. On the occasion of Hallé's Beethoven-recitals, two years later, full and able analyses by J. W. Davison of the whole of the sonatas were published, accompanied by copious extracts. These were subsequently incorporated in the Popular Concert books, with similar analyses of other pieces, including the 48 preludes and fugues of Bach. Shortly after the foundation of the Saturday Concerts at the Crystal Palace, short remarks were attached to some of the more prominent pieces. These have gradually become more systematic and more analytical, but they are of a very mixed character when compared with those last mentioned. The remarks which adorned the programmes of Pauer's recitals in 1862, '63, '67, were half biographical and half critical, but made no attempt to analyse each piece.

In 1869 the Philharmonic Society adopted analytical programmes prepared by Macfarren, and the practice has been maintained since, Joseph Bennett having been responsible for them for many years. Macfarren also prepared similar notices for the British Orchestral Society.

G.

The above summary traces the history of analytical programme notes in England, to the time at which they became the rule rather than the exception. Sir George Grove's deprecatory reference to the notes which he himself wrote

[1] An attempt at analytical programmes had been made by Reichardt, of Berlin, as early as 1783.

for the Saturday concerts at the Crystal Palace has been retained here because it is characteristic of his modesty. They, however, more than any others, established the practice in the English concert-room. They were unique in combining technical information with a lucid and readable style calculated to make the subject attractive to the ordinary amateur. Grove had the rare art of imparting his own glowing enthusiasm without any suggestion of gush, and many hundreds of confessedly ignorant people were first brought into close touch with the music of the classical masters by means of his introductions. It is, no doubt, the fact that during the last half-century large numbers of English people who have had little or no technical education in music have been discovering for themselves the delights of orchestral and chamber music, that has caused the prevalence of programme notes in England. In 1879 Grove could still remark that 'analytical programmes do not appear to have been yet introduced into the concert-rooms abroad,' and though that is not true to-day 'the elaborate analyses of single works published as pamphlets quite independently of any special performance' (*Führer*) remain more characteristic of continental countries where education outside the concert-room is more systematic than in England. (See KRETZSCHMAR.)

It is impossible to enumerate even the chief of the English writers who have supplied useful analytical notes since Grove's day. The majority of newspaper critics in London and the provinces have contributed their quota, and in the more important cases mention of their work will be found under their own names. Mrs. Rosa Newmarch's notes to the Queen's Hall Symphony and Promenade Concerts, those of Percy Pitt and Alfred Kalisch to the Royal Philharmonic Society, are outstanding.

In America, analytical notes to orchestral programmes are now of greater importance than in England, since the great American orchestras are continually forming new audiences. The work of H. E. KREHBIEL (*q.v.*) for the New York Philharmonic may be compared with that of Grove at the Crystal Palace. Krehbiel produced masterly analyses of the latest works of Brahms, Dvořák and Tchaikovsky, when these were given their first performances in New York. Philip Hale's long series of notes for the Boston Symphony Orchestra make the programme books of that orchestra valuable historic documents. Felix Borowski writes for the Chicago Orchestra, and Lawrence Gilman succeeded Krehbiel as programme analyst to the New York Philharmonic, and also writes for the Philadelphia Orchestra. C.

ANAPÆST, see METRE.

ANCHIETA, JUAN DE (*b.* Azpeitia, near San Sebastian, mid. 14th cent.; *d.* there, July 30, 1523), a Spanish composer of the time of Ferdinand and Isabella. He was of noble descent, related to St. Ignatius Loyola, and a house adorned with his armorial bearings is still in possession of the family at Urrestilla, near his birthplace. In 1489 he was appointed chaplain and cantor to the Catholic kings; he was also music-master to the ill-fated Prince Don Juan, whose custom was to send for Anchieta and four or five of his best singers and sing with them during the hours of the siesta on hot summer afternoons. One of his compositions, a romance for 4 voices, printed by Barbieri ('Cancionero Musical,' No. 328), relates to the capture of Baza from the Moors (1489); while he wrote a Mass on the song commemorating the expulsion of the Jews from Spain in 1492, the melody of which is preserved by Salinas ('De musica libri septem,' p. 312, Salamanca, 1577), and quoted by Dr. Burney in his *General History of Music*. In 1499 he was made a canon of Granada and in the same year the Bishop of Salamanca invested him with the office of Prestamero of Villarino, in his diocese. From 1504 he was rector of the parish church at Azpeitia, though his emoluments as a court musician were continued and increased, and restored to him again in 1519, after a temporary suspension on the death of Ferdinand in 1516. A codicil to his will dated 1523 gives the information that he had been in Flanders where he had lent to a Spanish subject the sum of two gold doubloons which had not been repaid. His funeral led to a contention between the new rector and the Franciscan friars; the rector eventually buried him, but the lawsuit which followed lasted for 12 years and was only settled through the mediation of St. Ignatius.

Anchieta's church music is to be found in MS. in the cathedral at Tarazona, in the Library of the Diputació at Barcelona, and in the Biblioteca Columbina at Seville (in a MS. entitled 'Varios' containing a Salve and 4 motets by Anchieta, and stated to have been bought by Ferdinand, nephew of Christopher Columbus, in 1533). Examples of his secular music (with Spanish words) are given in the 'Cancionero Musical' printed by Barbieri (Madrid, 1890). The *villancico* 'Dos ánades, madre' is of especial interest as being referred to in one of the *Exemplary Novels* of Cervantes (*La ilustre fregona*), and also by Quevedo (in the dedication to the *Cuento de Cuentos*) The sprightliness of the tune led to the saying that when a wayfarer walked gaily without feeling his fatigue, he marched to the tune of 'Dos ánades, madre.' J. B. T.

ANCIENT CONCERTS (1776–1848). The 'Concert of Antient Music' was established in 1776 by a committee consisting of the Earls of Sandwich and Exeter, Viscount Dudley and Ward, the Bishop of Durham, Sir Watkin W.

Wynn, Bart., Sir R. Jebb, Bart., and Messrs. Morrice and Pelham, who were afterwards joined by Viscount Fitzwilliam and Lord Paget (afterwards Earl of Uxbridge). The performances were also known as 'The King's Concerts.' Joah Bates was appointed conductor, the band was led by Hay, and the principal singers were Miss Harrop (afterwards Mrs. Bates), the Misses Abrams, Master Harrison (subsequently a famous tenor), Clarke, Minor Canon of St. Paul's (tenor), Dyne (countertenor), and Champness (bass).

The chief rules of the concerts were that no music composed within the previous 20 years should be performed, and that the directors in rotation should select the programme. Bates retained the conductorship till 1793, and directed the concert personally, except for two years, when Arnold and Knyvett acted for him. He was succeeded by Greatorex, who remaned in office until his death in 1831, when Knyvett, who had been the principal alto singer for many years, was chosen to succeed him. The resolution of the directors in 1839 to change the conductor at the choice of the director for each night led to the resignation of Knyvett, and the post was then offered to Dr. Crotch, who ultimately declined it. Sir George Smart was invited to conduct the first two concerts of 1840, and was succeeded by Bishop, Lucas and Turle. It was found, however, that this system did not work well, and in 1843 Sir Henry Bishop was appointed sole conductor. Until 1841 it was the custom for the conductor to preside at the organ, but in that year the directors appointed Charles Lucas as their organist. The band at the time of the establishment of the concerts consisted of 16 violins, 5 violas, 4 v'celli, 4 oboes, 4 bassoons, 2 double basses, 2 trumpets, 4 horns, 1 trombone, and drum. At the close of the concerts in 1848, it numbered 17 violins, 5 violas, 5 v'celli, 5 double basses, 3 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, 2 drums, 1 harp, 2 cymbals, and triangle. The canto chorus at first consisted entirely of boys selected chiefly from the boys of the Chapel Royal and Westminster Abbey, but they afterwards gave place to ladies. The earlier programmes included an overture (usually by Handel), two or three concertos by Handel, Martini, Corelli, Avison or Geminiani, several choruses and solos from Handel's oratorios, and an anthem, glee or madrigal; but occasionally an entire work, such as the Dettingen Te Deum, was given as the first part of the concert. For many years the programmes were almost exclusively Handelian, varied by songs from Gluck, Bach, Purcell, Hasse and others. After the year 1826 there was greater variety in the schemes, and Mozart's Jupiter symphony, his symphonies in D and E flat, the overture to the 'Zauberflöte,' and a selection from his Requiem were included in the programmes for 1826. From that date an orchestral work by Mozart was performed at nearly every concert, although Handel still maintained his supremacy. In 1834 we find Haydn's 'Surprise' symphony, and in 1835 a selection from the 'Creation' and the 'Seasons' in the programmes. In the latter year Beethoven was represented by his 'Prometheus' overture, and during the last 10 years of the concerts his symphony in D, overtures to 'Fidelio' and 'Egmont,' a chorus from 'King Stephen,' and other works were given. In 1847, at a concert directed by Prince Albert (*q.v.*), Mendelssohn was solo organist, and played Bach's Prelude and Fugue on the name of 'Bach.' In 1785 the Royal Family began to attend the concerts regularly, and then it was that they were styled 'The King's Concerts.' As a mark of his interest in the performances King George III. personally wrote out the programmes. Up to 1795 the concerts were held in the new rooms, Tottenham Street, afterwards known as the Queen's or West London Theatre, but in that year they were removed to the concert-room in the Opera House, and in 1804 to the Hanover Square Rooms. In addition to the twelve concerts given every year, a thirteenth was added, when the 'Messiah' was performed in aid of the 'Fund for the support of Decayed Musicians and their Families.' The last concert took place on June 7, 1848, and the library of old masters belonging to the society was afterwards removed to Buckingham Palace, and was subsequently presented to the Royal College of Music. (See *Mus. Ass. Proc.*, 1906–07, p. 55, paper by J. E. Matthews.) C. M.

ANCINA, P. Giovenale (*b.* Fossano, Piemont, Oct. 19, 1545; *d.* Saluzzo (?), 1604), studied medicine, then theology; entered Filippo Neri's Congregatio dell' oratorio, where he studied composition and wrote his famous 'Tempio armonico della beata Vergine' (Rome, 1599), a collection of songs including some of his own composition. He also wrote a number of essays on music and musical instruments. In 1602 he became bishop of Saluzzo. He was poisoned by a monk.

ANCONA, Mario (*b.* Florence, 1870), operatic baritone, was educated for the law and started on a diplomatic career, but quickly took up singing and made his début in 1891 at Trieste as Scindia in Massenet's 'Roi de Lahore.' He was heard there by Signor Lago, who brought him to London and introduced him, in 1892, during a brief season at the Olympic Theatre, whereof his fine impersonation of Alfonso in 'La Favorita' was one of the few redeeming features. He had a voice of peculiar charm, sang like an artist, and was a good actor, qualities which secured him an engagement at Covent Garden in the following year and for many seasons afterwards. He made his début

as Tonio in the first London performance of 'Pagliacci,' and his delivery of the famous prologue has seldom been excelled. Later in the same season he sustained the title-rôle in Stanford's opera 'The Veiled Prophet,' when given for the first and only time here. His welcome assured, Augustus Harris engaged him for a term of years, in course of which he accumulated an extensive repertory and made consistent improvement. He even sang Telramund and Hans Sachs (in Italian), and was excellent in both; while further proof of his versatility was afforded by the exceptional merit of his Figaro, his Wolfram, his De Nevers, his Nelusko and his Amonasro. After 1900 he appeared at Covent Garden no longer, but sang for several seasons at the Metropolitan Opera House, New York, where he became a favourite; also with the Chicago Company, at Buenos Ayres, in Spain, Portugal and elsewhere. Eventually, at the close of a busy career of over twenty years, he returned to Italy and settled down as a teacher. He was a Commendatore of the Crown of Italy, and possessed some Portuguese orders.

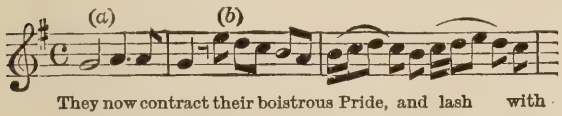
BIBL.—*International Who's Who in Music.*

H. K.

ANDACHT, MIT (Ger.), 'with devotion'; a direction found at the beginning of Beethoven's Mass in D, and in a few other passages. M.

ANDAMENTO (Italian verbal substantive, from *andare*, 'to go,' 'to move'), a form of fugal subject, more highly developed, and of greater length, than the ordinary Soggetto, and generally, though not by any means invariably, consisting of two distinct members, more or less strongly contrasted with each other, and consequently calculated to add materially to the interest of a long and exhaustively developed fugue.

A fine instance of an Andamento consisting of two distinct sections will be found in the second portion of the chorus, 'When his loud voice,' in Handel's 'Jephthah,' at the words 'They now contract.'



Nearly all the fugues in Bach's 'Wohltemperirtes Clavier' are formed upon Soggetti; while nearly all his finest organ fugues, with pedal obbligato, are developed from long and well-sustained Andamenti. A curious instance, in two sections, will be found in the fugue in E major from the third toccata (*B.-G.* vol. xv. p. 278).

Andamenti may be found both in real and tonal fugue; the examples are, however, much more frequent in the former than in the latter.

It should be mentioned that some German authorities use the term as equivalent to what we call episodes. (See ATTACCO and SOGGETTO.) W. S. R.

ANDANTE (Ital., participle of the verb *andare*, 'to go'); going, moving along at a moderate pace. This word is chiefly used to designate a rather slow rate of movement; formerly, however, it was used more generally in its literal sense. Thus in Handel's music we frequently find the indication 'andante allegro,' a contradiction in terms in the later sense of the words, but meaning nothing more than 'moving briskly.' Andante is a quicker rate of movement than larghetto, but on the other hand is slower than allegretto. As with most other time-indications it is frequently modified in meaning by the addition of other words, *e.g.* 'andante sostenuto' would be a little slower, and 'andante un poco allegretto' or 'andante con moto' a trifle faster, than 'andante' alone. Like adagio, largo, etc., this word is also used as the name of a piece of music (*e.g.* Beethoven's 'Andante in F') or as the name of a slow movement of a symphony, sonata, etc. E. P.

ANDANTINO (Ital.), the diminutive of ANDANTE (*q.v.*). As 'andante' means literally 'going,' its diminutive must mean 'rather going,' *i.e.* not going quite so fast; and properly 'andantino' designates a somewhat slower time than andante. The majority of modern composers, however, forgetting the original meaning of the word, and thinking of andante as equivalent to 'slow,' use andantino for 'rather slow,' *i.e.* somewhat quicker. In which sense the word is intended can only be determined by the character of the music itself.

The uncertainty which prevails in the use of these time-indications is illustrated by the fact that three movements in Mendelssohn's 'Elijah,' the first of which, 'If with all your hearts,' is marked 'andante con moto,' the second, 'The Lord hath exalted thee,' merely 'andante,' and the third, 'O rest in the Lord,' 'andantino,' are all in exactly the same time, the metronome indication being in each case ♩=72. See Beethoven's opinion as to the meaning of the term, in *Thayer*, iii. 241. E. P.

ANDER, ALOYS (*b.* Liebititz, Bohemia, Oct. 13, 1817; *d.* Wartenberg, Dec. 11, 1864), a famous tenor singer. He went to Vienna in the hope that his talents would be recognised there, but it required all the energy and influence of Wild the singer, at that time Ober-Regisseur to the court opera-house, before he was allowed to make the experiment of appearing there for the first time (Oct. 22, 1845) as Stradella. His success was complete, but was still more remarkable in the 'Prophète,' which was given in Vienna for the first time on Feb. 28, 1850. Meyerbeer interested himself in the rapid progress of Ander, and from that date he became the established favourite of the Vienna

public. His last great part was that of Lohengrin. As an actor he was greatly gifted, and had the advantage of a very attractive appearance. His voice, not strong and somewhat veiled in tone, was in harmony with all his other qualities; his conceptions were full of artistic earnestness, and animated by a noble vein of poetry. His last appearance was as Arnold in 'William Tell,' on Sept. 19, 1864; he was then failing, and shortly afterwards totally collapsed. He was taken to the Bath of Wartenberg in Bohemia, where he died, but was buried in Vienna. C. F. P.

ANDERS, Erich (*b.* Teutschental, near Halle, Aug. 29, 1883), composer, was first intended for a business career, but took up music on Max Reger's advice. He entered the Leipzig Conservatorium, studying under Reger, Krehl, Pembaur, Nikisch and others, at the same time attending the University. After filling the posts of conductor at the Barmen and Heidelberg City Theatres, he settled in Berlin, and in addition to teaching and reviewing, devoted himself chiefly to composition. In 1920, after short sojourns at Munich and Cologne, he was appointed lecturer on music at the Bonn University. His numerous compositions include piano pieces, chamber music, orchestral and choral works, and a large number of Lieder and children's songs. H. B.

ANDERSEN, Karl Joachim (*b.* Copenhagen, Apr. 29, 1847; *d.* there, May 7, 1909), the most distinguished member of a family of eminent Danish flute-players. He was a member of the royal band at Copenhagen (1869–77); in 1881 he went to Berlin, where he was one of the founders of the Philharmonic Orchestra, filling the place of first flute for ten years and occasionally conducting. A complaint of the tongue forced him to abandon the flute in 1892. In 1894 he became conductor of the palace orchestra at Copenhagen and founded an orchestral school. He made important contributions to the literature of the flute, including a set of 48 studies, Concertstücke with orchestral accompaniment (*Riemann*). M.

ANDERSON, Mrs. Lucy (*b.* Bath, Dec. 1790; *d.* London, Dec. 24, 1878), distinguished as the first female pianist to play at the concerts of the Philharmonic Society in London, was the daughter of John Philpot, a professor of music and music-seller at Bath. She came to London about 1818 where she soon became eminent in her profession. In July 1820, Miss Philpot was married to George Frederick Anderson (*d.* Dec. 14, 1876), a violinist engaged in all the best orchestras, and subsequently, from 1848–70, master of the Queen's Musick. In 1829 she played at the Birmingham Festival, and retired in 1862. She taught the piano to Queen Victoria and her children. W. H. H.

ANDERTON, H. Orsmond (*b.* Clapton, Apr. 1861), composer, poet and essayist. He studied at the R.A.M. under Macfarren and Prout, and began his career as a teacher in London and Folkestone. In 1908 he accepted an appointment at the Midland Institute School of Music, Birmingham. He is well known as a choral conductor and adjudicator.

Anderton's works include:

Music to his own lyric drama, 'Baldur,' and to several Greek tragedies; 3 Piano Quintets and other chamber music; an orchestral fantasia, 'Virgil'; an English Sinfonietta and a Spring Idyll, for orchestra; A Song of Life, for mixed choir and orchestra; 'The Song of the Morning Star,' for female choir and orchestra; and a number of smaller choral works, partsongs and songs.

Among Anderton's literary works the most important is *The Song of Alfred* (an epic); those concerning music are his monograph on Granville Bantock and a book on *Early English Music*. E. B.

ANDRÉ, the name of an extensive musical family, who founded a publishing house important for its connexion with Mozart.

(1) Johann (*b.* Offenbach a/M., Mar. 28, 1741; *d.* there, June 18, 1799) was the head of the family. His father was proprietor of a silk factory, and the boy was intended to carry on the business. But the love of music was too strong in him. His first comic opera, 'Der Töpfer' (1760), was so successful as to induce Goethe to confide to him his operetta of 'Erwin und Elmire' (1764), which had equal success, as had also some songs produced at the same time. In 1777 André became director of the music at the Döbblin Theatre in Berlin, where he settled with his family, after handing over the factory (to which since 1774 he had added a music printing office) to his younger brother. Here he enjoyed the instruction of Marpurg, and composed a quantity of songs, dramas and other pieces for the theatre. He returned to Offenbach in 1784, and resided there in the pursuit of his business and his music till his death. Before that date his establishment had issued the large number of 1200 works, and he himself had composed, in addition to many instrumental pieces, some 30 operas and dramas, and a vast number of melodious songs and vocal pieces, many of which became popular, amongst them the still favourite Volkslied 'Bekränzt mit Laub.' Among his operas was one by Bretzner in 4 acts, 'Belmonte und Constanza, oder die Entführung aus dem Serail,' produced in Berlin on May 26, 1781, and often repeated. On July 16, 1782, appeared Mozart's setting of the same opera, with alterations and additions to the text by Stephanie. A paper war followed between the two librettists, during which André took occasion to speak nobly on the side of Stephanie, notwithstanding his having assisted Mozart in the preparation of an opera which had far surpassed his own.

(2) Johann Anton (*b.* Offenbach, Oct. 6, 1775; *d.* Apr. 6, 1842), third son of the above, was the most remarkable member of the

family. He was an excellent player both on the violin and piano, and a practised composer before entering at the University of Jena, where he went through the complete course of study. He was thus fully competent on the death of his father to assume the control of the business, and indeed to impart to it fresh impulse by allying himself with Senefelder the inventor of lithography, a process which he largely applied to the production of music.

In the year of his father's death he visited Vienna, and acquired from Mozart's widow the entire musical remains of the great composer. André published the thematic catalogue which Mozart himself had kept of his works from Feb. 9, 1784, to Nov. 15, 1791, as well as a further thematic catalogue of the whole of the autographs of the master which had come into his possession. André was equally versed in the theory and the practice of music; he attempted every branch of composition. Amongst other things he was the author of 'Proverbs,' for four voices (op. 32), an elaborate joke which was subsequently the object of much dispute, owing to its having been published in 1869 by Aibl of Munich as a work of Haydn. His introduction to the violin and his treatise on harmony and counterpoint were both highly esteemed. So also were the first two volumes of his unfinished work on composition (*Lehrbuch der Tonsetzkunst*, 1832–43). André was dignified with the title of Hofrath, and by the accumulation of musical treasures he converted his house into a perfect pantheon of music. An idea of the respect in which he was held may be gained from various mentions of him in Mendelssohn's letters, especially that of July 14, 1836, and a very characteristic account of a visit to him in Hiller's *Mendelssohn*, chap. i.

The following were all sons of Johann Anton André: (3) Johann August (*b.* Mar. 2, 1817; *d.* Oct. 29, 1887), published the *Universal-Lexikon der Tonkunst* of Schladebach and Bernsdorf. (4) Johann Baptist (*b.* Mar. 7, 1823; *d.* Dec. 9, 1882), pupil of Aloys Schmitt and Kessler, and afterwards of Taubert and Dehn, a resident in Berlin, was for some years Kapellmeister to the Duke of Bernburg. (5) Julius (*b.* June 4, 1808; *d.* Apr. 17, 1880), devoted himself to the organ, and was the author of a *Practical Organ School*, which passed through several editions, and of various pieces for that instrument, as well as of four hand arrangements of Mozart's works. (6) Karl August (*b.* June 15, 1806; *d.* Feb. 15, 1887) undertook, in 1835, the management of the branch establishment opened at Frankfort by his father in 1828, adding to it a manufactory of pianos, and a general musical instrument business. He named his house 'Mozarthaus,' and the pianos manufactured there 'Mozart-flügel,' each instrument being ornamented with a portrait of the master from the original painting by Tischbein in his possession. In 1855, on the occasion of the Munich Industrial Exhibition, he published a volume entitled *Pianoforte-making: its history, musical and technical importance* (*Der Klavierbau*, etc.).

C. F. P.

ANDREA CHÉNIER, opera in 4 acts; libretto by Luigi Illica; music by Umberto Giordano. Produced La Scala, Milan, Mar. 23, 1896; New York, Academy of Music, Nov. 13, 1896; in English, Carl Rosa Co., Camden Theatre, Apr. 16, 1903; at Covent Garden, Nov. 11, 1904.

ANDREAE, Volkmar (*b.* Berne, July 5, 1879), a Swiss composer and conductor. His musical studies began under Karl Munzinger at the school of music of his native city. From 1897–1900 they were continued at the Cologne Conservatoire under Wüllner, Franke, Kleffel and Staub. In 1900 Andreae went to the Munich Court Opera as sub-conductor. Returning to Switzerland in 1902, he succeeded Attenhofer as conductor of the Mixed Choir in Zürich, and in 1906 he took the place of Hegar as conductor of the Male Choir there. During part of the same period (1902–4) he also conducted the Stadtsängerverein at Winterthur. Before long Andreae was entrusted with the direction of the Symphony Concerts at the 'Tonhalle' in Zürich. In 1914 he was nominated musical director and professor by the Zürich University, and about the same time he became Principal of the Conservatoire.

The chief works by Volkmar Andreae are:

A Symphony; incidental music to Heine's *Ratcliff*; Piano Trios, opp. 1 and 14; Violin Sonata, op. 4; String Quartet, op. 9; String Trio, op. 29; Kleine Suite for orchestra, op. 27; Der Göttliche, op. 2, and 'Charons Nachen,' op. 3, for chorus and orchestra; Symphonic Fantasy for tenor solo, chorus, orchestra and organ, op. 7; Male Voice Choruses, op. 5, 8, 11, 13, 17, 21; Songs, opp. 6, 10, 12, 15, 16, 18; and Piano pieces, opp. 20.

E. B.

ANDREAS OF CRETE (650–720), oldest poet of canons of the Greek Church. The melodies given in the oldest versions now extant, and belonging to the 9th or 10th centuries, which are apparently his own, approach the ancient Greek hymns very closely, except for a few richer *Melismata*.

E. v. d. S.

ANDRÉE, Elfrida (*b.* Wisby, Feb. 19, 1841), pupil of W. Söhrling, L. Norman and Gade, was organist at Stockholm, 1861, and at Gothenburg Cathedral, 1867. She wrote a pianoforte-quintet in E minor, 1865; 'Snöfrid,' chorus and orchestra, and a pianoforte trio, 1884. An organ symphony No. 2 received a prize at Brussels in 1894, and a Swedish Mass was performed with great success at Stockholm. She wrote also a symphony for orchestra, a string quartet, an organ symphony No. 1 (London); also solo pieces for violin, pianoforte, songs, etc. E. v. d. S.

ANDREOLI, a musical family of Northern Italy. (1) Evangelista (*b.* 1810; *d.* June 16,

1875) was organist and teacher at Mirandola in Modena and father of (2) and (3). (2) Guglielmo (*b.* Mirandola, Apr. 22, 1835; *d.* Nice, Mar. 13, 1860) was pupil at the Conservatorio of Milan, 1847–53, and a pianist of great distinction, remarkable for his soft and delicate touch, pure taste, and power of expression, as well as for great execution. He was well known in London, where he appeared at the Crystal Palace (Dec. 13, 1856), the Musical Union (Apr. 27, 1858), the New Philharmonic (May 9, 1859), and elsewhere. His compositions were unimportant. (3) Carlo (*b.* Mirandola, Jan. 8, 1840) was also brought up at the Conservatorio of Milan, where he became professor of the piano about 1875. He too was favourably known in London. G.

ANDREOLI, Giuseppe (*b.* Milan, July 7, 1757; *d.* Dec. 20, 1832), a celebrated double-bass player, a member of the orchestra of La Scala and professor of his instrument at the Conservatorio of Milan; he also played the harp with success. T. P. H.

ANDREOZZI, Gaetano, surnamed Jomellino (*b.* Naples, 1763; *d.* Paris, Dec. 21, 1826), a relative and pupil of Jomelli, wrote 45 operas, 3 oratorios, chamber music and songs which were very popular until the arrival of Rossini. Fétis describes him as lacking in genius and science, but gifted with a natural flow of melody (*Fétis*; *Mendel*).

ANDREVI, Francisco (*b.* near Lérida in Catalonia, Nov. 16, 1786; *d.* Barcelona. Nov. 23, 1853), of Italian parentage, was successively the director of music in the cathedral of Segorbe, the church of Santa María del Mar at Barcelona, the cathedrals of Valencia, Seville and Bordeaux (1832–42), where he fled during the civil war. He lived in Paris from 1845 to 1849, and finally retired to Barcelona. His sacred compositions were good and numerous: a Nunc Dimittis and a Salve Regina, printed in Eslava's collection of Spanish church music, *Lira Sacro-Hispana*, are his only published works. His treatise on Harmony and Counterpoint was translated into French (Paris, 1848). He wrote two oratorios, 'Juicio Universal: drama sacro' (Valencia, 1822 and 1827) and 'La Dulzura de la virtud' (Barcelona, before 1819), preserved in the Library of the Diputació at Barcelona; a Requiem (1834) and a Stabat Mater (Bordeaux), as well as music for the dance of the *Seises* in the Cathedral at Seville. M. C. C.; addns. J. B. T.

ANDRIEN (Adrien), Martin Joseph (called 'La Neuville'; also Adrien l'Aîné) (*b.* Liége, May 26, 1767; *d.* Paris, Nov. 19, 1822), appeared as bass singer in the Stabat Mater of both Pergolese and Haydn at the Concert Spirituel (1781) with Chéron; then taking alternate parts with him at the Opéra from 1785–1804; afterwards director of the singing there, until he succeeded Laîné as professor of lyric declamation at the École Royale de Musique (Mar. 1822). He died a victim to the exaggerated system of declamation then in vogue. His voice was harsh, his method of singing bad, but he had merit as an actor. He composed 'Invocation à l'Être suprême,' 'Hymne à la victoire' (on the evacuation of French territory), 'Aux martyrs de la liberté' (1794). (See Constant Pierre's *Hymnes et chansons de la Révolution Française.*

His two brothers were J. Adrien (*b.* Liége, *c.* 1768; *d. circa* 1824), choirmaster of the Théâtre Feydeau (1794); Ferdinand Adrien (*b. circa* 1770; *d. circa* 1830) taught singing and became singing-master at the Opéra (1798–1800). Both were composers of songs. They might possibly be identified (owing to similarity, and perhaps confusion of names) with Jacques François Ferdinand Adrien (*b.* May 22, 1760), musician of the National Guard, 1793, professor of solfeggio at the Conservatoire, 1795–1800; and Arnold Adrien (aîné) (*d.* Dec. 2, 1825 ?), singing professor at the Conservatoire, 1795–1802. (See Constant Pierre, *Le Conservatoire National de Musique et de Déclamation*, Paris 1900.) M. L. P.

ANDRIES, Jean (*b.* Ghent, Apr. 25, 1798; *d.* there, Jan. 21, 1872), professor of violin and ensemble classes at Ghent Conservatoire. He was director in 1851, and hon. director in 1856 of the Conservatoire; also solo violinist. He wrote: *Aperçu historique de tous les instruments de musique actuellement en usage*; *Précis de l'histoire de la musique depuis les temps les plus reculés* (1862); *Instruments à vent: La flûte* (1866); *Remarques sur les cloches et carillons* (1868). E. v. d. S.

ANDROT, Albert Auguste (*b.* Paris, 1781; *d.* Aug. 19, 1804), a church composer, was admitted into the Conservatoire in his fifteenth year. In 1799 he obtained a prize for his exercises in harmony, and four years afterwards, having gained the Prix de Rome for his 'Alcyone,' he was sent to that city to study under Guglielmi. During the first year of his residence in Rome he made such progress that his master commissioned him to write a Requiem and another sacred composition. The latter, performed during Passion Week, excited so much admiration, that he was engaged to compose an opera for the autumn. He had scarcely completed the last scene when he died. In the following October a De Profundis of his composition was performed in his memory at the church of San Lorenzo in Lucinia.

A short notice of this composer is to be found in the *Dict. of Musicians* (1827). C. H. P.

ANERIO, the name of two brothers, eminent as composers of church music in Rome.

(1) Felice (*b. circa* 1560; *d.* Rome, Sept. 27, 1614 [1]), after being in the Papal Choir as a boy

[1] *Riemann.*

soprano from 1575–79, and completing his studies under G. M. Nanini, was made maestro at the English College. He afterwards took service with Cardinal Aldobrandini, and upon the death of Palestrina was named 'compositore' to the Papal Chapel, Apr. 3, 1594, a post which he retained till 1602. His printed compositions include the following :

3 books of 'Sacred Madrigals' for 5 v. (Gardano, Rome 1585); 3 books of 'Madrigals' for 5, 6 and 3 v. (1587, 1590, 1598); two books of Hymns, Canticles and Motetti (1596 and 1602); 'Responsoria' for Holy Week (1606); Litanies, Canzonetti for 4 v. (1586), and Motetti.

His unpublished works are preserved in the collections of S. Maria in Vallicella, the Vatican Basilica and the Pontifical Chapel, as well as in the Hofbibliothek, Vienna, the State Library, Berlin, and elsewhere. In the library of the Abbé Santini, also, there was a considerable number of Anerio's masses, with psalms and other pieces. A Mass and 12 motets (one for 8 voices) by him are given in Proske's *Musica divina.*

(2) Giovanni Francesco (*b.* Rome, *c.* 1567 ; *d. circa* 1620) was maestro di cappella to Sigismund III., King of Poland, about 1609. He served in the same capacity in the cathedral of Verona in 1611, but soon after that went to Rome to fill the post of musical instructor at the Seminario Romano, and was, from 1613–20, maestro di cappella at the church of the Madonna de' Monti. He was ordained priest in 1616. He was one of the first Italians who made use of the quaver and its subdivisions. His printed works form a catalogue too long for insertion here (see *Q.-L.* ; Vogel's *Bibl. weltl. Vocalmus. Italiens*) ; suffice it to say that they consist of all the usual forms of sacred music, and that they were published (as his brother's were) by Soldi, Gardano, Robletti, etc. Giovanni Anerio had a fancy for decking the frontispieces of his volumes with fantastic titles, such as *Ghirlanda di sacre rose* (1619), *Teatro armonico spirituale* (1619), *Selva armonica, Diporti musicali* (1617), and the like. He was one of the adapters of Palestrina's Mass 'Papae Marcelli,' for 4 voices. (See Palestrina.) There were scores of several of his masses in the collection of the Abbé Santini. A Te Deum in Proske's *Musica divina*, ascribed to the elder brother, is really by Giovanni Francesco Anerio. A Requiem of his for 4 voices was published by Pustet of Regensburg. E. H. P., rev.

ANET, (1) Jean-Baptiste (*b. circa* 1661 ; *d.* Lunéville, Lorraine, Aug. 14, 1755), was considered in France as the first violinist of his time ; his renown was great at the beginning of the 18th century. Not much is known of his childhood and youth, except that he travelled in Germany ; and in Italy, where he studied three or four years with Corelli at Rome. He belonged afterwards to the band of the Duke of Orleans and to the Chapel Royal. His débuts at the Concert Spirituel in 1725 were striking, his manner of playing unaccompanied preludes attracting much attention. Foreigners, like Quantz and Marpurg, speak of him with praise. Although very successful in Paris, he left about 1736 and retired to the court of the ex-King of Poland, Stanislas Leczinski, at Lunéville, Lorraine. His works, principally 'Premier Livre de sonates à violon seul et la basse continue' (1724), 'Sonates à violon seul et basse continue' (1729), bear the influence of Corelli ; his 2 Suites de pièces à deux musettes, op. 2, and his 2nd and 3rd Œuvre de musettes (1726, 1730, 1734), with their picturesque titles, are characteristic of the French pastoral taste in vogue towards 1730.

(2) Another violinist of the same Christian and surname (*b. circa* 1651 ; *d.* Apr. 26, 1710), violin teacher at Paris in 1692, died leaving no works. Their relationship remains obscure.

Bibl.—Lionel de La Laurencie, *L'École française de violon de Lully à Viotti*, vol. i., Paris, 1922. M. L. P.

ANFOSSI, Pasquale (*b.* Taggia, near Naples, Apr. 25, 1727[1]; *d.* Rome, Feb. 1797), an operatic composer. He first studied the violin, but deserted that instrument for composition, and took lessons in harmony from Piccinni, who was then in the zenith of his fame. His first opera was 'La donna fedele' (Naples, 1758), his next, 'Caio Mario,' given in Venice in 1769, and 'I visionari,' Rome, 1771, were failures ; but his third, 'L' incognita perseguitata,' 1773, made his fortune. Its success was partly owing to the ill-feeling of a musical clique in Rome towards Piccinni, whom they hoped to depreciate by the exaltation of a rival. Anfossi lent himself to their intrigues, and treated his old master and benefactor with great ingratitude. In his own turn he experienced the fickleness of the Roman public of that day, and quitting, first the capital, and afterwards Italy, brought out a long string of operas in Paris, London, Prague and Berlin, with varying success. He returned to Italy in 1784, and to Rome itself in 1787. Tiring of the stage, he sought for and obtained the post of maestro at the Lateran, and held it from 1792 till his death.

He composed no less than 46 operas and 7 oratorios, besides 4 masses and certain pieces of church music, some of which are in the collection of the Lateran while others were in that of the Abbé Santini. Mozart composed airs for insertion in Anfossi's operas 'Il curioso indiscreto' and 'Le gelosie fortunate.'

E. H. P.

ANGECOURT, Perrin d', a troubadour of the 13th century at the court of Charles of Anjou, brother of St. Louis. He accompanied Charles on his journey to Provence, where the latter married the daughter of Berengar. Fifty-three of his chansons, words and music, are still in existence (*Eitner* ; *Fétis*).

ANGÉ DE LASSUS, Lucien (*b.* Paris, Jan.

1 *Baker.*

24, 1846; *d.* there, Dec. 19, 1914) librettist to Saint-Saëns; also a musical writer; wrote the librettos of 'Phryné,' 'L'Ancêtre,' 'La Gloire.'

ANGELI, Andrea d' (*b.* Padua, Nov. 9, 1868), studied at the local conservatoire and university and took his Ph.D. degree by an essay on Greek music. Apart from his activity as a teacher of Italian literature at the college at Calegari, he is a writer on musical subjects, and has composed a successful opera, 'L' Innocente,' masses, a Stabat Mater, chamber music, etc. E. v. d. s.

ANGIOLINI, Gasparo (*b.* Milan, *c.* 1740 ?), a famous choreograph who not only invented the plots of his ballet-dramas, but also composed the music for them, which was of considerable merit. He was a highly cultured artist as is shown by his *Lettere al signor Noverre sugli pantomimi* and *Riflessioni sopra l' uso de programmi ne' balli pantomimi*, as well as by his intimate friendly relations with Rousseau, Voltaire and Metastasio. He was ballet-master at Vienna and St. Petersburg (1760), whence he returned to Milan and Rome, for which towns he wrote and composed a number of ballets.

ANGLEBERT, Jean Henri d' (*b.* 1635), was a pupil of Chambonnières. He became organist to the Duke of Orleans in 1661, and in 1664, chamber musician to Louis XIV. as harpsichordist and spinet-player. His 'Pièces de clavessin avec la manière de les jouer; diverses chaconnes, ouvertures et autres airs de M. de Lully, mis sur cet instrument . . .' (1689), in which a tendency to enlarge the form of the suite is noticeable, are a testimony to the importance of dramatic music in contemporary taste. Besides original compositions, there are in this book overtures, favourite dances, etc., taken out of Lully's operas, popular melodies, 'vaudevilles,' arranged for the harpsichord; also organ fugues. One of the pieces, 'Les Folies d'Espagne,' with 22 variations, was treated afterwards by Corelli (op. 5). The book is also valuable as containing a good table of the *agréments* used at the time. It is reprinted in vol. xix. of the 'Trésor des pianistes.'

M. L. P.

A set of 5 fugues on variants of a common subject has been reprinted by Guilmant in No. 25 of his 'École classique de l'orgue.' The book contains also a 'Quatuor sur la Kyrie à trois sujets tirés du plainchant,' the chief interest of which lies in the fact that each of the 4 parts is played on a separate keyboard (3 manuals and pedals), thus showing that the device known as 'thumbing' was practised at a very early date in France, though it appears to have been unknown in any contemporary school of organ music. H. G.

Bibl.—A. Pirro, *Les Clavecinistes*, 1924; Victor Capoul; *Fétis.*

ANGLIA, (1) Gervasius de (*c.* 1450), an English musician. Four songs of his are in Codex 37 of the Liceo, Bologna; a fifth, in the same Codex, 'Patrem omnipotentem' *a* 3 v., is signed 'Anglicanum patrem,' but it is doubtful whether this refers to the same person. One song of his is in Codex 92 of the Trient Cathedral Archives (now in the Hofburg, Vienna ?). In the Trient Codices there are also some songs signed 'Anglicus' which Haberl (*Jahrb.* 1897, 25) tries to identify with Lionel (Power). Eitner, however, thinks it more likely that it refers to Gervasius as Power is never designated as Anglicus. (2) Robert, a singer in the Papal Chapel, 1492.

E. v. d. s.

ANGLO-FRENCH Music Publishing Company, Ltd., The (Registered Office, 95 Wimpole St., W.1), was founded in 1916 for the purpose of supplying the British music teacher with educational works, both classical and modern, to replace those German publications the supply of which had been cut off by the war (1914). In pursuance of this object it has published a large number of carefully selected and well-edited original works by British composers, which are eminently adapted to the requirements of modern educational methods. Control of this company was acquired by the Oxford University Press in 1925.

ANGRISANI, Carlo (*b.* Reggio, *c.* 1760), a bass singer. After singing at several theatres in Italy, he appeared at Vienna, where, in 1798 and 1799, he published two collections of 'Notturni' for 3 voices. In 1817 he sang at the King's Theatre, London, with Fodor, Pasta, Camporese, Begrez, Naldi and Ambrogetti.

J. M.

ANIMATO, or CON ANIMA (Ital.), 'with spirit,' a direction for performance seldom found in the works of the older masters, who usually employed 'Con spirito' or 'Spiritoso.' The use of the expression does not necessarily imply a quickening of the time, though modern composers frequently use it in that sense.

ANIMUCCIA, the name of two Italian church composers reputed to have been brothers. Pitoni doubted the relationship, but the contemporary evidence of Poccianti, who speaks of Paolo as 'Animuccia, laudatissimi Joannis frater,' may be accepted.

(1) Giovanni (*b.* Florence, *c.* 1500; *d.* Rome, Mar. 1571) was the more eminent of the two. He studied music under Claude Goudimel, and in 1555 was made maestro at the Vatican, retaining that post until his death. The date of his death has been questioned, but it is proved by two entries in the Vatican Archives, one of his death in Mar. 1571, and the other of the election of Palestrina in his place in April following. More than one passage in the dedications of his published pieces shows that he was touched by the same religious spirit of responsibility which filled the soul of Palestrina; and the friendship of Saint Filippo Neri,

which they both shared, is alone an indication of that similarity. The saint's admiration of Animuccia may be gauged by his ecstatic declaration that he had seen the soul of his friend fly upwards towards heaven.

Animuccia composed the famous 'Laudi,' which were sung at the Oratorio of S. Filippo after the conclusion of the regular office, and out of the dramatic tone and tendency of which the 'Oratorio' is said to have been developed.

Some of the 'Laudi' were published in 1563 (Dorico), 1570 (Blado); a first book of masses appeared in 1567, a Magnificat in 1568, and madrigals in 1547, 1551, 1554 and 1565. Martini inserted two of his Agnus in his 'Esemplare'—also reprinted by Choron, *Principes*, vol. v. Two movements from the 4-part Mass, 'Conditor alme siderum,' part of a Magnificat, and a madrigal in 5 parts, are in the first volume of Torchi's 'L' arte musicale in Italia.' But the bulk of his compositions is probably in MS.; many are in the library of the Sistine Chapel.

Of the rapidity with which he wrote some proof is afforded by an extract quoted both by Baini and Fétis from the Vatican Archives. It is an order to the paymaster of the Chapter to pay Animuccia 25 scudi for 14 hymns, 4 motetti, and 3 masses, all of which are shown in the order itself to have been composed in less than five months.

(2) Paolo (*d.* Rome, 1563[1]) was made maestro at the Lateran on the removal of Rubino to the Vatican in 1550, and held the post till 1552, when he was succeeded by Lupacchini. Pitoni insists that he remained at the Lateran from 1550–55; but the 'Libri Censuali' are against him. Baini, however, hints that it is possible that he may have occupied the post a second time temporarily in 1555, just before the election of Palestrina, and that this may have misled Pitoni. He left but little printed music behind him. Madrigals of his appear in many of the miscellaneous collections published between 1551 and 1611. (See Dr. Emil Vogel's *Bibl. weltl. Vocalmus. Italiens.*) There is a motet of his in a Collection of Motetti published at Venice in 1568; and Barrè of Milan published 3 of his madrigals in a miscellaneous volume in 1558. E. H. P.

ANJOS, Fr. Diniz dos (*b.* Lisbon; *d.* Belem, Jan. 19, 1709), a Portuguese harpist and player on the viola da gamba, who entered the monastery of Belem in 1656. His compositions, including psalms, responsoria, masses and motets, are said to be preserved at Belem. J. B. T.

ANNA, Francis (end of 15th and early 16th cent.). In the 2nd, 3rd, 4th and 8th book of *Frottole* (Petrucci, 1504–8), he calls himself 'Franciscus Venetus organista,' and on the title-page of another book of songs for voice and lute, containing also 26 *Ricercari* ('Tenori et contrabassi intabulati') (Petrucci, 1509), he appears as 'Franciscus Bossinensis,' which Eitner translates as 'from Bosnia.' A lamentatio *a* 4 v. appears in Petrucci's book, 'Lamentationum Jeremiae prophete liber primus.' Fétis maintains that the real name of this interesting composer is Anna, but gives no authority. E. v. d. S.

ANNA BOLENA, opera by Donizetti; libretto by Romani; produced Milan, Dec. 26, 1830, Paris, July 8, 1831, and in London.

ANNIBALE, called Annibale Padovano (*b.* Padua, *c.* 1527; *d. circa* 1600), a famous contrapuntist of the 16th century. From 1552–66 he was organist of St. Mark's, Venice, and after the latter year he became Kapellmeister to the Austrian Archduke Carl at Gratz. He was still in that position in 1573. A book of vocal 'ricercari' (4 parts) was published in Venice, 1556, a volume of madrigals (5 parts) in 1564 by Gardano, a book of motets (5 and 6 parts) in 1567, a volume of masses in 5 parts in 1573, and 'Toccate e ricercari' for organ in 1604. Madrigals by him appear in many of the miscellaneous collections (see Vogel, *Bibl. weltl. Vocalmus. Italiens*), and motets by him in MS. collections are mentioned in *Q.-L.*

ANNIBALI, Domenico (*b. circa* 1705; *d.* 1779), an Italian sopranist who studied at Rome, sang at Venice, 1726, and went to Dresden, 1729. He remained at the court of Saxony until 1764, was engaged by Handel for his opera in London in the autumn of 1736, and made his début in 'Arminio.' He appeared next in 'Poro,' introducing three songs, not by Handel, which probably he had brought with him from Italy to display his particular powers—an example frequently followed since his day. He performed in the cantata 'Cecilia, volgi,' and sang the additional song, 'Sei del ciel,' interpolated by Handel between the first and second acts of 'Alexander's Feast.' In 1737 he performed the part of Justin in the same master's opera of that name, and that of Demetrio in his 'Berenice.' J. M.

ANNUNCIAÇÃO, Fr. Gabriel da (*b.* Ovar, 1681; *d.* Lisbon, 1747), a Portuguese composer and member of the Franciscan order, which he entered in 1706. He held the post of Vigario do Côro in monasteries at Coimbra, Oporto and Lisbon. His compositions, all of which were for the Church, were destroyed in the Lisbon earthquake of 1755: a manual of plain-song, 'Arte de cantochão,' was printed at Lisbon in 1735. J. B. T.

ANNUNCIAÇÃO, Philippo de, a Portuguese organist and monk in the monastery of Santa Cruz, Coimbra. In 1754 he published a set of 'Acompanhamentos para orgão de Hymnos, Missas. . . .' J. B. T.

ANNUNZIO, Gabriele d' (*b.* Pescara, 1864), famous Italian poet. D'Annunzio claims

[1] According to Poccianti

mention here as general editor of the *Raccolta delle musiche italiane*, a collection of ancient and modern musical works published in Milan by the Istituto Editoriale Italiano. Interest in old and forgotten masterpieces was stimulated in Italy by the description of Benedetto Marcello's 'Arianna' in D'Annunzio's 'Il Fuoco,' and probably the impulse which brought about the publication of the *Raccolta delle musiche* came from the glowing prose of the novel. Acting as co-editors with D'Annunzio are G. F. Malipiero, Carlo Perinello, Ildebrando Pizzetti, F. Balilla Pratella, and others, who deal with the technical aspects of the work.

It should also be mentioned that during the poet's occupation of Fiume he drew up a constitution (Aug. 27, 1920), in which music was defined as 'a Religious and Social Institution of the Regency of Carnaro,' and provision was made for the establishment of choral and instrumental bodies subsidised by the State in all the communes of the Regency. It was D'Annunzio's intention to build in Fiume an arena capable of holding at least ten thousand spectators, with a wide pit for orchestra and chorus. There were to be held 'choral and orchestral celebrations' to which the people would be admitted without payment. F. B.

ANSANI, Giovanni (*b.* Rome about middle of 18th cent.), was one of the best tenors of Italy. In 1770 he was singing at Copenhagen. About 1780 he came to London, where he at once took the first place; but, being of a quarrelsome temper, he threw up his engagement on account of squabbles with Roncaglia. He returned the next year with his wife, Maccherini, who did not succeed. He sang at Florence in 1784, at Rome the autumn of the same year, and elsewhere in Italy; and finally retired to Naples at the age of 50, where he devoted himself to teaching singing. He was still alive in 1815. He was a spirited actor, and had a full, finely toned and commanding voice. Dr. Burney says it was one of the sweetest yet most powerful tenors he ever heard; to which, according to Gervasoni, he added a very rare truth of intonation, great power of expression, and the most perfect method, both of producing the voice and of vocalisation.

Ansani was known also as a composer of duets and trios for soprano and bass, with a basso continuo. Gerber reports that an opera of his composition, called 'La Vendetta di Minos,' was performed at Florence in 1791.

J. M.

ANSELMI, Giuseppe (*b.* Catania, Sicily, Nov. 16, 1876), operatic tenor and composer. His early studies included the violin and composition, and when a boy of 14 he appeared in public as a violinist in Tunis and at a court concert in Athens. At the age of 18 he began cultivating his voice, and in 1896 made a successful début in opera at Athens as Turiddu in 'Cavalleria Rusticana.' Engagements followed at Cairo, Alexandria, Genoa, and eventually the San Carlo, Naples. In May 1901 he appeared at Covent Garden for the first time in 'Rigoletto,' displaying a voice of pleasing quality and considerable power, besides an intelligent dramatic style. He again sang here at the seasons of 1904 and 1909, making a very successful appearance during the latter as Mario Cavaradossi in 'La Tosca.' As a composer of some merit he gained notice by writing a 'Poema Sinfonico' for orchestra, and several piano pieces and songs.

Bibl.—Northcott, *Covent Garden and the Royal Opera.*

H. K.

ANSERMET, Ernest (*b.* Vevey, Nov. 11, 1883), orchestral conductor, studied at Lausanne University and was for some years professor of mathematics at the college there.

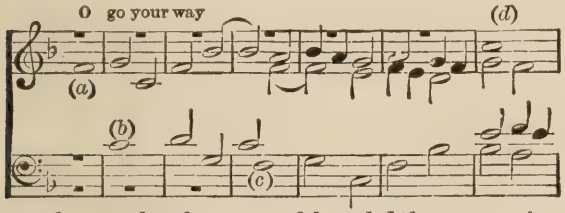
Musically he studied first with Dénéréaz at Lausanne, and later counterpoint with Otto Barblan and composition with Ernest Bloch at Geneva. Having chosen the career of a conductor, he worked with Francesco de Lacerda, of the Schola Cantorum, and afterwards had the advice of Nikisch and Weingartner. In 1914 he took charge of the Casino concerts at Montreux, which Lacerda had directed before him, and in 1915 he succeeded Stavenhagen at Geneva. He founded in 1918 the Orchestre de la Suisse romande, which has given several series of concerts at Geneva, Lausanne, Neuchâtel, etc., remarkable for the enterprising character of the programmes. From 1915 onwards Ansermet was intermittently engaged with the Diaghilev Ballet which he has accompanied to North and South America, Spain, Italy and England, directing the first performances of many of its most important productions in Paris and London. His name is closely associated with the works of Stravinsky, of which he has given noteworthy performances, both with and without the ballet, and to which he devoted a special concert in London, 1920, which was the first introduction to the composer's later manner. In recent years he has conducted concerts of the Royal Philharmonic Society in London, and also at Liverpool. His tastes are catholic and his repertory unusually varied, but circumstances have given special prominence to the scrupulous clarity of his readings of the most complicated modern scores. E. E.

ANSORGE, Konrad (*b.* Buchwald, near Liebau, Silesia, Oct. 15, 1862), studied at Leipzig Conservatoire, 1880–82, and under Liszt, 1885–86. After touring in America he returned to Weimar in 1893. In 1895 he went to Berlin and taught the piano at the Klindworth-Scharwenka Conservatoire from 1898 to 1903. He takes a high rank among modern pianists. He composed a Requiem for male

chorus and orchestra, several orchestral pieces, string sextet, 2 string quartets, 3 sonatas and solos for PF., and songs.
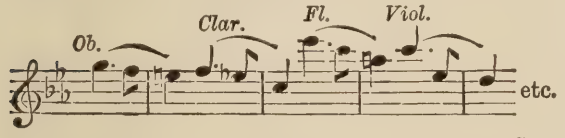
ANSSEAU, Fernand (*b.* Roussu-Bois, near Mons, 1890), Belgian tenor. Ansseau, who since the war has taken a high place among stage tenors, was a pupil of Professor Demest at the Brussels Conservatoire. His success at the Théâtre de la Monnaie led to his engagement at Covent Garden in 1919. In London he made his mark at once: indeed few tenors of the French type have won such warm praise from London critics. At the Opéra-Comique in Paris Ansseau was associated with a very interesting experiment, singing 'Orfeo' as originally laid out by Gluck for the tenor voice. In the winter of 1923–24 he was one of the chief tenors at the Chicago Opera House. S. H. P.

ANSWER. An answer in music is, in strict counterpoint, the repetition by one part or instrument of a theme proposed by another. In the following chorus from Handel's 'Utrecht Jubilate'



a and *c* are the theme, and *b* and *d* the successive answers. (See Fugue.)

The word is used in looser parlance to denote such replies of one portion of a phrase to another, or one instrument to another, as occur in the second subject of the first movement of Beethoven's 'Sinfonia eroica':



G.

ANTEGNATI of Brescia. This family was amongst the earliest famous organ-builders in Italy in the 15th and 16th centuries. At the latter period they had already built more than 400 instruments.

One of the family, Costanzo (*b.* Brescia, 1557; *d.* there, 1620), composed two books of masses, psalms and madrigals; three 'ricercari' for organ are contained in vol. iii. of 'L'arte musicale in Italia.' V. de P., with addns.

ANTHEM, derived from old English *antefn*, early Romanic *antéfena* and the Greek *antiphona* (see Antiphon), is the term applied in modern usage to a piece of concerted vocal music sung in the Offices of the Anglican and kindred Churches to words which do not belong to the prescribed Liturgy. The position of the anthem is similar to that of the Motet (*q.v.*) in the Latin Church; authorised though not liturgical. The term, in slightly differing forms, was in common use in England long before the Reformation. The *New English Dictionary* cites an example of its use by Bede in the year 1000, and further instances are given of *antefnes* or *antempnes* in 1230, and a passage is quoted from *Myrr. Our Lady*, 'After the Hympne cometh Antempnes and Psalmes.' In all these cases the term seems to refer to the Antiphon. Chaucer, however, in the *Prioress*, used the term in the more modern sense, 'bad me for to sing this antym,' and Holinshed wrote in 1577, 'In the meanetime did the quier sing y^e^ antheme beginning *Unxerunt reges.*' Here the term is synonymous with motet. In more recent times the word has been used loosely by poets as denoting song; thus in Keats's *Nightingale*, 'Thy plaintive anthem fades past the near meadows over the near streams'; and a national 'anthem' means no more than a national 'song.'

As a musical form the anthem of to-day is exclusively English, and it is this feature more than anything else which marks the special character of the English Cathedral Services. It had its origin in the motet, but ever since the Reformation it has been developed on entirely independent lines, nor is it to be found in any of the Reformed Churches on the Continent. The anthem with English words came into use in the early stages of the Reformation movement, and before the appearance of the Prayer Books of Edward VI. (1549 and 1552), although in neither of these nor in that of Elizabeth (1559) was definite provision made for it. But the injunctions of Elizabeth provided for the singing of 'a hymn or such like song in churches,' thus regularising existing practice. The place of the anthem was at the conclusion of morning and evening prayer. In 1662, when the State prayers were added to the Prayer Book the rubric 'In quires and places where they sing, here followeth the anthem' was inserted. Writing in 1663, Clifford (*q.v.*) says that it was customary to sing four anthems on a Sunday in fully appointed choirs, that is two in the morning and two in the evening, the second in each case being after the sermon. Pepys notes: 'The sermon done, a good anthem followed.'

One of the most cogent claims of the early reformers was that a 'tongue understanded of the people' should replace the Latin of the old Liturgy. Evidence of the popularity of this movement in connexion with the music is provided by a set of manuscript partbooks in the Bodleian Library dating at least as early as 1550; in these books there are about a hundred anthems set to English words taken from the first Prayer Book and from the earlier Primers; this remarkable set of partbooks also contains several complete settings of the Mass in English, and a number of English settings of the canticles for morning and evening prayer. As

regards these anthems a few were adapted from Latin motets, but a large proportion were newly composed. The activity of the composers in providing music for the new English services as soon as they were established is thus made evident. And throughout the second half of the 16th century the output of church music written to English words was immense, as the surviving partbooks recently examined and tabulated by the music committee of the Carnegie edition of 'Tudor Church Music' clearly prove. Many of these composers, notably Byrd, also continued throughout the century to write motets and masses for the Latin Liturgy, and in certain instances alternative English and Latin words are found to the same musical setting ; most of these are known to have been produced in both versions in the lifetime of the composers, and they would seem to have had the sanction of the composers, even supposing that the task of adapting the alternative words was not always their own.

The English anthem, as already stated, was developed from the motet, and for some time it differed from it only in the language of the words. But in the latter part of the 16th century, when the English composers were so freely exploiting new forms and methods in secular as well as sacred music, the first marked differences between the Latin motet and the English anthem were beginning to declare themselves. Byrd was undoubtedly one of the first composers to introduce short passages for solo voice with an independent organ accompaniment, *e.g.* in his 'O Lord, rebuke me not,' and the psalm, 'Teach me, O Lord.' His second Service is the earliest-known example of similar writing in that particular branch of church music. In Byrd's 'Have mercy upon me,' in his 1611 set, he used viols to accompany the solo passages. The introduction of the solo into the anthem had its counterpart in the development of the art-song, of which Byrd, too, was one of the earlier pioneers. A notable advance in the use of the solo voice with organ accompaniment is to be seen in the work of Orlando Gibbons, who although he died but two years after Byrd, yet represents a new generation as regards musical form and style. Gibbons's 'This is the record of John,' shows a very marked advance upon the same lines, and many of his anthems contain solo passages with accompaniment either for organ or for strings. This type of anthem came to be known as the 'verse anthem.' But Gibbons also worked upon the old motet form or 'full anthem,' as, for instance, in his 'Lift up your heads,' 'Hosanna,' and 'O clap your hands,' each of which is in the highest rank of this class.

The next stage in development of the English anthem was reached in the Restoration period ; two great names stand out prominently in reference to it, namely, Blow and Purcell. The more important anthems of these composers were of much greater length than those of earlier days, consisting of several movements on the lines of short cantatas, interspersing with choral numbers important arias, duets and quartets for solo voices. A special feature of the anthems of Purcell, in particular, are the interludes for string orchestra. Most of these were written expressly for the Chapel Royal, where a band was available for performance. These same anthems were performed in the cathedrals and collegiate churches but the orchestral passages were usually curtailed as being unsuitable to the organ, which took the place of the strings ; and many fine anthems of Purcell have been entirely neglected since his time for the same reason. This particular characteristic of the Restoration anthems is directly traceable to the influence of Lully and the French school of his day. Anthems written by Jeremiah Clark and Croft for special occasions of thanksgiving for naval and military victories have orchestral accompaniment, but since then the church composers have confined themselves almost entirely to the use of the organ, and instrumental interludes of any importance are very rarely to be found in cathedral anthems after the middle of the 18th century. Except in this detail the general design of the anthem has changed but little since Purcell's day. A notable convention which characterises a large proportion of the Restoration anthems was the short Hallelujah chorus with which many of them conclude ; this feature but rarely adds interest to the works as a whole. The organ accompaniments to the solos both in Purcell's day and throughout a large part of the 18th century were commonly indicated by no more than a thorough-bass very irregularly figured. Handel's anthems, both those written for the Duke of Chandos and for the coronation of George II. (see HANDEL), may be regarded as a development of the Purcell model, but one which carried the form outside the limits of utility for the daily cathedral service.

The anthems of Greene and Boyce in the 18th century follow the model of Purcell in a general way except for the omission of instrumental interludes. The custom of concluding with a chorus in fugal form was beginning to come into vogue in their day ; this device was no doubt borrowed from oratorio, where it was a stereotyped convention. It continued to be popular with many church musicians, such as Goss and Elvey, until nearly the close of the 19th century.

The outstanding figure among English church musicians in the 19th century was S. S. Wesley. He inherited his gifts from his father, whose anthems were mostly framed on the model of the motet. But the younger Wesley put fresh life into the English anthem at a time when it

had become very mechanical and conventional. The use of recitative, as in 'Ascribe unto the Lord,' and 'Blessed be the God and Father,' is a characteristic feature of many of Wesley's anthems. And it was Wesley who first began to write independent organ accompaniments for his choruses, whereas before his time these had been almost exclusively a duplication of the voice parts. It was left to his pupils and successors to work out this idea, and in this connexion Garrett holds a somewhat important position in the history of the anthem even though his work is not of first-rate merit.

In the 20th century church music is naturally being influenced by that spirit of novelty which is so pronounced in the realm of secular music. The time has not yet arrived in which it is possible to discuss the merits of the anthems that are being written to-day; yet mention may be made of the work of Stanford and Harwood, for these two, each in his own way, added something to the anthem as it left Wesley's hands and recovered for it a dignity which was in danger of being lost under the sentimental and emotional influence of Spohr and Gounod in the hands of their English imitators. Each of them approached their task from his own standpoint, Stanford with an orchestral outlook and Harwood as an organist; but both did much to weld together the component parts of an anthem, not only as regards its separate sections or movements, which in the work of Purcell, Boyce, and S. S. Wesley alike are apt to be somewhat disjointed, but also in the matter of workmanship, recognising that the organ as well as the voices have something positive to contribute to the work as a whole. Stanford's 'The Lord is my shepherd,' and Harwood's 'O how glorious is the kingdom,' will serve to illustrate these points.

The conditions of the daily cathedral services have called for a continuous supply of short anthems as well as more elaborate ones; and in modern times the needs of parish churches, in which the anthem has come largely into use as one of the results of the Oxford movement, have much increased the demand for short anthems; so that to-day, as well as throughout the history of the English anthem, numbers of such works are being produced which differ in design little, if at all, from the simpler models of the Elizabethans.

The custom which came into vogue in the 19th century of introducing into the service excerpts from oratorios, cantatas, masses, etc., in place of the anthem proper has tended to destroy the conception of the anthem as a distinct musical form.

The earliest printed collection of anthems was that of Barnard in 1641; this was followed more than a century later by Boyce's cathedral music (see BOYCE). Notable publications of the collected anthems of individual composers in the 17th and 18th centuries were Tomkins's *Musica Deo sacra* in 1668, Croft's *Musica sacra* in 1724, Greene's Anthems in 1743, and Boyce's Anthems in 1780 and 1790. E. H. F.

ANTICIPATION is said to occur when one part moves to a note of the coming harmony before the accent on which the new harmony arrives. It is a device prevalent in the vocal cadences of 18th-century music. For an example see the air, 'He shall feed His flock' in Handel's 'Messiah.' (See HARMONY.)

ANTIENT CONCERTS SOCIETY, see DUBLIN.

ANTIGONE of Sophocles. Mendelssohn in Sept. 1841 composed music—Introduction and seven numbers (op. 55)—to Donner's version, forming the first part of a trilogy, the others being 'Oedipus at Colonos' and 'Oedipus tyrannus' (see OEDIPUS). 'Antigone' was produced at New Palace, Potsdam, Oct. 28, 1841; Berlin Opera, Nov. 6; and Covent Garden, Jan. 2, 1845.

ANTINORI, LUIGI (*b.* Bologna, *c.* 1697), was a tenor singer gifted with a voice of pure and penetrating quality, and having acquired an excellent method of using it. He came to London in 1725 and sang in 'Elisa,' an anonymous opera; and in 'Elpidia,' by Vinci and others, a pasticcio given by Handel, in which Antinori took the place of Borosini, who sang in it at first. In the season of 1726 he appeared in Handel's 'Scipio' and 'Alessandro.' J. M.

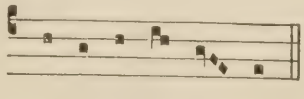
ANTIPHON. The earliest kind of Psalmody was that called 'responsorial,' in which the psalm was sung by a solo voice with a congregational refrain at intervals (see RESPONSORIAL PSALMODY). But there grew up alongside with it in the East at an early date the rival system of 'antiphonal' psalmody, in which the singing was done by two alternating choirs, and the refrain, instead of being a mere brief tag, was a definite melody. This method is said to have been begun in Antioch in the 2nd century by St. Ignatius after seeing a vision of angels engaged in antiphonal singing (Socrates, *H.E.* vi. 8), but it is more probable that it began in the middle of the 4th century there, and spread very rapidly through both East and West (Theodoret, *H.E.* ii. 19). To the latter it came under the influence of the great St. Ambrose, Bishop of Milan. The word 'antiphon' had already before this come to be used for a refrain in psalmody, and now these two usages coalesced: thus the antiphonal psalmody came to denote the singing of psalms by two choirs alternately, and properly speaking, by male voices alternating with women's or boys' voices, in such a way that an antiphon melody introduced the psalm and was also repeated as a refrain after each verse.

In the course of time changes were made: for the sake of brevity either the repetition of

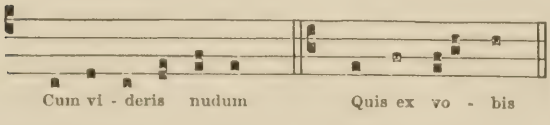
the refrain was cut down, or the psalm itself was shortened. In the Liturgy the psalm of the Introit-antiphon was ultimately reduced to one verse, while at the Communion the psalm disappeared altogether, leaving only the antiphon. In the Divine Service the psalms as a rule remained intact, being of the essence of the Service and not incidental, as at Mass ; but the antiphon came to be sung only at the beginning and at the end of the psalm, and beyond this too, the singing of it at the opening was in most cases restricted to the first two or three words. Thus in the later mediæval and in modern Service-books the antiphonal psalmody is found in use at various stages of decay, and it is, as a rule, only in processions or where psalms are sung during the performance of a somewhat protracted ceremony, such as the distribution of candles or ashes, that it survives in its full form.

The use of the term antiphon has gone out in connection with the regular music of the Mass, though the Introit and the Communion, and in a sense the Offertory too, are antiphons. It is now specially connected with the psalmody of the Breviary offices, which, as the responsorial psalmody which was formerly there was cut down into mere brief RESPONDS (*q.v.*), became almost entirely antiphonal.

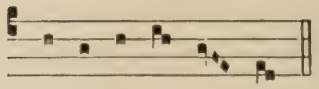
There is an intimate and necessary connection between the antiphon and the psalm-tone ; naturally they must belong to the same mode, and therefore the mode of the antiphon-melody determines the tone to which the psalm is to be sung ; moreover, since the antiphon is a refrain, it is essential that there should be a correspondence between its opening and the ending of the tone ; it was the work of the Tonals, which were first drawn up at the time of the great musical reforms of the 8th and 9th centuries, to lay down methodical rules to secure this correspondence ; to group the antiphons by their modes, then to group the antiphons of each mode according to their openings, and then to secure that they should be allied with the right tone and with a suitable ending. One instance may be quoted to show the way in which the tone ending was made to correspond with the opening of the antiphon. In the fourth mode the normal ending of the tone is thus :



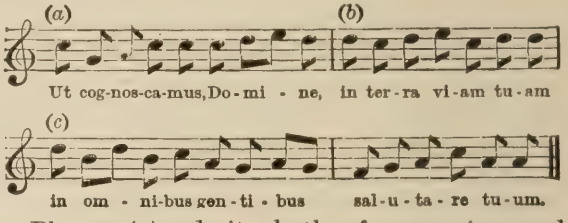
but in the case of antiphons which begin on the low C such as



the ending is modified so as to lead down to the low note of the antiphon thus :

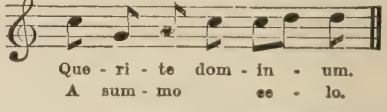


The antiphons are, as may have been already gathered, not all independent melodies, but in many cases a whole group was formed upon the same melody, which was modified, in the palmy days, with consummate skill, so as to be exactly suited to each text with which it was allied. The following instances will show one of the commonest of these themes, a transposed melody of the fourth mode, and some of the modifications which it undergoes in the course of being adapted to various texts.

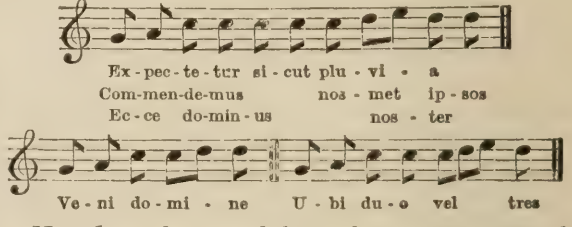


Phrase (*a*) admits both of expansion and compression ; the type given above is, however, a very full form, and the phrase is not often expanded much beyond those limits, though it is permissible to repeat the note C in the middle of the phrase oftener if necessary, *e.g.* for the words ' Crastina die delebitur.'

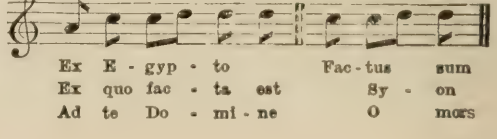
The shortening of the phrase is done in various ways ; perhaps the commonest full form of phrase (*a*) is this :



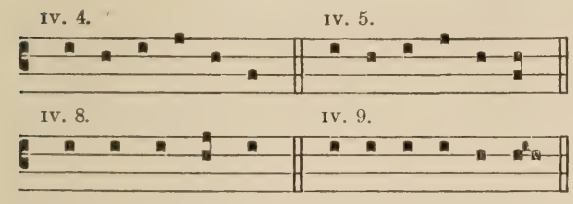
If further compression is needed, the opening notes are left out ; and this is also done for the sake of accent, since it is essential that the C in the middle of the phrase should begin with an accented syllable. Consequently a number of forms begin with the G, because the first strong accent is on the third syllable of the words, thus :
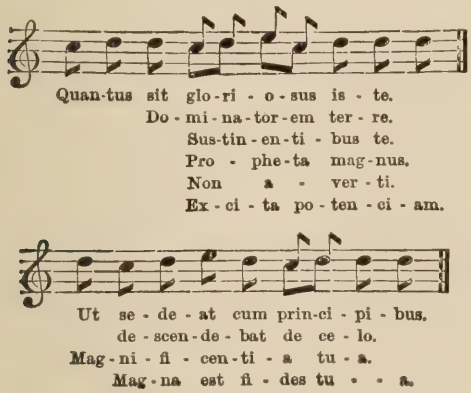


Nor does the possibility of compression end here, for others begin, in rarer cases, on the A, or even on the C itself ; in these cases naturally the compression is dictated to a considerable extent by the requirements of the words for the second phrase :



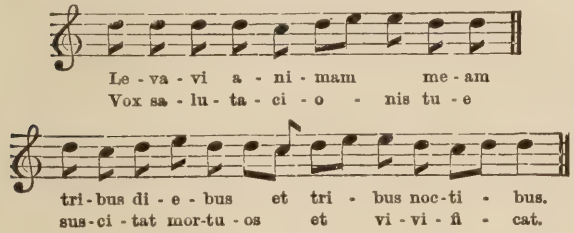
These openings are connected with the endings of the tone. So that the antiphons which begin with the C have the fourth ending ; those which begin with G the fifth, those which begin with A the ninth ; and those which begin on the second C the eighth.



The second phrase offers much difficulty. The melody is treated with great freedom, the accents are freely altered, and the notes grouped together ; if necessary a passing note is inserted.

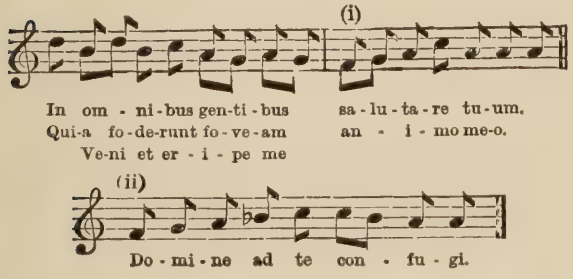


These show the normal modifications ; others are rarer, such as the following :

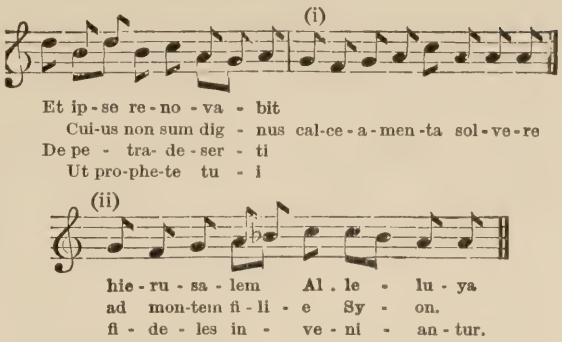


In the third phrase there are two main cases to be considered : (i.) when the cæsura comes between G and F ; and (ii.) when it comes a note earlier, *i.e.* between A and G. Also in the second half there are two alternative endings.

This is the first case :

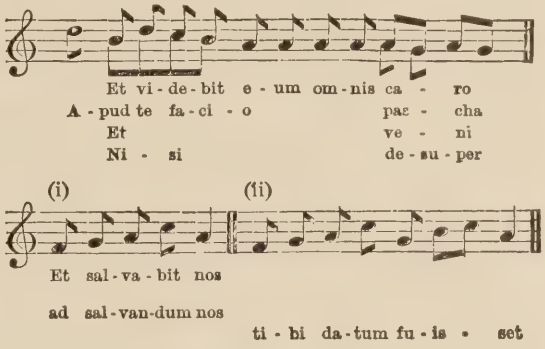


This is the second case :

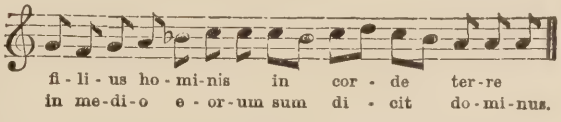


Facsimiles of mediæval antiphonals will be found in the publications of Solesmes and of the Plain-song and Mediæval Music Society (*q.v.*).

There are a considerable number of cases where the opening notes of this phrase are a descending scale, caused by putting the C before the B, thus :



The last instance gives an unusual ending, but one which is worth notice. The following also is noticeable as a useful expansion of the ending :



An analysis such as this throws much light on the nature of antiphons and the principles of those who made them. See further on the classification of antiphons, Gevaert, *Melopée antique*, and the Introduction to the *Sarum Antiphonal* (facsimiles of the Plain-song and Mediæval Music Society).

To a certain extent antiphons continued to have an existence independent of psalmody : thus the old Roman *cantilena* comprised a number of long processional antiphons, such as the well-known ' Deprecamur te,' which was sung by St. Augustine and his companions at their first coming to England : at a much later date a new set of independent antiphons arose, such as the ' Salve Regina ' and the ' Alma redemptoris,' written in honour of the Blessed Virgin, These occasionally came to be inserted into the psalmody of the Hours, but their proper place was an independent one : arising in the 12th

century, they soon became treated as an appendage to the Hours, and it became customary to sing one of these antiphons of Our Lady at the close of Compline. In this position they lent themselves readily to harmonisation and were constantly sung 'in pricksong.' Thus the Latin *antiphona* (or, as it was called in English, the 'anthem') passed into the English Prayer Book, not in connexion with the psalmody—for all such use of antiphons was ruthlessly cut away—but in the form of an independent musical composition in parts (see ANTHEM). W. H. F.

ANTIPHONAL (ANTIPHONER). This name has in course of time been applied to two of the Latin Service-books. Antiphons were in use both at Mass and at the Hour services, and therefore it was suitable as a name for the book containing the music for both or either of these two. Originally it most often denoted the first, and the 'Antiphonale missarum' was the regular name in the earlier days at Rome for the book containing the antiphons, and the other music as well, which was sung at Mass. When, however, the two chief antiphons of the collection ceased to be popularly called antiphons, and were known simply as the Introit (or Office) and the Communion, the name became an unsuitable one; it was then transferred to the great collection of antiphons required for the Breviary services, and corresponded to the *Responsoriale*, which contained the responds: the book of Mass music then was commonly called the 'Cantatorium.' The Franks, however, called this *Graduale*, and the whole Music of the Hours *Antiphonale*, and their custom conquered, so that all through the later Middle Ages 'Antiphonal' is the name for the collection of antiphons, responds, etc., sung at the Hours, and 'Gradual or Grayle' the term for the book of Mass music. W. H. F.

ANTIQUIS, GIOVANNI D' (2nd half of 16th cent.), director of music in the church of St. Nicholas at Bari in the kingdom of Naples, and editor of two collections—'Villanelle alla Napolitana, a tre voci, di diversi musici di Bari' (two books, Venice, 1574). His own contribution consists of 7 madrigals in the first book and 6 in the second (see Vogel, *Bibl. der weltl. Vocalmus. Italiens*). Fétis mentions a similar collection—'Il primo libro di canzonette a due voci, da diversi autori di Bari' (Venice, 1584)—of the works of local composers, 17 in all, few if any of whom are known elsewhere, but no copy is known to exist. The first of the two collections is in the Munich Library. M. C. C.

ANTOINE, FERDINAND D' (*b.* Bonn, middle of 18th cent.), was a captain in the army of the Elector of Cologne *c.* 1770. A good violinist, he studied composition under Marpurg, Kirnberger and Riepel. He composed 5 'Singspiele' between 1782 and 1794; choruses to the tragedy *Lanassa*, symphonies and string quartets. His Singspiele bore some resemblance to Benda's style, and the instrumental music to that of Haydn. E. v. d. s.

ANTONELLI (ANTINELLO), ABONDIO DI FABRICA (*b.* ? latter part of 16th cent.; *d.* after 1647). From 1608–9 he was maestro di cappella of St. John Lateran, Rome; from *c.* 1614–15 he filled the same position at the cathedral of Benevent; and after that at St. Lorenzo and St. Damaso at Rome, where he is mentioned by Florido in 1647. He wrote masses, motets and various church music, as well as madrigals. E. v. d. s.

ANTONI, ANTONIO D' (*b.* Palermo, June 25, 1801; *d.* after 1870). Both his father and his grandfather were conductors and composers, and under their tuition Antonio made such progress that at the age of twelve he conducted a Mass of his own composition for St. Cecilia's Day. In 1817 he became director of the Palermo Theatre, where he produced a ballet and his first opera. After travelling about in Italy, France and England, he met Meyerbeer at Trieste, from whom he received great encouragement and under whose supervision he wrote 'Arminia ossia l' orfanella di Ginevra,' which met with such success that it was believed to be Meyerbeer's. This was followed by several other equally successful operas in which the famous singers Giuditta Grisi, Pisaroni and others appeared. He settled in Trieste, where on Apr. 23, 1851, he founded the Academia Filarmonica and did much to further the musical progress of Trieste. E. v. d. s.

ANTONIJ, PIETRO DEGLI (*b.* Bologna, *c.* 1645; *d. circa* 1720), maestro di cappella at various churches of Bologna, president of the Accademie of the Filaschisi (1676), and Filarmonici (1718). He wrote 2 books of masses for two sopranos with basso continuo, 1 book of motets, 1 book of chamber cantatas, 3 oratorios, 3 operas, organ pieces, church sonatas for violin with basso continuo, op. 5, and 2 books of gighe, correnti, etc. E. v. d. s.

ANTONIOTTO, GIORGIO (*b.* Milan, *c.* 1692; *d.* there, *c.* 1776). He appears to have been in London between 1760 and 1770, where his *L' arte armonica*, or a treatise on the composition of music in 3 books, translated by Johnson, appeared in 1760. He composed also 12 sonatas, the first 5 for violoncello and bass.

ANTONIUS DE CIVITATE, composer of the early 15th century. Several church compositions in the Liceo Museum and the University Library of Bologna date from 1423. A MS. in the Bodl. Lib., which contains secular songs, describes him as an Austrian and a Dominican friar (*ordinis predicatorum*).

ANVIL. Small steel bars struck with a hard wooden or metal beater to represent the sounds of a blacksmith's forge have been employed by Verdi ('Il Trovatore'), Berlioz ('Benvenute

Cellini'), Gounod ('Philémon et Baucis'), Goldmark (' Queen of Sheba ') and Wagner (' Das Rheingold ').

APELL, Johann David von (*b.* Cassel, Feb. 23, 1754; *d.* 1833), composer and member of the musical academies at Stockholm (Royal), Bologna (Philharmonic), and Rome (Arcadian). At one time in the service of the Prince of Hesse, he devoted himself chiefly to composition and, in 1780, set several canzonets of Metastasio. His many works (for list see *Q.-L.* and *Fétis*), include 4 operas, many ballets and cantatas, 3 symphonies, 3 string quartets, 12 nocturnes for wind instruments, and some church music, including a Mass specially composed in 1800 for Pope Pius VII. and for which he received the Order of the Golden Spur.

In 1806 he published an account of the musicians of Cassel from the 16th century up to that date, under the title *Galerie der vorzüglichsten Tonkünstler und merkwürdigen Musik-Dilettanten in Cassel von Anfang des XVI. Jahrhunderts bis auf gegenwärtige Zeiten.*

J. M^K.

A PIACERE (Ital.), ' at pleasure,' an indication to the performer to use his discretion as to time.

APOLLO CLUB, see Boston.

APOLLO CLUB, BROOKLYN, see New York.

APOLLO LYRE, see Lyre-Guitar.

APOLLONICON, the name given to a large chamber organ of peculiar construction, comprising both keyboards and barrels, erected by Flight and Robson, organ-builders, and for many years publicly exhibited by them at their rooms in St. Martin's Lane. Before building the Apollonicon, Flight and Robson had constructed, under the inspection of Purkis, the organist, a similar but smaller instrument for Viscount Kirkwall. This instrument, being exhibited at the builders' factory and attracting great attention, induced its fabricators to form the idea of constructing a larger instrument upon the same plan for public exhibition. They accordingly, in 1812, began the building of the Apollonicon. They were engaged nearly five years in its construction, and expended £10,000 in perfecting it.

The instrument contained about 1900 pipes, the lowest (24 feet in length and 23 inches in aperture) sounding GGG, and the highest sounding *a'''*. There were 45 stops, several of which gave excellent imitations of the tones of the wind instruments of a complete orchestra, viz. flute, oboe, clarinet, bassoon, trumpet, horn and trombone. A pair of kettledrums were enclosed within the case, and struck by machinery. The manuals were five in number, and were detached from the body of the organ, so that the players sat with their faces to the audience and their backs to the instrument. The barrels, three in number, in their revolution, not only admitted the wind to the pipes, but regulated and worked the stops, forming by instantaneous mechanical action all the necessary combinations for producing the various gradations of power. To secure the means of performing pieces of greater length than were usually executed by barrels, spiral barrels were introduced, in which the pins, instead of being arranged in circles, were disposed in spiral lines. The mechanical action of the Apollonicon was first exhibited in June 1817, when the barrels performed the overtures to Mozart's ' Clemenza di Tito ' and Cherubini's ' Anacreon.' The instrument was exhibited for nearly a quarter of a century. (See Adams, Thomas.)

The performance of the overture to ' Oberon ' in particular has been recorded as a perfect triumph of mechanical skill and ingenuity, every note of the score being rendered as accurately as though executed by a fine orchestra. About the year 1840, the exhibition of the instrument having become unremunerative, the Apollonicon was taken down and its component parts employed in the construction of other organs. A lengthened technical description, illustrated by engraved figures, of the instrument made for Lord Kirkwall will be found embodied in the article ' Organ ' in Rees's *Cyclopedia.* W. H. H.

APPASSIONATA (Ital.), ' impassioned,' best known by its use in ' Sonata appassionata ' as a title for Beethoven's op. 57. The title was not his, but was added by Cranz the publisher, or some one else. He himself only uses the term twice—in Sonatas op. 106 and 111.

APPENZELLER (Appenzelders), Benedictus (*b.* Oudenaarde, early 16th cent.), pupil of Josquin des Prés, on whose death he wrote the 4-part ' Nenia,' ' Musa Jovis ter maximi,' contained in a Cambrai MS. dated 1542, with 15 other compositions, signed Benedictus. These were apparently all by Appenzeller, as has been proved in the case of six, by comparison with 23 songs by Benedictus, 'maître de la chapelle de Madame la Regente Douagiere de Honguerie,' printed at Antwerp in 1542, the date also of the Cambrai MS. (see W. Barclay Squire, *Who was Benedictus? Quarterly Magazine* of the International Music Society, vol. xiii. p. 264 *et seq.*). A number of songs in other collections, hitherto attributed to ' Benedictus Ducis ' (Hertzog), have by the same authority also been found to be by Appenzeller. The latter, it appears, accompanied Mary of Hungary to Spain in 1551, and in the MS. at Lille, referring to the journey, he is called ' Benedictus maistre des enffans de cheur,' while another entry speaks of ' maîtres successifs des enfants de la chapelle de la reine Marie . . . M^e Benedictus Appezelders,' which places his identity beyond doubt. E. v. d. S.
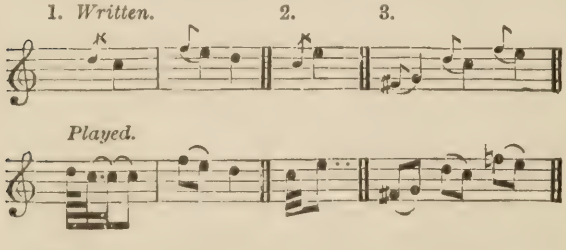
APPLEBY, Thomas (*b.* beginning of 16th cent.; *d. circa* 1562), organist and church

composer. In 1536 he became acting organist at Lincoln Cathedral, took over full responsibility on the death of his predecessor in 1537, and the year afterwards was confirmed in his appointment as organist and master of the choristers. In 1539 he was organist at Magdalen College, Oxford, but returned to Lincoln in 1541. The Chapter records show that Appleby was still there as late as 1560, and as Byrd was appointed his successor in 1563, it may be assumed that he died some time between these two dates. There is a Mass ('for a mene') by him (B.M. Add. MSS. 17,802-5) as well as another Mass and a Magnificat (with the tenor part missing) in the library at Peterhouse, Cambridge. (See article by Dr. Grattan Flood, *Mus. T.*, Feb. 1922.) J. MK.

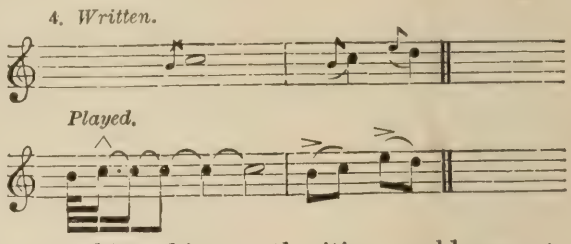
APPLICATIO and APPLICATUR are respectively the ancient and modern German terms for Fingering (see Spitta's *Bach*, i. 600; English translation, ii. 39 and iii. 385).

APPOGGIATURA (Ital.), from *appoggiare*, 'to lean upon' (Ger. *Vorschlag*, *Vorhalt*), one of the most important of melodic ornaments, much used in both vocal and instrumental compositions. It was not used in the French School, though certain kinds of 'coulé' (slide) and 'port de voix' (*portamento*) (see ORNAMENTS) bear resemblance to it. It consists in suspending or delaying a note of a melody by means of a note introduced before it; the time required for its performance, whether long or short, being always taken from the value of the principal note. It is usually written in the form of a small quaver, semiquaver, or demisemiquaver, either with or without a stroke across the stem (Ex. 1).

The appoggiatura may belong to the same harmony as the principal note (Ex. 2), or it may be one degree above or below it. In the latter case it is a so-called 'auxiliary note' (sometimes called 'transient' or 'changing' note—Ger. *Wechselnote*), and follows the known rule of such notes, that the lower auxiliary note should be only one semitone distant from the principal note, the upper being either a tone or a semitone according to the scale (Ex. 3).



With regard to its length, the appoggiatura is of two kinds, long and short; the long appoggiatura bears a fixed relation to the length of the principal note, as will be seen presently, but the short one is performed so quickly that the abbreviation of the following note is scarcely perceptible. There is also a difference between the two kinds in the matter of accent; the long appoggiatura is always made stronger than the principal note, while in the case of the short one the accent falls on the principal note itself (Ex. 4).

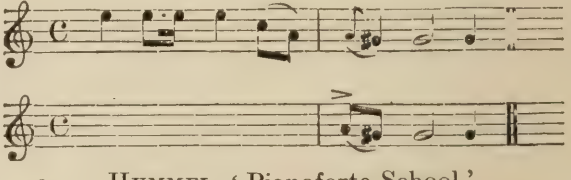


On this subject authorities would seem to differ, Leopold Mozart, Hummel and others holding the view advanced above, while Emanuel Bach, Marpurg and Agricola give the rule that *all* appoggiaturas should be accented. It is, however, evident that a note which passes away so quickly as a short appoggiatura can scarcely receive any effective accent, and besides this it is doubtful whether the above-named writers may not have intended the rule to refer exclusively to the long appoggiatura (*Vorhalt*), as they often used the word *Vorschlag* for both kinds indiscriminately. Since then there is no accent on the short appoggiatura, the term itself, which means a note *dwelt upon*, seems inappropriate, and accordingly the word ACCIACCATURA (*q.v.*) has been very generally substituted for it, though properly belonging to another similar kind of ornament.

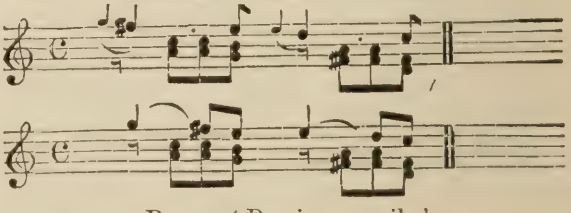
The rules relating to the length of the long appoggiatura are three, and are thus given by Türk in his 'Clavierschule':

'Whenever it is possible to divide the principal note into two equal parts, the appoggiatura receives one half' (Ex. 5). 'When the principal note is dotted the appoggiatura receives two-thirds and the principal note one' (Ex. 6). 'If the principal note is tied to another shorter note, the appoggiatura receives the whole value of the principal note' (Ex. 7).
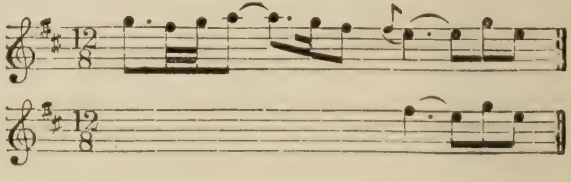
5. MOZART, Sonata in A minor.



6. HUMMEL, 'Pianoforte School.'
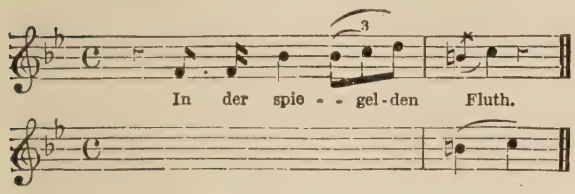


7. BACH, 'Passionsmusik.'
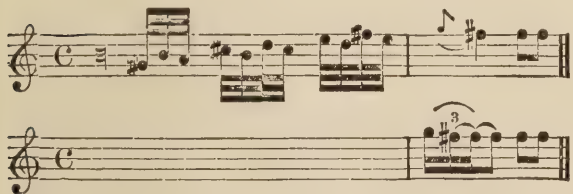


The third rule is commonly though not invariably followed when the principal note is followed by a rest (Ex. 8).

8. BEETHOVEN, 'Adelaide.'
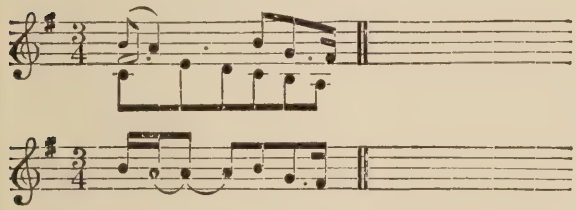


Exceptions to the above rules are met with as follows: to the first and second rules in Bach and Mozart, who frequently employed an appoggiatura (called by Marpurg 'der kürzeste Vorhalt') which was worth one-third or less of the principal note, but which differed from the short appoggiatura in being accented (Ex. 9). An exception to the second rule occurs whenever its strict observance would occasion a fault in the harmonic progression (Ex. 10), or when it would interfere with the rhythmic regularity of the passage. Exceptions to the third rule are of still more frequent occurrence. The passage quoted as Ex. 7, for instance, is frequently played giving the value of a quaver only to the appoggiatura. Further examples of such usages are:

9. MOZART, Fantasia in C minor.
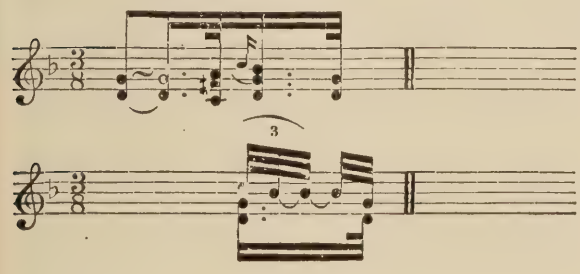


10. BACH, 'Suites françaises.'



The appoggiatura, whether long or short, is always included in the value of the principal note; if therefore it is applied to a chord it delays only the note to which it belongs, the other notes of the chord being played with it (Ex. 11).

11. BEETHOVEN, Andante in F.

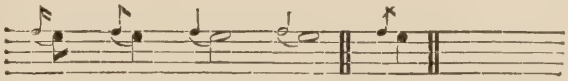


The manner of writing the appoggiatura bears no very definite relation to its performance, and its appearance is unfortunately no sure guide as to its length. In music of the 17th century, at which period the short appoggiatura appears to have first come into use, it was customary to make use of certain signs (Ex. 12), but as after a time the long appoggiatura was introduced, these were given up in favour of the small note still used. This small note ought always to be written of the exact value which it is to bear, if a long appoggiatura (Ex. 13); or if a short one it should be written as a quaver or semiquaver with a short stroke across the stem in the opposite direction to the hook (Ex. 14).

12. *Written.* *Played.*
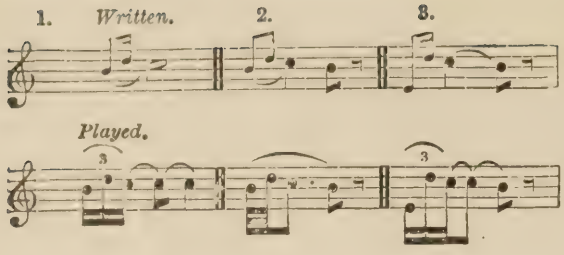


13. 14.
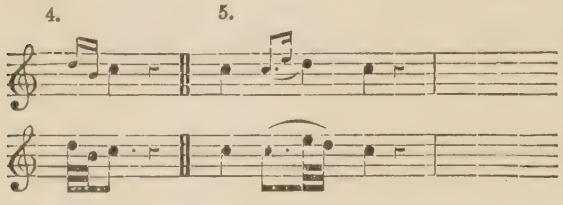


But the earlier writers often wrote the short appoggiatura as a semiquaver or demisemiquaver without the stroke, and in many new editions of old compositions we find the small note printed with the stroke even where it should be played long, while in more modern music the semiquaver without the stroke is often met with where the short appoggiatura is obviously intended. In this uncertainty the surest guide is the study of the treatment of the appoggiatura by the great masters in the numerous cases in which they have written it out in notes of the ordinary size (see Beethoven, Bagatelles, op. 119, No. 4, Bar 2; Mozart, Sonata in C, Hallé's edition, No. 6, Bar 37, etc.), as by analogy we may hope to arrive at some understanding of their intentions respecting it when we find it merely indicated by the small note. F. T.

APPOGGIATURA, DOUBLE (Fr. *port de voix double*; Ger. *Doppelvorschlag*; Ital. *appoggiatura doppia*), an ornament (not found in the classical French School) composed of two short notes preceding a principal note, the one being placed above and the other below it. They are usually written as small semiquavers.

The first of the two may be at any distance from the principal note, but the second is only one degree removed from it. They have no fixed duration, but are generally slower when applied to a long note (Ex. 1) than when the principal note is short (Ex. 2); moreover, the double appoggiatura, in which the first note lies at a distance from the principal note, should always be somewhat slower than that in which both notes are close to it (Ex. 3). In all cases the time required for both notes is subtracted from the value of the principal note.



The double appoggiatura is sometimes, though rarely, met with in an inverted form (Ex. 4), and Emanuel Bach mentions another exceptional kind, in which the first of the two small notes is dotted, and receives the whole accent, while the principal note becomes as short as the second of the two small notes (Ex. 5).



The dotted double appoggiatura, written as above, is of very rare occurrence. F. T.

APRILE, Giuseppe (*b.* Bisceglia, Apulia, Oct. 29, 1738; *d.* 1814), an eminent contralto singer; was educated at the Conservatorio of 'La Pietà' at Naples, and from 1763 sang in all the principal theatres of Italy and Germany. Dr. Burney heard him at Naples in 1770 and says that he had a weak and unequal voice, but was perfectly in tune, had an excellent shake, and great taste and expression. He was an excellent teacher of singing, and was one of Cimarosa's masters. He composed songs, but his best work was a system of solfeggi (London and Paris), which passed through many editions. It is included in Peters' edition. M. C. C.

APTHORP, William Foster (*b.* Boston, Mass., U.S.A., Oct. 24, 1848; *d.* Vevey, Switzerland, Feb. 19, 1913), an American critic and writer on music. He graduated from Harvard College in 1869, where he studied musical theory under J. K. Paine. After brief service on the staffs of other newspapers he became musical critic of the *Boston Transcript*, in which capacity he exercised a large influence. He retained this post till 1903, when he retired and went to Switzerland. From 1892–1901 he edited the programme books of the Boston Symphony Orchestra, giving them a value and individual character that have since been maintained by Philip Hale. He published *Musicians and Music Lovers* (1894); *By the Way about Music and Musicians* (1898); *The Opera, Past and Present* (1901); and several translations. He was editor, with John Denison Champlin, of Scribner's *Cyclopædia of Music and Musicians*, 3 volumes (1888–90). R. A.

A PUNTA D' ARCO (Ital.), 'with the point of the bow,' used in violin music.

AQUILA, Marco da l', a 15th/16th-century lutenist, probably from Aquila in the kingdom of Naples. He settled in Venice, where in 1505 he was granted a privilege for printing lute pieces, which he seems never to have exercised. In Francesco Milano's *Intabolatura* (Vinegia, 1536) he is mentioned as an eminent lutenist. The Munich Library has in a MS. lute-book of 1568 (MS. 266) 25 lute pieces, signed simply 'Maestro Marco.' Three dances signed 'Marx von Aquila' are in *Gerle* 1552b, and one movement is in Casteliono's *Intabolatura*, 1536, and also in Phalèse's *Hortus musicus*, 1552. E. v. d. s.

AQUIN, Louis Claude and Philippe Louis, see Daquin.

ARABESQUE, originally an architectura term applied to ornamentation in the Arabic style, whence its name. (1) The title was given, for what reason is not very clear, by Schumann to one of his pianoforte pieces (op. 18), which is written in a form bearing some analogy to that of the rondo, and it has been since used with increasing frequency by other writers for the piano as a description of style. (2) The word is sometimes used by writers on music to express the ornamentation of a theme. E. D.

ARABIA, see Muhammedan Music.

ARAJA, Francesco (*b.* Naples, *c.* 1700; *d.* there, *c.* 1770), a figure of some importance in the history of Russian opera. He was maestro di cappella at St. Petersburg from about 1734–1759, and visited Russia again in 1761. Fétis and Clément enumerate 11 operas, all but two produced in Russia. One of them was the first opera ever performed in the Russian language. This was a setting of the favourite subject, 'La clemenza di Tito,' provided with a Russian text by F. G. Volkov and produced in 1751. 'Cephalus and Procris' followed in 1755, and it is recorded that for this work the company engaged consisted entirely of Russian singers. *Riemann* mentions an earlier work, 'Berenice,' given in Florence in 1730. A Christmas oratorio was written for Bologna, and Araja contributed to a pasticcio on the subject of Orpheus, with Vinci and Porpora, the songs from which were published by Walsh. Separate songs and harpsichord pieces in MS. are mentioned in *Q.-L.* A detailed account of Araja at the Russian court is contained in *The Russian Opera* by Rosa Newmarch. M., with addns.

ARANAZ, Pedro (*b.* Tudela, 1742; *d.* Cuenca, 1821), a Spanish priest and composer who was first a choir-boy in the cathedral of El Pilar at Saragossa, and afterwards maestro de capilla there (1766), Zamora (1768) and at Cuenca (1769), where he remained for the rest of his life. Though capable of writing in a

severe polyphonic style, he was too much a man of his age not to prefer church music with an orchestral accompaniment. MSS. of his works are to be found at Cuenca, in the Escurial, Saragossa, Toledo, and in various churches of Spain; secular TONADILLAS (*q.v.*) by him are preserved in the Biblioteca Municipal at Madrid. Eslava has published in his 'Lira sacro-Hispana' an 'Offertorium' for 5 voices and a 'Laudate Dominum' *a* 6, with strings, horns and organ, while offertories for Lent for 4 voices, and two VILLANCICOS (*q.v.*) for Christmas were reprinted in 'Biblioteca sacro-musical' (Bilbao), vol. i., 1911. M. C. C.; rev. J. B. T.

ARANDA, LUIS DE (*b.* Seville; *d.* Narbonne, before 1660), a Spanish organist, greatly esteemed by Louis XIII. (see Riemann-Festschrift, *Remarques de quelques voyageurs sur la musique en Allemagne et dans les pays du nord de* 1634 *à* 1700, A. Pirro). J. B. T.

ARANDA, MATHEO DE (*d.* Coimbra, 1548), a Spanish church musician established in Portugal, and choirmaster at Coimbra. His works include a 'Tractado de canto llano y contrapunto' (Lisbon, 1533) and 'Tractado de canto mensurabile y contrapunto' (Lisbon, 1535). J. B. T.

ARANIES, JUAN (*b.* Alcalá de Henares ?; *d.* after 1624), Spanish composer of secular music, who was chaplain and maestro de capilla to the Spanish ambassador in Rome. His

'Libro segundo de tonos y villancicos a una, dos, tres y cuatro voces, con la zifra de la guitarra española a la usanza romana'

was published at Rome in 1624. It contains 23 compositions to Spanish words, printed in score with tablature for the guitar. J. B. T.

ARANYI, (1) ADELA D' (*b.* Feb. 1888), violinist, and a favourite pupil of her great uncle, Joachim, whose classical proclivities she inherits. She plays upon a Strad violin, 1715, formerly belonging to Joachim, with whom she frequently played duets in public. She married Alexander Fachiri and has adopted her married name for professional purposes.

(2) JELLY D' (*b.* Buda Pest, May 3, 1895), sister of the above, started as a pianist, but as early as 1903 began the study of the violin under Jeno Hubay at the Royal Academy of Buda Pest, where the curriculum included some ensemble playing under Popper. At the age of 14 she left the school, developing afterwards individual characteristics to which a measure of general culture contributed more than is always the case among musicians. Her first appearance was in Vienna, 1909, and in the same year she made a European tour, which included a visit to London where she settled (1923).

She touches the whole literature of the violin, but owing to her fiery, temperamental style is sought after as an interpreter of music of the romantic school. She is associated with the introduction of several modern works to English audiences, including the two sonatas for pianoforte and violin, written for her by her compatriot, Béla Bartók, and the duo sonata for violin and violoncello by Ravel. W. W. C.

ARBEAU, THOINOT (*b.* Dijon, 1519; *d.* Langres, 1595), priest of Langres. His real name was Jehan Tabourot, of which the above is an anagram. He was the author of a remarkable book, entitled *Orchésographie et traité en forme de dialogue par lequel toutes personnes peuvent facilement apprendre et pratiquer l'honnête exercise des danses* (Langres: Jehan des Preys, 1589). The Privilegium is dated Nov. 22, 1588, and the work was reprinted at Langres in 1596 with a somewhat different title. A translation into German by A. Czerwinski was published at Dantzig in a limited edition, 1878, and a new edition, with a preface by Laure Fonta, appeared at Paris in 1888. The author, of whom nothing further is known except that he was the uncle of the poet Étienne Tabourot (1549–90), Seigneur des Accords (sometimes called 'the Burgundian Rabelais'), and that besides the *Orchésographie* he wrote an equally rare *Shepherd's Calendar* in dialogue.[1]

The *Orchésographie* is a particularly valuable work, as it is the earliest treatise on dancing extant which contains the notation of the different dance tunes. There are nearly 50 French dance tunes, but in only one case are words fitted to a melody. Written in the form of a dialogue between Thoinot Arbeau and Capriol (a lawyer who finds that the art of dancing is a necessary accomplishment in his profession), the work contains a review of dancing as practised by the ancients, directions for playing drums, fifes, oboes, etc., as well as minute descriptions of the manner of dancing Basse Dances. The book is illustrated with curious woodcuts, representing the different steps to be executed in the dances, and contains music for fifes and drums, as well as for the following dances, several of which may be found in the present work (see BRANLE, CANARIE, GALLIARD, GAVOTTE, MATASSINS, MORRIS DANCE, PAVAN, TOURDION, TRIHORIS, VOLTE):

Pavanes.
Tourdions.
Gaillardes—'La traditore my fa morire'; 'Anthoinette'; 'Baisons nous belle'; 'Si j'ayme ou non'; 'La fatigue'; 'La Milannoise'; 'J'aymerois mieulx dormir seulette'; 'L'ennuy qui me tourmente.'
La Volte.
La Courante.

[1] The information given above is taken from the Abbé Papillon's *Bibliothèque des auteurs de Bourgogne*. Czerwinski (*Geschichte der Tanzkunst*), without naming his authorities, gives the following additional particulars. He says that Jehan Tabourot was the son of Étienne Tabourot, a lawyer of Dijon, and from his childhood showed a great inclination for dancing, which he had learned at Poitiers. It was originally intended that he should follow his father's profession, but being attacked by a severe illness, his mother vowed that if he recovered he should become a priest. He was accordingly ordained in 1530, and was made canon of Langres in 1574.

L'Allemande.
Branles—Double, Simple, Gay, de Bourgogne, du Hault Barrois.
Branles couppés — 'Cassandre'; 'Pinagay'; 'Charlotte'; de la Guerre; 'Ariadn.'
Branles de Poictou; d'Escosse; de Bretagne (Triory); de Malte; des Lavandieres; des Pois; des Hermites; du Chandelier; de la Torche; des Sabots; des Chevaulx; de la Montarde; de la Haye; de l'Official.
Gavotte.
Morisque.
Canaries.
Pavane d'Espagne.
Bouffons, or Mattachins.

W. B. S., with addns.

ARBÓS, E. Fernandez (*b.* Madrid, Dec. 25, 1863), violinist and conductor of repute.

He comes of a family of military bandmasters. Brought up in Galicia, he was entered at the Conservatoire of Madrid at an early age, under Monasterio, the eminent violinist. Through his master he gained the patronage of the Spanish Royal family; he was at the Brussels Conservatoire for 4 years, studying the violin with Vieuxtemps, and composition with Gevaert. He became Joachim's pupil for 3 more years and for some time he was leader of the Berlin Philharmonic Society. On the completion of his studies, Arbós played in all the principal towns of Germany, and after a tour through France, Holland, Belgium, Portugal and Poland, he accepted the position of professor of the violin at the Hamburg Conservatorium, but only held it for a short time, returning to Madrid at the request of the Queen of Spain, to fill the post of principal professor of his instrument in the Conservatoire where his education had begun. In 1890 he visited London (he had previously led the Glasgow Orchestra, under Manns, for a whole winter), and appeared in Jan. 1891 at four concerts given by Señor Albeniz, and subsequently at the Popular Concert of Mar. 9, where he played a duet and Bach's double concerto with Joachim. In all his work as a violinist he has shown the highest and most artistic aims, but his work as a teacher has been even more important. His wide experience of continental schools of music served him in good stead on his appointment as professor of the violin at the R.C.M., a post which he held with distinction from 1894 until 1916. During his London period Arbós's career as an orchestral conductor developed considerably. In 1904 he became conductor to the Symphony Orchestra of Madrid, and his numerous concerts there are held to have had important effect in stimulating Spanish taste for symphonic music. He visited America and conducted the Boston Symphony Orchestra with success. He also toured widely in Europe conducting concerts in Paris, Rome and Petrograd. Since his retirement from London, Madrid has been his headquarters. In his own compositions he excels in work of a lighter vein; his violin pieces, with orchestral accompaniment, are excessively difficult, but most effective, and in these, as well as in his comic opera, 'El centro de la tierra' (produced at Madrid, Dec. 22, 1895), the characteristics of national Spanish music are employed with the happiest effect. He has also written 3 trios for piano and strings, as well as songs. An orchestral suite is still in MS., as well as brilliant transcriptions for orchestra of some numbers from Albeniz's suite, 'Iberia.'

M., with addns.

ARCADELT, Jacob (*b. circa* 1514; *d. circa* 1575), one of the most prominent among the distinguished band of Netherland musicians who taught in Italy in the 16th century, and saw the fruit of their labours in the foundation of the great Italian school. (See Madrigal.)

Born in the Netherlands, he was a singer at the court of Florence before 1539, in which year he was singing-master to the boys at St. Peter's, Rome, and was admitted to the college of papal singers in 1540, remaining there till 1549. Many masses and motets of Arcadelt are among the manuscripts of the Papal Chapel, but those of his works which were published during his life in Rome were entirely secular, and consisted chiefly of the famous madrigals which placed him at the head of the so-called 'Venetian school' of madrigal writing. Five books of 4-part madrigals, each containing 40 or 50 separate numbers, were printed in Venice, the three first originally before 1539, when the earliest existing editions appeared with words implying that the contents had appeared before. In that year the fourth book seems to have appeared for the first time, and the fifth in 1544. Many editions of these were published with great rapidity. An excellent copy of the first four books is in the library of the British Museum, and in the same library may be found a few of the many collections of madrigals which contain compositions by Arcadelt. The first book of the 3-part madrigals was printed in Venice, 1542, together with 12 French chansons and 6 motets. The chansons, with the addition of several others, were reprinted in Paris by Ballard in 1573. In the year 1555 he entered the service of Cardinal Charles of Lorraine, Duke of Guise, and went with him to Paris, where he probably ended his life. The results of the latest researches will be found in the *M.f.M.*, xv. 142, and xix. 121; also in the *Vierteljahrsschrift*, iii. 234, etc. In Paris 3 books of his masses were published in 1557, and other sacred works appear in collections printed after he left Italy. It seems probable, therefore, that he devoted this second or Parisian period of his life to church composition, but it is as a madrigal writer that his name is most celebrated. Burney gives one, 'Il bianco et dolce cigno' in his *General History*, iii. 303; and two to Michel Angelo's words 'Deh dimm' Amor,' and 'Io dico che fra voi,' will be found in Gotti's 'Vita di M.' (1875). An Ave Maria,

edited by Sir Henry Bishop, printed in *Mus. T.* (No. 183) and transcribed by Liszt, is spurious. A Pater Noster for 8 voices is given by Commer, 'Collectio,' vii. 21. J. R. S.-B.; with addns., M.

ARCA MUSARITHMICA, a mechanical device for composing music, described and illustrated by Athanasius Kircher in his *Musurgia universalis*, Rome, 1660 (vol. ii. p. 185). The box (*arca*) contains wooden slides (*virgae*) on which are written numbers corresponding with the tones of the musical scale together with musical signs of time and rhythm. By various combinations of the slides vocal music in 4 parts can be composed in all the classic metres and modes, and so infinite are the permutations that, according to the author, if an angel had begun to combine the numbers at the beginning of the world, he would not have finished to-day. Knowing the difficulties Samuel Pepys experienced in 'setting his base' it is interesting to find that he possessed such a 'composition box' and it is preserved in the Pepys Library at Magdalene College, Cambridge. F. W. G.

ARCHAMBEAU, Iwan d' (*b.* Hervé, Belgium, 1879), violoncellist in the Flonzaley Quartet (*q.v.*), which he joined in 1903. He studied at the Conservatoires of Verviers and Brussels, and in Frankfort, Germany.

W. W. C.

ARCHED-VIOL, a sostinente keyboard instrument seen by Samuel Pepys at a music meeting at the Post Office, London, on Oct. 5, 1664. According to his description in the *Diary* it was strung with gut strings which were pressed by the keys on a moving strip of parchment. He stayed three hours for the instrument to be fixed in tune, but without any result. 'It is intended,' he writes, 'to resemble several vyalles played on with one bow, but so basely and harshly that it will never do.' (See Sostinente Pianoforte.) F. W. G.

ARCHER, Frederick (*b.* Oxford, June 16, 1838; *d.* Pittsburg, U.S.A., Oct. 22, 1901), made a reputation in England and America as an organist and conductor.

In early life he was chorister at All Saints', Margaret Street, London. He became organist of Merton College, Oxford, and in 1873 was appointed to the Alexandra Palace. On the resignation of Weist-Hill he became conductor of that establishment, which post he held until 1880. He was also conductor (1878–80) of the Glasgow Select Choir, and director of a provincial opera company. In 1881 he became organist at the Rev. Henry Ward Beecher's church at Brooklyn, U.S.A., and later of the Church of the Incarnation, New York. He founded and edited the *Keynote* in 1885; in 1887 became conductor of the Boston Oratorio Society, and conducted the Pittsburg Orchestra, 1895–98. His connexion with Pittsburg began with the opening of the Carnegie Library and Music Hall on Nov. 7, 1895, when he gave the first free organ recital. These recitals on Saturday evenings and Sunday afternoons were continued until his death. He was also organist of the Church of the Ascension and musical examiner to the University of Toronto. Archer composed many works for the organ, pianoforte pieces, songs, etc., besides a cantata, 'King Witlaf's Drinking-Horn'; and wrote two works, *The Organ*, a theoretical and practical treatise (Novello & Co.), and *The College Organist* (Weekes & Co.).

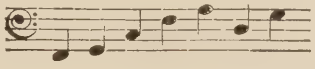
A. C.; addns. from *Amer. Supp.*

ARCHIVES DES MAÎTRES DE L'ORGUE (15 years, 10 vols.), a valuable collection of music, chiefly devoted to the French organ school of the 17th and 18th centuries, edited by Alexander Guilmant, with biographical introductions by A. Pirro.
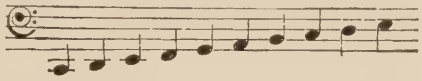
Vol. 1. J. Titelouze, 'Œuvres complètes.'
Vol. 2. A. Raison, 'Livre d'orgue.'
Vol. 3. T. Roberday, 'Fugues et caprices'; L. Marchand, 'Pièces choisies'; L. N. Clérambault, Du Mage: 'Livres d'orgue'; L. C. d'Aquin (Daquin), 'Livre de noëls.'
Vol. 4. N. Gigault, 'Livre de musique.'
Vol. 5. N. de Grigny, 'Livre d'orgue'; F. Couperin (de Crouilly), L. Marchand, 'Pièces d'orgue.'
Vol. 6. J. Boyvin, 'Œuvres complètes.'
Vol. 7. F. Dandrieu, 'Livre d'orgue'; Guilain, 'Pièces d'orgue pour le Magnificat.'
Vol. 8. Seb. Anton Scherer, 'Œuvres.'
Vol. 9. N. Le Bègue, 'Œuvres.
Vol. 10. 'Liber fratrum Cruciferorum Leodiensium' (pieces by A. Gabrieli, Pietro Philippi, J. P. Sweelinck, Cl. Merulo, unknown masters, Fr. G. Scronx, W. Brouno, P. Cornet, F. Fontana, G. M. Casini).

M. L. P.

ARCHLUTE (Fr. *archiluth*; Ital. *arciliuto*), a large theorbo or double-neck lute, large especially in the dimensions of the body, and more than 4 ft. high (see *PLATE XLV.* No. 5) The double neck contains two sets of tuning-pegs. The lower pegbox is for catgut, or sometimes wire, strings in pairs stretched over the fretted fingerboard, and tuned, according to Prætorius (*Syntagma musicum*, 1618),



The upper pegbox is for single strings, open notes, or diapasons (read an octave lower),



Prætorius gives eight notes for the diapasons, ending at the low D, which leaves eight double or single strings upon the fingerboard. This notation is for his Cammerton, which he says was usual; for his Chorton, rather lower than the modern French pitch, the notation must be transposed a whole tone higher. He calls this variety of bass lute, the Paduan Theorbo, the longer chitarrone being identical with the Roman. There are references to the Archlute in Mersenne (*Harmonie universelle*, 1636) and Kircher (*Musurgia*, 1650), but not being named in *Luscinius* (1536) it may be assumed to be of later introduction than that date. It was used in the 17th century in common with the chitarrone and violone (bass viol) for the lowest part

in instrumental music and accompaniments, particularly in combination with the clavicembalo for the support of the recitative. Early editions of Corelli's Sonatas had for the bass the violone or arciliuto, and Handel also employed the archlute in 'Giulio Cesare,' 1723. The sound-board, pierced with from one to three ornamental sound-holes, was of spruce, and the vaulted back was built up of strips of spruce or cedar glued together. The frets adjusted along the neck to fix the intervals were of wire or catgut, examples differing. A wealth of ornament was bestowed upon the necks and backs of these beautiful instruments, in common with other varieties of the lute and cither. The chitarrone had a smaller body and much longer neck, and differs so much as to require separate description. In the photographs published by the Liceo Comunale di Musica of Bologna, the application of the names archlute and chitarrone is reversed (see CHITARRONE; LUTE; THEORBO). Mahillon (*Catalogue Musée Instrumentale*, Brussels Conservatoire, 1880, p. 248) finds the definitions of Archlute and Theorbo so contradictory that he concludes them to be one and the same instrument.

A. J. H.

ARCO (Ital.), 'bow.' As a musical term 'arco' or 'col arco' is employed whenever after a pizzicato passage the bow is to be used again. P. D.

ARDANAZ, PEDRO (*d.* Toledo, Dec. 11, 1706), a Spanish composer of church music, who was musical director at Toledo Cathedral from 1674 until 1706. Works by him are preserved in MS. in the Chapter Library at Toledo and in the musical archives of other Spanish cathedrals. J. B. T.

ARDEMANIO, GIULIO CESARE (*d.* Milan, 1650), a famous 17th-century church composer and organist, maestro di cappella at the church della Scala and S. Fedele, Milan. A book of motets was published in 1616, 'Falsobordoni' (1618), 'musica a più voci' (Milan, 1628), and in various collective volumes (*Eitner*; *Mendel*).

ARDITI, LUIGI (*b.* Crescentino, Piedmont, July 16, 1822; *d.* Hove, Brighton, May 1, 1903), composer and conductor. In the latter capacity he attained a considerable reputation in England and America.

He was educated at the Conservatorio at Milan, and began his career as a violin-player. In 1840 he produced an overture, and in the Carnival of 1841 an opera 'I Briganti,' at the Conservatorio. In 1842 he followed these by a second overture and a 'Sovvenir di Donizetti.' He made his début as director of the opera at Vercelli in 1843, and was made honorary member of the Accademia Filarmonica there. In 1846 he left Italy with Bottesini for the Havannah, where he composed and produced an opera 'Il Corsaro.' He made frequent visits to New York, Boston and Philadelphia, and amongst other things conducted the opera at the opening of the Academy of Music in New York, and produced a new opera of his own, 'La Spia' (1856). The same year he left America for Constantinople, and finally settled in London in 1858 as conductor to Her Majesty's Theatre, under the successive managements of Lumley, E. T. Smith and Mapleson. Arditi took an Italian company (Piccolomini, Giuglini, etc.) on an artistic tour to Hamburg, Berlin, Dresden, etc., and thus became known and liked by the German public. In the winters of 1871 and 1873 he conducted the Italian Opera at St. Petersburg, and from 1870 he performed the same office each spring at Vienna. From 1874–77 he conducted the promenade concerts at Covent Garden, dividing his time between London and Vienna. In 1878 he conducted a two-months' season at Madrid. He returned to Her Majesty's Theatre for the season of 1880, the year of the production of 'Mefistofele.' He was connected about the same time with various operatic tours in America organised by Mapleson. In 1885 he was at Covent Garden, and after conducting several provincial tours under Harris, was engaged for the season of 1889. In 1891 he conducted the season of opera at the Shaftesbury Theatre, during which Lago produced 'Cavalleria Rusticana.' In 1892, under the same management at the Olympic Theatre, Arditi was principal conductor, and after a tour with the Carl Rosa Company in 1894, he was engaged for the run of 'Hänsel und Gretel' at Daly's Theatre. His compositions, besides those mentioned above, comprise a 'Commemoration Ode,' performed at the Crystal Palace, June 10, 1873. His vocal waltz 'Il Bacio' was a universal favourite. His *My Reminiscences* was edited and compiled with an introduction by the Baroness von Zedlitz (New York, 1896). G.

AREDESI (ARDASI, ARTHESI), (1) CARLO, of Cremona, chamber musician at the Bohemian court at Prague *c.* 1582–1612. His '1° lib. de madrigali' *a* 4 v. was published by Vincenti at Venice in 1597, and contains also 4 madrigals by (2) GIOV. PAOLO. Another chamber musician, (3) ALBERTO (*d.* May 30, 1580), also of Cremona, was at the Viennese court from Nov. 1, 1566, to the time of his death.

E. v. d. S.

ARENSKY, ANTONY STEPANOVICH (*b.* Novgorod, July 31, 1861; *d.* Finland, Mar. 11, 1906), an eminent Russian composer.

He inherited musical talent from both parents; his father, a doctor, played the violoncello, and his mother was an excellent pianist. He studied harmony and composition first with Zikke, and afterwards (1879–82) with Rimsky-Korsakov at the St. Petersburg Conservatorium. Having finished his course with honours, he was appointed professor of harmony and counterpoint at the Moscow Con-

servatorium in 1882. From 1889–93 Arensky was a member of the Council of the Synodal School of Church Music at Moscow, and for seven years conductor of the concerts of the Russian Choral Society. In 1894 he was recommended by Balakirev for the directorship of the Imperial Chapel at St. Petersburg. In this post he was succeeded by Smolensky in 1901. Arensky's first opera, 'A Dream on the Volga,' was given at Moscow in 1890, with great success. The subject, taken from a play by Ostrovsky, is identical with Tchaikovsky's 'Voyevoda.' In this work Arensky makes considerable use of folk-tunes, which he harmonises and develops most effectively. His operatic style is a compromise between the declamatory and the melodic. A second opera, in one act, 'Raphael,' was composed for the first Congress of Russian Artists held at St. Petersburg, Apr. 1894. A third opera, 'Nal and Damayanti,' was completed in 1899. Both in style and temperament Arensky shows considerable affinity to Tchaikovsky. He is best known in England by his songs and piano pieces, but more especially by his pianoforte trio in D minor (op. 32), a work full of sincere, elegiac feeling, dedicated to the memory of the great violoncellist, Charles Davidov. As a composer of sacred music Arensky inclines to a florid and cosmopolitan rather than to the strictly ecclesiastical style. Subjoined is a list of his principal works :

OPERAS, CANTATAS, VOCAL MUSIC

1. A Dream on the Volga. Moscow 1892 (op. 16).
2. Raphael. Opera in one act. St. Petersburg, 1894 (op. 37).
3. Nal and Damayanti. Opera in one act, 1899.
4. Cantata for solo, chorus, and orchestra. Composed for the tenth anniversary of the Coronation (op. 25).
5. The Fountain of Bakhchisarai (poem by Poushkin). Cantata for solo, chorus, and orchestra (op. 46).
6. The Wolves, for bass voice and orchestra (op. 59).
7. The Diver, for solo, chorus, and orchestra (op. 61).
8. Songs (op. 6, 10, 17, 21, 27, 38, 44, 49).
9. Chorus for mixed voices, a cappella, 'Anchar' (op. 14).
10. Vocal duets (op. 29, 45).

A considerable quantity of church music.

INSTRUMENTAL MUSIC

1. Pianoforte Concerto (op. 2).
2. Symphony, B minor (op. 4).
3. Symphony, A minor (op. 22).
4. Two string Quartets, G major and A minor (op. 11 and 35).
5. Intermezzo for string orchestra (op. 13).
6. Pianoforte Trio, D minor (op. 32).
7. Fantasia on Russian folk-songs, for Pf. and orchestra (op. 48).
8. Ballet 'Egyptian Night' (op. 50).
9. Pianoforte Quintet, D major (op. 51).
10. Concerto for violin and orchestra in A minor (op. 54).
11. About 100 pieces for piano, including three suites for two pianos, and six pieces for four hands.

THEORETICAL

1. *Guide to the Practical Study of Harmony* (German ed. 1900).
2. *Guide to the Study of Form, in Vocal and Instrumental Music.*

R. N.

ARESTI (Arresti), Floriano (*b.* Bologna, late 17th cent. ; *d.* there, *c.* 1719), organist at S. Petronio, and member of the Philharmonic Academy. Fétis mentions 5 of his operas written between 1710 and 1716 for Ferrara, Bologna and Venice. Of 2 organ sonatas in a book published in 1700 it is uncertain whether they are by Floriano, or Giulio Cesare. Some canons *a* 3 v. and songs of Floriano are preserved in MS. (*Eitner*).

ARESTI DI BOLOGNA, see Arresti, G. C.

ARETINO, Guido, see Guido d' Arezzo.

AREZZO, Guido d', see Guido d' Arezzo.

ARGHOOL, a wind instrument still used in Egypt, the primitive type of the Chalumeau (*q.v.*), and therefore of the modern Clarinet (*q.v.*). (See *PLATE LXXV.* No. 2.)

ARGIES, Gauthier d', of the house of Argies in Picardy, a 13th-century troubadour of whom 21 chansons with their melodies are in the Paris National Library. E. V. d. S.

ARGYLL ROOMS. At the beginning of the 19th century there stood in Argyll Street, Oxford Street, a mansion fitted up by Col. Greville for the meetings of a fashionable association termed the Pic-Nics, who had burlettas, vaudevilles and ballets on a small scale performed there. But the fashionable folk soon deserted the place, and Greville was compelled to seek refuge on the continent, having made over 'The Argyll Rooms' (as he had named them) to one of his creditors, one Slade, who conducted the business of the rooms for several years, letting them for concerts and other entertainments. During his management one of the events of interest which occurred there was a reading by Mrs. Siddons, on Feb. 10, 1813, of Shakespeare's *Macbeth*, for the benefit of the widow of Andrew Cherry, dramatist and actor. In the same year the rooms acquired greater celebrity by being selected by the then newly formed Philharmonic Society as their place of performance. In 1818 the western end of the concert-room falling within the line required for the formation of Regent Street, Slade was awarded by a jury £23,000 as compensation (a sum considered at the time as far beyond the real value of the property), and the whole of the old building was removed and new rooms erected on the east side of Regent Street at the north-west corner of Little Argyll Street, now 246 Regent Street. The new building was designed by John Nash, and had all the defects of his manner. On the side next Regent Street was a balcony supported by eight heavy and clumsily designed caryatides. The persons by whom the new rooms were erected were 21 of the principal professors of music in London, who had formed themselves into an association for the purpose of printing the best music in the best manner, and selling it at a moderate profit. This association, called The Royal Harmonic Institution, occupied the south-western angle of the new building (at the corner of Regent Street and Argyll Place), a circular-fronted erection with a domed roof. The great expense incurred in the erection of the building, joined to other untoward events, soon led to the withdrawal of most of the original speculators, at a loss of about £1800 to each, and the place eventually fell into the hands of two of their body, Welsh and Hawes. After some differences between these two, the concern remained in the hands of Welsh alone.

During the Philharmonic Society's tenure of the rooms (old and new), a period of about 17 years, many events of great interest to musicians occurred there. There, on Mar. 6 and Apr. 10, 1820, Spohr appeared, first as violinist and last as conductor (*Selbstbiog.* ii. 86), when a baton was used for perhaps the first time at an English concert. There, on June 11, 1821, Moscheles, and, on June 21, 1824, Liszt made their first appearances in England. On Mar. 21, 1825, Beethoven's 'Choral Symphony' was given for the first time in England. There, too, Weber, on Apr. 3, 1826, two months before his death, conducted one of the Philharmonic Society's concerts, and Mendelssohn first presented himself before an English audience. On May 25, 1829, the latter conducted, at one of the concerts of the Philharmonic Society, his symphony in C minor, and a month later, at the benefit concert of Drouet, the flautist, on midsummer night, June 24, produced for the first time in England his overture to *A Midsummer Night's Dream.*

Besides concerts, the rooms were let for miscellaneous performances and exhibitions. One of the most attractive of the latter was a French exhibition of dramas performed by puppets, called 'The French Théâtre du Petit Lazary,' which was given in 1828 and 1829. In 1829–30 the rooms were tenanted by a M. Chabert, calling himself 'The Fire King,' during whose tenure of the place, at 10 o'clock in the evening of Feb. 6, 1830, a fire broke out, which in a short time completely destroyed the building. It was rebuilt soon afterwards, but never regained its former reputation. The Philharmonic concerts were removed after the fire to the concert-room of the KING'S THEATRE, and thence to the HANOVER SQUARE ROOMS, and although a few concerts and other entertainments were occasionally given in the Argyll Rooms, the place became by degrees deserted by caterers for public amusement and was, in the course of a few years, converted into shops.

W. H. H.

ARIA (Ital.), 'air.' The word is generally used of the more ambitious musical forms employed in the older operas, so that the English translation is not exactly synonymous with it (see AIR). The arias of the time of Handel, when opera was at its moment of extreme conventionality, were divided into several classes, and it was a rule that no two arias of the same class were to follow one another.

(1) The *Aria cantabile* was a quiet slow movement, characterised, in the works of the best masters, by a certain tender pathos, and so contrived as to afford frequent opportunities for the introduction of extempore ornamentation at the discretion of the singer. Its accompaniment, always very simple, was limited in most cases to a plain thorough-bass, the chords of which were filled in on the harpsichord.

(2) The *Aria di portamento* was also a slow movement, and generally a very telling one. Its rhythm was more strongly marked than that of the *Aria cantabile*, its style more measured, and its melody of a more decidedly symmetrical character, freely interspersed with sustained and swelling notes, but affording few opportunities for the introduction of extempore embellishments. Flowing and graceful in design, its expression was rather sedate and dignified than passionate; and its accompaniment rarely extended beyond a well-phrased thorough-bass, with one or two violins, used chiefly in the symphonies.

(3) The *Aria di mezzo carattere* was open to great variety of treatment. As a general rule, it was less pathetic than the *Aria cantabile*, and less dignified than the *Aria di portamento*, but capable of expressing greater depths of passion than either. Its pace was generally, though not necessarily, andante; the second part being sung a little faster than the first, with a return to the original time at the *Da capo.* Its accompaniment was rich and varied, including at least the full stringed band, with the frequent introduction of oboes and other wind instruments.

(4) The *Aria parlante* was of a more declamatory character, and therefore better adapted for the expression of deep passion, or violent emotion of any kind. Its accompaniments were sometimes very elaborate, and exhibited great variety of instrumentation, which the best masters carefully accommodated to the sense of the verses they desired to illustrate. Different forms of the air were sometimes distinguished by special names: for instance, quiet melodies, in which one note was accorded to each several syllable, were called *Arie di nota e parola*; while the terms *Aria agitata*, *Aria di strepito*, and even *Aria infuriata* were applied to movements exhibiting a greater or less amount of dramatic power.

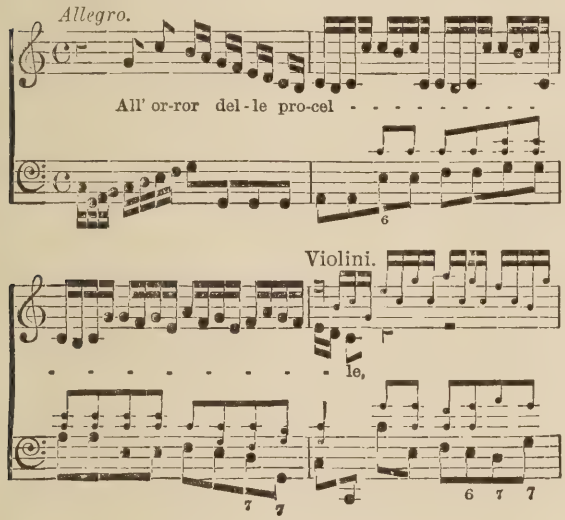
(5) The *Aria di bravura*, or *d'agilità*, was generally an allegro, filled with brilliant 'divisions' or passages of rapid *fioritura* calculated to display the utmost powers of the singer for whom the movement was intended. Some of the passages written for Elizabetta Pilotti Schiavonetti, Cuzzoni, Faustina, Nicolini, Farinelli, and other great singers of the period were amazingly difficult. Among such *volate* we may class that sung in Handel's 'Ricardo Primo,' by the celebrated sopranist, Senesino (see next page).

Though we sometimes meet with operatic airs of the 18th century which seem, at first sight, inconsistent with this rigid system of classification, a little careful scrutiny will generally enable us to refer them, with tolerable certainty, to one or other of the universally recognised orders.

The *Cavatina*, for instance, distinguished

from all other types by the absence of a second part and its attendant *Da capo*, is, in reality, nothing more than an abbreviated form, either of the *Aria cantabile*, the *Aria di portamento*, or the *Aria di mezzo carattere*, as the case may be. The second act of Handel's 'Teseo' opens with an example which establishes this fact very clearly, needing only the addition of a subordinate strain in order to convert it into a regular *Aria cantabile*.

The *Aria d'imitazione* was written in too many varieties of style to admit the possibility of its restriction to any single class. Warlike airs with trumpet obbligato, hunting-songs with horn accompaniment, echo-songs—such as 'Dite che fà,' in 'Tolomeo'—airs with obbligato flute passages or vocal trills suggestive of the warblings of birds, and descriptive pieces of a hundred other kinds, all fell within this cate-



gory, and generally exhibited the prominent characteristics of the *Aria di mezzo carattere*, unless, as was sometimes the case, they were simple enough to be classed as *Arie cantabili*, or even *Arie parlanti*, with a more or less elaborate obbligato accompaniment, or contained *volate* of sufficient brilliancy to enable them to rank as *Arie d'agilità*.

The *Aria all' unisono* is of comparatively rare occurrence, though Handel's operas afford examples. The original form of 'The people that walked in darkness' ('Messiah') is a fine specimen of the class. 'Bel piacer,' sung by Isabella Girardeau, in 'Rinaldo,' and generally regarded as the typical example of the style, is a pure *Aria cantabile*, written for an expressive soprano, supported only by a single violin part, playing in unison with the voice throughout. In the symphonies, a violoncello part is added; but it is never heard simultaneously with the singer. Similar airs will be found in 'Il Pastor Fido' and 'Ariadne'; but we meet with them so seldom that it is doubtful whether they were ever held in any great degree of favour, either by singers or the public. The fine song, 'Il tricerbero umiliato,' in 'Rinaldo,' represents a less rare form, wherein the basses and other instruments all supported the voice in unisons or octaves.

The *Aria concertata* was simply an *Aria di mezzo carattere*, or an *Aria parlante*, with a more than usually elaborate or original accompaniment. Among the finest known examples of this class we may mention 'Priva son,' in 'Giulio Cesare,' with flute obbligato; 'Hor la tromba,' in 'Rinaldo,' with four trumpets and drums obbligati; an air in 'Il Pastor Fido,' with accompaniments for violins and violoncellos in octaves pizzicato, with a harpsichord part, arpeggiando, throughout; 'Ma quai notte,' in 'Partenope,' accompanied by 2 flutes, 2 violins, viola and theorbo, with violoncelli and bassi pizzicato; 'Se la mia vita,' in 'Ezio,' for 1 violin, viola, violoncello, 2 flutes and 2 horns; 'Alle sfere della gloria,' in 'Sosarme,' for the full stringed band, enriched by 2 oboes and 2 horns; and a highly characteristic scena, in 'Semele'—'Somnus, awake!'—for 2 violins, viola, violoncello, 2 bassoons and organ.

Finally, the *Aria senza accompagnamento*, that is without accompaniment of any kind, must be mentioned. An example is to be found in Keiser's 'Inganno fedele.'

W. S. R.; addns. M.

ARIADNE AUF NAXOS, opera in one act by Richard Strauss; libretto by Hugo von Hofmannsthal, designed to follow Molière's comedy 'Le Bourgeois Gentilhomme,' for which Strauss composed eleven incidental musical numbers; produced Stuttgart, Oct. 24, 1912; London (His Majesty's), May 27, 1913. A revised version with an introductory first act to take the place of Molière's comedy, produced Vienna, 1916, was first given in London, May 27, 1924.

ARIANE ET BARBE-BLEUE, opera in 3 acts; words by Maeterlinck; music by Dukas. Produced Opéra-Comique, May 10, 1907; New York, Mar. 3, 1911.

ARIBO (*b.* Orleans ?), a scholastic of the mid-eleventh century who lived at St. Emmeran, Ratisbon. He was headmaster of Freising school and wrote *Musica*, an important commentary on Guido of Arezzo (republished in *Gerbert*, ii. 197), which seems to show that we do not possess Guido's works in their entirety (*Fétis*). The preface to *Musica* appeared separately (*Eitner*; *Fétis*).

ARIENZO, Nicola de (*b.* Naples, Dec. 23, 1842; *d.* Naples, Apr. 24, 1915), Italian composer. His father was unwilling to allow him to devote himself to music and for long insisted on his studying the law. The son, however, prepared for a musical career unknown to his father and studied at first with Pietro Labriola (piano) and V. Fioravanti (composition). After a meeting with Enrico Petrella, who visited Naples to supervise the production of 'Precauzioni,' the father was persuaded to allow the musical studies to be pursued on Petrella's recommendation. Profiting by the advice of

Mercadante, d' Arienzo made rapid progress and in 1860 produced at the Teatro Nuovo an opera in Neapolitan dialect, 'Monzu Gnazio,' which was well received. This was followed six years later by 'I due mariti,' also in dialect; by 'Le rose' (Naples, 1868); 'Il cacciatore delle Alpi' (Naples, 1870); 'Il cuoco' (Naples, 1873); 'I viaggi' (Milan, 1875); 'La figlia del Diavolo' (Naples, 1879); 'I tre coscritti' (Naples, 1880); 'La fiera' (Naples, 1887); and other unpublished works. D' Arienzo also composed an oratorio 'Il Cristo sulla Croce'; he is the author of a treatise *L' invenzione del sistema tetracordo e la moderna musica*, published in 1879. F. B.

ARIETTA (Ital.), diminutive of ARIA, the name of a short air, usually possessing no second part, and of more or less simple kind. M.

ARIETTO, (1) SIMONE (*b.* Vercelli, beginning of 17th cent.), violinist for a time at the court of Mantua; then at Vercelli; and in 1630 at the court of Savoy. Fétis considers him the first violinist to be mentioned as virtuoso on his instrument. His sons (2) FRANCESCO and (3) SIMONE were also excellent violinists but did not equal their father.

ARIGONI, GIOV. GIAC., see ARRIGONI.

ARIOSO (Ital.), literally 'airy.' Used substantively, it would seem to mean that kind of air which, partaking both of the character of air and recitative, requires rather to be said than sung. J. H.

ARIOSTI, ATTILIO (*b. circa* 1660 [1]), a Dominican friar and an operatic composer whose fame rests chiefly on his association with Handel in England. He was also a notable performer on the viola d' amore.

Under a papal dispensation he gave up his ecclesiastical profession for that of music, of which he had from his youth been a regular student. His first opera was 'Dafne,' written to the words of Apostolo Zeno. It was brought out at Venice in 1686. Its success was sufficient to determine the direction of his talent, for thenceforth, with the exception of one oratorio and some cantatas to be hereafter mentioned, he wrote only for the stage. In 1690 he became either private composer or maestro di cappella to the Electress of Brandenburg, and from 1698 to 1705 was conductor and composer at the court theatre of Berlin; he remained a member of the Electress's household until 1715, when, at the invitation of the managers of the Italian opera in London, he came to England. This interval, however, he does not seem to have spent altogether at Berlin. Apparently he had paid one visit at least to Italy, and one to Austria, bringing out his 'Nabucodonosor' at Vienna, 1706, his 'La più gloriosa fatica d' Ercole' at Bologna, and his 'Amor tra nemici' at Venice. His Passion Oratorio was given in 1709 at Vienna, and an earlier treatment of the same subject is dated Modena, 1693. 'La madre dei Maccabei' was written for Venice in 1704, and 'La profezia d' Eliseo' in 1705 for Vienna. His first appearance in London was at the representation of Handel's 'Amadis,' at which he played a solo on the viola d' amore. Between this date and his second visit to England it seems probable that Ariosti held some position at the French court. Van der Straeten has discovered an opera by him, 'La Fede ne tradimenti,' which seems to have been produced at the Théâtre de Luxembourg 'by order of Her Majesty.' On the title-page Ariosti is described as master of Her Majesty's Music (maestro di Mus. S. Mstà). In 1720 the Royal Academy of Music began its career in London with Handel, Bononcini and Ariosti as its three musical directors. Ariosti, a man of mild character and apparently of comparatively small ambition, took less part than the other two either in the operatic triumphs or the controversies which belonged to the institution. But he remained in its service until the final catastrophe of its bankruptcy and produced a number of operas.

The oft-repeated story that he wrote the first act of a composite opera, 'Muzio Scevola,' with which the three composers opened the house, may be finally dismissed as false. That opera did not open the house but was produced on Apr. 15, 1721, and it was not Ariosti but Mattei ('Pipo') who contributed an act with Handel and Bononcini.[2] Ariosti quitted England in 1728, and passed the rest of his life in an obscurity which no biographer has been able to pierce. Fétis says that on the eve of his departure from England he published his volume of cantatas by subscription, and that they realised £1000. It may be hoped that this is a fact, and that the destitution hinted at by other writers was not the absolute condition of his old age.

Ariosti's operas, as far as they have been identified, are as follows:

Dafne, 1686; Eriphyle, 1697; La festa d' Imenei, 1700; Atys, 1700; Nabucodonosor, 1706; La più gloriosa fatica d' Ercole, 1706; Amor tra nemici, 1708; La Fede ne tradimenti, 1716–20; Ciro, 1721; Coriolanus, 1723; Vespasian, 1724; Artaserse, 1724; Dario, 1725; Lucius Verus, 1727; Teuzone, 1727.

To these must be added 6 cantatas dedicated to King George; some lessons for the viola d' amore, 1728. (See VIOL: subsection VIOLA D' AMORE); and another oratorio 'Radegonda Regina di Francia,' 1693.

BIBL.—ALFRED EBERT, *Attilio Ariosti in Berlin* (1697-1703) (Giesecker Devrient, Leipzig, 1905); Inaugural dissertation for the doctorate of Philosophy, Bonn, July 1905.

E. H. P., with corr. and addns. (see *Mus. T.*, 1910, p. 367).

ARISTIDES QUINTILIANUS (*c.* A.D. 150), a Greek writer who wrote Περὶ μουσικῆς, three books on music which give the clearest and

[1] Some works at Upsala bearing his name and dated 1663-65 have suggested that he was born considerably earlier. But since he was alive in 1728 it seems improbable that these are of his composition.

[2] See Streatfeild's *Handel*, p. 90.

most satisfactory account of Greek music extant. A new edition by Albert Jahn appeared, 1882.

ARISTOTE, a 13th-century composer of whom Coussemaker republished four 3- and 4-part pieces (*Eitner*).

ARISTOTELES, (1) the Greek philosopher and pupil of Plato (384–322 B.C.), wrote very little about music, but that little is of importance. The references scattered about his works have been collected by Karl von Jans in *Musici scriptores Graeci* (1895, pp. 3-35). The *Problemata* (Sect. XIX.) are, according to latest researches, of Alexandrian origin and date from the 1st or 2nd century A.D. They are in form of queries and answers, and offer most valuable information. Several new editions and translations of this latter work have appeared (see *Riemann*). (2) Pseudonym of the author of a 12th-century work on *Mensural Music*, mentioned by John de Muris as inventor of the mensural notes, together with Franco of Cologne. The treatise has been erroneously attributed to the Venerable Bede (*Eitner*). Coussemaker republished it together with 7 motets, but the authorship of the latter cannot be proved. E. V. d. S.

ARISTOXENUS OF TARENTUM (4th cent. B.C.), peripatetic philosopher and a pupil of Aristotle, was the most important of Greek writers on music. Of his numerous works only two are preserved, *The Elements of Harmony*, and fragments of *The Elements of Rhythm*. He is the first who has laid a scientific foundation of music. The most important modern editions are: P. Marquard (1868, with German translation); H. S. Macran (Oxford, 1902); L. Laloy, *Aristoxène de Tarent* (1904); C. F. Abdy Williams, *The Aristoxenian Theory* (Cambridge, 1911); (*Fétis*; *Encycl. Brit.*; *Eitner*).

ARIZO (ARIZU), MIGUEL DE (beginning of 17th cent.), a Spanish singer and composer of secular vocal music. Originally a choir-boy in the Chapel Royal at Madrid, in 1614 he appears as an alto; while he was still in the choir in 1629 and 1633. Two compositions by him are found in the 'Cancionero de Sablonara' at Munich, printed in 1918 by D. Jesus Aroca as 'Cancionero musical y poético del siglo XVII' (Madrid). J. B. T.

ARKWRIGHT, GODFREY EDWARD PELLEW (*b.* Apr. 10, 1864), studied at Eton and Oxford, and was editor of the OLD ENGLISH EDITION (*q.v.*), an important collection of the works of old English masters (25 vols., 1889–1902); also Purcell's church music, etc., for the PURCELL SOCIETY (*q.v.*). From 1909–13 he was editor of *The Musical Antiquary* (Oxford). His catalogue of music in the library of Christ Church, Oxford, is valuable. E. V. d. S.

ARKWRIGHT, MARIAN URSULA (*b.* Norwich, Jan. 25, 1863; *d.* Highclere, Mar. 23, 1922), composer, took the degrees of Mus.B. in 1895 and Mus.D. in 1913 at Durham. Her symphonic suite 'Winds of the World' won a prize offered by *The Gentlewoman* for an orchestral work by a woman. A suite for strings was written for the Australian Exhibition of Women's Work, Melbourne, 1907. Her published works include a Requiem Mass (1915); a ballad for 3 treble voices, 'The Dragon of Wantley'; and some songs, partsongs and chamber music. Several larger choral, orchestral and chamber works and an operetta, 'The Water Babies,' are unpublished. (See *B. M. S. Ann.*, 1920.) E. B.

ARMES, PHILIP (*b.* Norwich, Aug. 15, 1836; *d.* Durham, Feb. 10, 1908), organist, and professor of music in the University of Durham.

The son of a schoolmaster and bass singer who held a lay-clerkship at Rochester, Armes obtained his musical education as a chorister first at Norwich (1846) and later at Rochester (1848). At the end of his choristership the Dean and Chapter of the latter cathedral presented him with a grand pianoforte as a special mark of their appreciation of his services as solo boy. In 1850 he was articled to Dr. J. L. Hopkins, organist of the cathedral. He became organist of St. Andrew's, Wells Street, London (1857), Chichester Cathedral (1861), and Durham Cathedral (1862), a post which he held till his retirement in 1907.

Examinations for musical degrees in the University of Durham were instituted by Dr. Armes in Oct. 1890, when 81 candidates presented themselves for examination. In 1897 the charter of the University was altered, whereby Dr. Armes was made professor of music. His compositions, chiefly oratorios and works for the Church, were numerous but unimportant. F. G. E.; rev. C.

ARMIDE, a favourite subject for operatic composition in the 17th and 18th centuries. The most famous 'Armide' is that of Gluck, produced Sept. 23, 1777, at the Académie Royale in Paris. The libretto is by Quinault, the same which was set by Lully in 1686. Produced Covent Garden, July 6, 1906; New York, Metropolitan Opera House, Nov. 14, 1910.

ARMINGAUD, JULES (*b.* Bayonne, May 3, 1820; *d.* Feb. 27, 1900), a violinist in the orchestra of the Paris Opéra. In 1855, with Édouard Lalo, Mas and Léon Jacquard, he established a string quartet which enjoyed a great reputation, and was subsequently transformed, by the addition of wind instruments, into the 'Société Classique.' He published some works for violin. G. F.

ARMOURER OF NANTES, THE, opera in three acts, founded on Victor Hugo's *Mary Tudor*; words by J. V. Bridgman; music by Balfe; produced Covent Garden (Pyne and Harrison management), Feb. 12, 1863.

ARMSHEIMER, Ivan Ivanovitch (*b.* St. Petersburg, Mar. 19, 1860), studied at St. Petersburg Conservatoire under Czerny, Johannsen and Rimsky-Korsakov. He composed 2 cantatas, and orchestral and choral works; about 150 songs; a suite for flute and pf.; pieces for violin and for violoncello; 3 operas, 'Sous la feuillée,' 'Jaegerliv' (Danish words) and 'Der Oberförster'; and 3 ballets; also a book on instrumentation in 10 parts. E. v. d. S.

ARNE, a 17th-century English composer, four airs by whom are to be found, according to Eitner, in a collective volume of 1676 (*Eitner*).

ARNE, (1) Thomas Augustine, Mus.D. (*b.* London, Mar. 12, 1710; *d.* there, Mar. 5, 1778), was the most eminent English composer of his generation, and one whose work is of special importance in the somewhat attenuated history of English opera.

He was the son of an upholsterer in King Street, Covent Garden, where he was born. He was educated at Eton, and being intended by his father for the profession of the law, was on leaving college placed in a solicitor's office for three years. But his love for music predominated; he privately conveyed a spinet to his bedroom, and by muffling the strings with a handkerchief contrived to practice during the night undetected. He took lessons on the violin from Festing, and would occasionally borrow a livery in order to gain admission to the servants' gallery at the opera. He made such progress on the violin as to be able to lead a chamber band at the house of an amateur who gave private concerts. There he was one evening accidentally discovered by his father in the act of playing the first violin. After some fruitless efforts to induce his son to devote himself to the profession for which he had designed him, the father gave up the attempt as hopeless, and permitted the youth to follow the bent of his inclination. Being free to practise openly, Arne soon, by his skill on the violin, charmed the whole family, and finding that his sister Susanna Maria (who afterwards as Mrs. Cibber became famous as a tragic actress) had an agreeable voice, he gave her such instructions as enabled her to appear in 1732 in Lampe's opera 'Amelia.' Her success was such as to induce her brother to reset Addison's opera 'Rosamond' (see Clayton), and his composition was produced at Lincoln's Inn Fields Theatre, Mar. 7, 1733, Miss Arne performing the heroine, and her younger brother the page.

Soon afterwards Arne got Fielding's 'Tragedy of Tragedies' altered into the 'Opera of Operas,' and, setting it to music 'after the Italian manner,' brought it out at the Haymarket Theatre, his young brother representing the hero, Tom Thumb. On Dec. 19, 1733, he produced at the same theatre a masque called 'Dido and Æneas,' which was performed (as then customary) with a harlequinade intermixed. In 1736 he composed some music for Aaron Hill's tragedy of 'Zara,' in which his sister made 'her first attempt as an actress.' In 1736 Arne married Cecilia, daughter of Anthony Young, organist of St. Catherine-Cree, near the Tower [1] (see Young).

In 1738 Arne was engaged to compose the music for Dr. Dalton's adaptation of Milton's 'Comus,' which was brought out at Drury Lane Theatre. This work fully established his reputation, its graceful and flowing melodies making an immediate and lasting impression. In 1740 he reset Congreve's masque 'The Judgment of Paris,' which was performed at Drury Lane. On Aug. 1 in the same year, to celebrate the anniversary of the accession of the House of Hanover, Thomson and Mallet's masque of 'Alfred,' with music by Arne, was performed, for the first time, in a temporary theatre in the garden of Cliveden (or Cliefden), Bucks, then the residence of Frederick, Prince of Wales. The work contains some fine songs, but is more especially distinguished by its finale, the famous patriotic song 'Rule Britannia' (*q.v.*). On Dec. 20, in the same year, Shakespeare's 'As You Like It' being performed at Drury Lane Theatre, after having been laid aside for forty years, Arne gave to the world those beautiful settings of the songs 'Under the greenwood tree,' 'Blow, blow, thou winter wind' and 'When daisies pied,' which seem to have become indissolubly allied to the poetry.

After producing some minor pieces, Arne went in June 1742 with his wife to Dublin, where they remained until 1744. Later visits to Dublin followed, 1755–56 and 1758–59.[2] During his stay there he produced, besides his former pieces, his important oratorio 'Abel,' [3] his operas 'Alfred' and 'Eliza' (Nov. 29, 1755), and his 'Comus,' and also gave concerts with great success.

He was again engaged as composer at Drury Lane, where he produced 'The Temple of Dullness,' a comic opera in 2 acts (1745), and on the death of Gordon he succeeded him as leader of the band there. In 1745 Arne was engaged as composer to Vauxhall Gardens, and wrote for Mrs. Arne and Lowe the pastoral dialogue 'Colin and Phœbe,' which proved so successful that it was performed throughout the entire season. He held that engagement for many years, during which he composed for the Gardens, as well as for Ranelagh and Marylebone Gardens, an immense number of songs. On the revival of Shakespeare's 'Tempest' in 1746 (at Drury Lane), Arne supplied new music for the masque and the song 'Where the Bee sucks,' a composition of

[1] See Burney's Hist. iv. 658; also *Mus. Antiquary*, i. 256.
[2] See *Mus. Antiquary*, i. 215.
[3] See *Mus. T.*, 1901, p. 715.



THOMAS AUGUSTINE ARNE

From a mezzotint by W. Humphrey after R. Dunkarton



THOMAS ATTWOOD

From a painting at the Royal College of Music

perennial beauty. On Mar. 12, 1775, he revived his 'Abel,' in which the simple and beautiful melody known as the 'Hymn of Eve' became exceedingly popular.

On July 6, 1759, the University of Oxford created Arne Doctor of Music. In 1760, apparently in consequence of a difference with Garrick, Arne transferred his services to Covent Garden Theatre, where on Nov. 28 his 'Thomas and Sally' was given; it had been produced first in Dublin in Dec. 1759. On Feb. 2, 1762, he ventured on the bold experiment of placing before an English audience an opera composed after the Italian manner, with recitative instead of spoken dialogue. For this purpose he selected the 'Artaserse' of Metastasio, which he himself translated into English. Departing to a great extent from his former style he crowded many of the airs with florid divisions, particularly those in the part of Mandane, which he composed for his pupil, Charlotte Brent (*q.v.*). The other singers were Tenducci, Peretti, Beard, Mattocks and Miss Thomas. The success of the work was decided, and the part of Mandane was long considered the touchstone of the powers of a soprano singer. Three songs remained famous long after the opera as a whole had passed into oblivion. They were 'The soldier tired of war's alarms,' 'In infancy our hopes and fears' and 'Water parted from the sea.' The last named appeared as a hymn tune in Harrison's Sacred Harmony (1784). Arne himself published 'Artaxerxes' in a folio full score, and John Johnson (opposite Bow Church) the voice and harpsichord edition in oblong folio. Later (*c.* 1769), 'Artaxerxes' was given in Edinburgh, with Tenducci taking his original part. Here three songs written by Robert Ferguson and adapted to Scottish airs were interpolated. In the first quarter of the 19th century an edition of 'Artaxerxes,' edited by J. Addison, with additional numbers by Bishop and Braham, was published by Goulding and D'Almaine.

The popular ballad-opera, 'Love in a Village,' also came out in 1762. On Feb. 29, 1764, Dr. Arne produced his second oratorio, 'Judith' (originally performed at Drury Lane, Feb. 27, 1761), at the Chapel of the Lock Hospital, in Grosvenor Place, Pimlico, for the benefit of the charity. In 1764 he set Metastasio's opera, 'Olimpiade,' in the original language, and had it performed at the King's Theatre in the Haymarket. It was represented, however, but twice, owing, it has been supposed, to some petty jealousy of an Englishman composing for an Italian theatre. In 1769 Dr. Arne set such portions of the ode written by Garrick for the Shakespeare jubilee at Stratford-on-Avon, as were intended to be sung, and some other incidental music for the same occasion. In 1770 he presented a garbled version of Purcell's 'King Arthur.' One of his last dramatic compositions was the music for Mason's 'Caractacus,' published with an interesting preface, in 1775 (see Mason, Rev. William).

Dr. Arne produced numerous glees, catches and canons, seven of which obtained prizes at the Catch Club, and instrumental music of various kinds. He parodied 'Alexander's Feast' in a publication called 'Whittington's Feast' (see *Concordia*, Jan. 22, 1876). He died a week before his 68th birthday, and was buried at St. Paul's, Covent Garden. His will,[1] dated Dec. 6, 1777, was proved by Mrs. Arne, Mar. 16, 1778, and by Michael Arne, Mar. 21, 1778. Mrs. Arne died at the house of Barthélemon[2] (*q.v.*), the violinist, and her nephew by marriage, Oct. 6, 1789.

It must not be forgotten that Dr. Arne was the first introducer of female voices into oratorio choruses; which he did at Covent Garden Theatre on Feb. 26, 1773, in a performance of his own 'Judith.' Dr. Arne was author as well as composer of 'The Guardian outwitted,' 'The Rose,' 'The Contest of Beauty and Virtue,' and 'Phœbe at Court,' and the reputed author of 'Don Saverio' and 'The Cooper.'

The following is a list of his principal compositions:

Oratorios: Abel, 1744. Judith, 1764.

Operas and other stage pieces: Rosamond, 1733. The Opera of Operas, or Tom Thumb the Great, 1733. Dido and Æneas, 1733. Love and Glory, 1734. The Fall of Phaeton, 1736. Music in Zara, 1736. Comus, 1738. An Hospital for Fools, 1739. The Judgment of Paris, 1740. Alfred, 1740. Songs in As You Like It, 1740. Songs in Twelfth Night, 1741. The Blind Beggar of Bethnal Green, 1741, Songs in The Merchant of Venice, 1742. Britannia, 1743. Eliza. 1743. The Temple of Dullness, 1745. King Pepin's Campaign, 1745. Music in The Tempest, 1746. Neptune and Amphitrite, 1746. Harlequin Incendiary or Colombine, 1746. The Triumph of Peace, 1748. Don Saverio, 1749. Dirge in Romeo and Juliet, 1750. The Prophetess, 1759. The Sultan, 1759. Thomas and Sally, 1760 (?) Artaxerxes, 1762. Love in a Village (chiefly compiled), 1762. The Birth of Hercules (not acted), 1763. The Guardian outwitted, 1764. Olimpiade (Italian opera), 1764. The Ladies' Frolic, 1770. Additions to Purcell's King Arthur, 1770. The Portrait, 1770. The Fairy Prince, 1771. The Cooper, 1772. The Trip to Portsmouth, 1772. Reffley Spring, 1772. Choruses in Mason's Elfrida, 1772. Squire Badger (Haymarket), 1772, afterwards called 'The Set.' The Rose, 1773. The Contest of Beauty and Virtue, 1773. Achilles in Petticoats, 1773. May Day, 1775. Phœbe at Court, 1776. Music in Mason's Caractacus, 1775. Phillis, 1776.

Besides these Arne composed many incidental songs, etc., for other plays, as The Tender Husband, The Rehearsal, The Rival Queens, etc. Collections of songs under the following titles: Lyric Harmony, The Agreeable Musical Choice, Summer Amusement, The Winter's Amusement, The Syren, Vocal Melody, 1733. The Vocal Grove, 1774, and nearly twenty books of songs sung at Vauxhall, Ranelagh, and Marylebone Gardens. Glees, Catches, and Canons: thirteen glees, ten catches and six canons are printed in Warren's collections, Ode on Chearfulness, 1750. Ode on Shakespeare, 1769. Sonatas or lessons for the harpsichord. Masses. Organ Concertos. Overtures, etc. for the orchestra.

W. H. H.; with corr. and addns. by F. G. E., F. K. and others.

(2) Michael (*b.* 1740 or 1741; *d.* Lambeth, Jan. 14, 1786), the son (Burney says the natural son) of Dr. Arne. He was brought on the stage at an early age by his aunt, Mrs. Cibber, who took great pains in teaching him the part of the page in Otway's tragedy *The Orphan*; and his father was equally assiduous in qualifying him as a singer. He sang at Marylebone Gardens in 1751, after a début made at Galli's concert in the Little Theatre, Haymarket, Apr. 2, 1750. But neither acting nor singing was his vocation. In 'The Flow'ret, a

[1] The will is reprinted in full in *Mus. Antiquary*, ii. 119.
[2] *Mus. Antiquary*, i. 256.

new Collection of English Songs, by Master Arne,' is a song called 'The Highland Laddie,' which attained great popularity, and was in 1775 adapted by Linley to the words, 'Ah, sure a pair were never seen,' in Sheridan's opera, 'The Duenna.' In 1763 Arne appeared as a dramatic composer with 'The Fairy Tale.' In 1764 he composed, in conjunction with Battishill, the music for the opera of 'Almena,' which was withdrawn after a few nights, not from want of merit in the music, but owing to the dullness of the dialogue. On Nov. 5, 1766, Arne married Miss Elizabeth Wright, a vocalist of some repute. In 1767 he wrote the music for Garrick's dramatic romance, 'Cymon,' which was highly successful, and is his best work. Soon afterwards he gave up his profession and devoted himself to the study of chemistry, and built a laboratory at Chelsea, where he attempted the discovery of the philosopher's stone. Foiled in his object, and ruined by the expenses, he returned to the pursuit of music, and wrote the music for several dramatic pieces—amongst them O'Keeffe's 'Positive Man,' in which is the well-known song, 'Sweet Poll of Plymouth'—and numerous songs for Vauxhall and the other public gardens. In 1771 and 1772 he travelled in Germany with a pupil, Miss Venables, conducting Handel's 'Alexander's Feast' at Hamburg, Nov. 23. 1771, and the 'Messiah' for the first time in Germany, Apr. 15, 1772 (*Q.-L.*). At Christmas, 1776, Thomas Ryder engaged Arne to produce 'Cymon' at the Smock Alley Theatre in Dublin. Michael Kelly tells us that Mr. and Mrs. Arne attracted great houses. The composer's love for alchemy reasserted itself, and he took a house near Clontarf for the purpose of pursuing his search for gold. In the summer of 1777 he got into debt and was thrown into a Dublin sponging-house, where he composed 'The Fathers,' and other music. Kelly's father sent him a pianoforte, in return for which Arne gave daily lessons to young Kelly. Ryder made a fresh engagement with Arne in June 1779. In 1784 and subsequent years he had the direction of some of the Lenten Oratorios at the London theatres. Michael Arne's dramatic compositions were :

The Fairy Tale, 1763. Hymen, 1763. Almena, 1764. Cymon, 1767. The Fathers, 1778. The Belle's Stratagem, 1780. The Choice of Harlequin, 1781. The Positive Man, 1782. Tristram Shandy, 1783.

A fine portrait of him by Zoffany is in the possession of Alfred H. Littleton.

W. H. H. and W. H. G. F.

ARNOLD, Johann Gottfried (*b.* Würtemberg, Feb. 15, 1773; *d.* Frankfort, July 26, 1806), violoncellist and composer. After making concert tours in Switzerland and Germany, he spent some time at Ratisbon in order to take advantage of the instruction of the able violoncellist Willmann. He visited Berlin and Hamburg, at which latter town he studied the methods of Bernard Romberg. In 1798 he became attached to the theatre at Frankfort as first violoncellist. Besides compositions and 'transcriptions' for his own particular instrument, he wrote original pieces for the flute and piano, and made quartet arrangements of various operas, etc. Fétis gives a list of his compositions, including 5 concertos for the violoncello; a symphonie concertante for 2 flutes and orchestra; airs with variations, op. 9 (Bonn); easy pieces for the guitar, etc.

T. P. H.

ARNOLD, John (*b.* Essex, 1720; *d.* 1792), published 'The Psalmodist,' containing a large number of psalm tunes, chants, hymns, etc.; also 'The Essex Harmony,' being a choice collection of the most celebrated songs and catches for 2, 3, 4 and 5 v. from the works of the most eminent masters. Both works appeared in various editions (*Eitner*; *Brown*).

ARNOLD, Samuel, Mus.D. (*b.* London, Aug. 10, 1740; *d.* there, Oct. 22, 1802), an English operatic composer, organist, and editor of 'Cathedral Music,' and of the works of Handel.

Arnold was educated in the Chapel Royal under Bernard Gates and Dr. Nares. Beard engaged him as composer to Covent Garden Theatre, where in 1765 he brought out the opera of 'The Maid of the Mill.' Many of the songs were selected from the works of J. C. Bach, Galuppi, Jommelli and other Italian writers. This opera was one of the first, since the time of Purcell, in which concerted music was employed to carry on the business of the stage, and it was used by Arnold with great cleverness. The success of the work decided the composer's future connexion with the stage, and from 1765–1802 he produced no less than 43 operas, musical afterpieces and pantomimes. His attention was early directed to sacred music, and his first production of this kind was an oratorio called 'The Cure of Saul,' performed in 1767. This was followed by 'Abimelech,' 1768, 'The Resurrection,' 1773, and 'The Prodigal Son,' 1777, which were performed under his own direction.

In 1769 Arnold took a lease of Marylebone Gardens, then a place of fashionable resort, which he rendered more attractive by composing and producing several burlettas, performed by the principal singers of the time. Ultimately, however, he retired from the speculation with considerable loss, owing to the dishonesty of a subordinate (see Marylebone Gardens). In 1773 Arnold's oratorio of 'The Prodigal Son' was performed at the installation of Lord North as Chancellor of the University of Oxford. On this occasion Arnold was offered the honorary degree of Doctor in Music, but he preferred taking it in the prescribed mode. It is said that Dr. Hayes, the Professor, returned the candidate's exercise unopened, remarking, 'Sir, it is quite unnecessary to scrutinise an exercise

written by the composer of "The Prodigal Son."'

Dr. Arnold succeeded Dr. Nares in 1783 as organist and composer to the Chapel Royal, for which establishment he wrote several services and anthems. Shortly afterwards (1790) he published a continuation of Boyce's 'Cathedral Music,' in 4 volumes. In 1790 he founded a society of musicians under the title of 'The Graduates' Meeting.' In 1791, in conjunction with Dr. Callcott, he published a work entitled, 'The Psalms of David,' etc. He also published 'An Ode for the Anniversary of the London Hospital.'

In 1786 Dr. Arnold issued proposals for a uniform edition of Handel's works, and the list was headed by George III. as a subscriber for 25 copies. He met with sufficient encouragement to carry it on to 168 numbers, or about 40 volumes, but not enough to enable him to complete his plan, and the edition is far from perfect in many ways. In 1787, in conjunction with his friend Callcott, he established the GLEE CLUB; and on the death of Stanley he joined Linley as conductor of the oratorios at Drury Lane, for some time a profitable speculation, but at length opposed by Ashley at Covent Garden, who by converting the so-called oratorio into a medley of light compositions, stimulated the public appetite for novelty, and the more classical performance at the rival theatre was deserted. His last oratorio, 'Elisha,' was produced in 1795, but it met with little success, and was not repeated.

In 1789 Dr. Arnold was appointed conductor of the ACADEMY OF ANCIENT MUSIC (*q.v.*). In 1793 he succeeded Dr. Cooke as organist of Westminster Abbey, and 4 years later, on the death of Dr. P. Hayes, was requested to conduct the yearly performance at St. Paul's for the benefit of the SONS OF THE CLERGY. About 2 years afterwards a fall from the steps of his library occasioned internal injuries and hastened his death. He was buried near to Purcell, Blow and Croft, in Westminster Abbey.

The following is a list of his dramatic compositions:

Maid of the Mill, 1765. Rosamond, 1767. Portrait, 1770. Mother Shipton, 1770. Son-in-Law, 1779. Summer Amusement, 1779. Fire and Water, 1780. Wedding Night, 1780. Silver Tankard, 1780. Dead Alive, 1781. The Agreeable Surprise, 1781. Castle of Andalusia, 1782. Harlequin Teague, 1782. Gretna Green, 1783. Hunt the Slipper, 1784. Peeping Tom of Coventry, 1784. Two to One, 1784. Here, There, and Everywhere, 1784. Turk and No Turk, 1785. Siege of Cuzzola, 1785. Inkle and Yarico, 1787. Enraged Musician, 1788. The Prince of Arcadia, 1788. Battle of Hexham, 1789. New Spain, 1790. Basket Maker, 1790. Surrender of Calais, 1791. Enchanted Wood, 1792. Harlequin Dr. Faustus, 1793. Children in the Wood, 1793. Auld Robin Gray, 1794. Zorinski, 1795. Mountaineers, 1795. Who Pays the Reckoning? 1795. Love and Money, 1795. Bannian Day, 1796. Shipwreck, 1796. Italian Monk, 1797. False and True, 1798. Throw Physic to the Dogs, 1798. The Gipsies, 1798. Cambro-Britons, 1798. Obi, or Three-fingered Jack, 1800. Review, 1801. Corsair, 1801. Veteran Tar, 1801. The Widow of Shunam (oratorio), 1801. Sixty-Third Letter, 1802. Fairies' Revels, 1802.

Many harpsichord compositions, and a set of 6 overtures in 8 parts, are extant. Arnold's work survived him only through his edition of Handel and his 'Cathedral Music.' The inaccuracies in the text of the former have been responsible for many current misreadings of Handel, for Arnold's text was widely accepted until the publication of the German Handel Society's edition (see CHRYSANDER), and has been followed in some later reprints. The 'Cathedral Music' was published as

'A collection in score of the most valuable and useful compositions for that service by the several English masters of the last 200 years,'

but while it contained a few works by masters, such as Tallis and Purcell, by far the greater part of its contents was by inferior composers, more or less Arnold's contemporaries. The Preface is dated 480 Strand, Nov. 1, 1790. The contents is as follows:

VOL. I.

PATRICK. M. and E. Serv. G minor.
CHILD. M. and E. Serv. E minor.
Do. Full Anth. If the Lord.
Do. F. A. O pray.
CLARK. Sanctus.
KENT. F. A. Hearken unto.
CROFT. Verse Anth. I will give.
KING. F. A. Hear, O Lord.
Do. F. A. Rejoice in the Lord.
Do. M. and E. Serv. B flat.
CROFT. M. Serv. B minor.
ALDRICH. M. and E. Serv. in A.
Do. 2 Chants.
PURCELL. Verse A. Blessed are they.
TALLIS. F. A. All people.
GOLDWIN. M. and E. Serv. in F.
WELDON. Solo A. O God, Thou hast.
ALDRICH. F. A. We have heard.
GOLDWIN. F. A. Behold my servant.
ALDRICH. F. A. Not unto us.
Do. F. A. O praise.

VOL. II.

GREENE. M. and E. Serv. in C.
Do. Solo A. Praise the Lord.
Do. V. A. Like as the hart.
CROFT. V. A. Be merciful.
KING. M. and E. Serv. in F.
Do. F. A. O pray.
GREENE. V. A. O Lord, I will.
Do. V. A. I will magnify.
KING. M. and E. Serv. in A.
TUDWAY. V. A. Thou, O Lord.
WELDON. F. A. Who can tell.
GREENE. V. A. O praise.
BRYAN. M. and E. Serv. in G.
TRAVERS. M. Serv. in F.

VOL. III.

BOYCE. M. Serv. in A.
Do. Solo A. Lord, what is.
Do. F. A. Save me, O God.
Chants by Savage, Travers, Nares, Kent.
BOYCE. Solo A. Lord, teach us.
TALLIS. F. A. Hear the voice.
ALDRICH. V. A. I am well pleased.
TRAVERS. S. A. Ponder my words.
NARES. M. and E. Serv. in F.
Do. F. A. Blessed is he.
Do. F. A. O Lord, grant.
Do. F. A. Try me.
Do. Chant.
TRAVERS. Te Deum in D.
KING. M. and E. Serv. in C.
Do. V. A. Wherewithal.
GREENE. V. A. Hear my prayer.
BOYCE. S. A. Turn Thee.
Do. F. A. Blessing and glory.
KING. M. Serv. in A.
HALL and HINE. Te Deum and Jubilate.
GREENE. V.A. O God, Thou hast.
AYRTON. Chant.
TRAVERS. V. A. Ascribe.
ALDRICH. E. Serv. in F.
DUPUIS. Chant.
BOYCE. S. A. Ponder my words.
GREENE. S. A. O Lord God.

VOL. IV.

The Organ part to the foregoing.

A reprint was issued by Rimbault in 1847.

(*Harmonicon* for 1830; *Old Playbills*; *Biog. Dict. U.K.S.*; *D.N.B.*) E. F. R.; addns. C.

ARNOLD, YOURIJ VON (*b.* St. Petersburg, Nov. 13, 1811; *d.* Karakasch, Crimea, July 20, 1898). After studying at Dorpat he entered the army in 1831 and served as officer in the Polish campaign. In 1838 he retired from the army. He wrote an opera, 'The Last Days of Pompeii,' an operetta, 2 overtures and a cantata which was awarded a prize by the Philharmonic Society. From 1863–70 he lived at Leipzig as a regular contributor to the *Neue Zeitschrift für Musik*, and edited in 1867–1868 a *Neue allgemeine Zeitschrift für Theater und Musik*. From 1870–94 he had a school of music of his own at Moscow, and travelled a great deal in Russia to collect material for his important works on Russian church music. He wrote a considerable number of books on music; also his *Memoirs* (3 vols., Moscow, 1892) (*Riemann*; *Mendel*).

ARNOLDSON, SIGRID (*b.* Stockholm, Mar. 20, 1865), operatic soprano, daughter of a well-known Swedish tenor, Oscar Arnoldson. This

captivating singer was fortunate alike in her early musical environment and her teachers. After her voice, which was of singularly sweet, pleasing quality and extensive compass, had been carefully placed, she studied with Maurice Strakosch several of the lighter rôles which he had taught his sister-in-law, Adelina Patti. Subsequently she worked for some time in Berlin with the famous singer and teacher, Mme. PADILLA-ARTÔT, and made her début at Moscow in 1886 as Rosina, in 'Il Barbiere di Siviglia,' winning an immediate and pronounced success. In the following year she was engaged by Sir Augustus Harris for his memorable tentative season at Drury Lane, where she appeared on June 20 in Rossini's comic masterpiece, and was hailed as another 'Swedish Nightingale.' One critic wrote: 'Mlle. Arnoldson fascinated by something more than her facile warbling of Rossini's melodies. Her prepossessing looks, her graceful carriage, her vivacious and intelligent acting, her coquettish humour—all helped to complete the conquest of a critical audience.' Her bewitching Zerlina ('Don Giovanni') was much admired, both in this and the following season, when she sang at Covent Garden. Meanwhile her continental reputation grew rapidly, and she achieved marked successes at most of the principal opera-houses, including Paris (Opéra-Comique), Amsterdam, Budapest, and her native city, where she was elected in 1910 a member of the Stockholm Academy. At Covent Garden in 1893 she attempted Carmen, but the part did not suit her, and in America (1894) she wisely exchanged it for that of Micaela—sung to the Carmen of Mme. Calvé. She was also successful, both there and in London, as one of the sisters (Sophie) in Massenet's 'Werther,' Jean de Reszke being the hero. Her rôles, in addition to the above, included Dinorah, Cherubino, Mignon, Amina and Violetta; but in none of these did she appear at Covent Garden, where she last sang in 1895, some time prior to her retirement from the stage. She married in 1889 Maurice Fischof, an operatic impresario. H. K.

ARNOLDUS FLANDRUS (16th/17th cent.), a Netherlandish composer who, in the dedication of his 'Sacrae Cantiones' (Venice 1595), describes himself as 'Eremita organista Tulmetini' (according to Fétis, Calmaldolense monk and organist at Tolmezza, Friuli) in Venetian territory. About the beginning of the 17th century he appears to have been in Nassau-Dillingen, as his important 'Missa Solenne' (7 v.), entitled 'Si fortuna favet,' and a book of madrigals were published at Dillingen, 1608. A 'Cantate Duo' (8 v.) and Jubilate (8 v.) in MS. are in the Berlin Library (*Fétis*; *Eitner*).

ARNOULD, MADELEINE SOPHIE (*b.* Paris, Feb. 13, 1740; *d.* there, Oct. 22, 1802), a famous actress and singer.

She was born in the Rue Louis le Grand, according to the birth register, and not 'in the same room in the Rue de Bethisy in which Admiral Coligny was murdered, Aug. 24, 1572,' as she herself stated. In this last house she lived later on. The Princess of Modena hearing the child sing in the church of Val de Grâce was so charmed that she recommended her to the royal Intendant of Music. Against the will of her mother, Sophie became a member of the Chapelle Royale, and was taught comedy by Mlle. Hippolyte Clairon, and singing by Mlle. Tel. Mme. de Pompadour hearing her on one occasion was so much struck by the young artist that she characteristically said, 'With such talents you may become a princess.' She made her début on Dec. 15, 1757, and remained on the stage till 1778, the most admired artist of the Paris Opéra. She was the original Iphigénie (en Aulide) and Eurydice (Orphée) in Gluck's operas (1774). In 1778 she left the boards and retired into private life. Mlle. Arnould was not less renowned for her wit and power of conversation than for her ability as a singer and actress. The *Arnouldiana* (1813) contain a host of her caustic and witty speeches. Her life was written by C. and J. de Goncourt and Robert Douglass. There is a portrait of her by Greuze in Lord Normanton's collection at Somerby.

BIBL.—EDMOND ET JULES DE GONCOURT, *Sophie Arnould d'après sa correspondance et ses mémoires inédits (1877)*; L'AUGÉ DE LASSUS, *Sophie Arnould à Luzarches*; R. DOUGLASS, *Sophie Arnould.*

F. G.; addns. and corr. M. L. P.

ARON, PIETRO, see AARON.

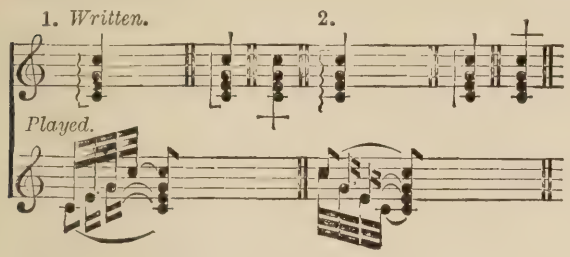
ARPA, see HARP.

ARPEGGIO (Ital.), from *arpa*, 'the harp'; *arpeggiare*, 'to play upon the harp.' The employment in vocal or instrumental music of the notes of a chord in succession instead of simultaneously; also, in pianoforte music, the breaking or spreading of a chord, either upwards or downwards.
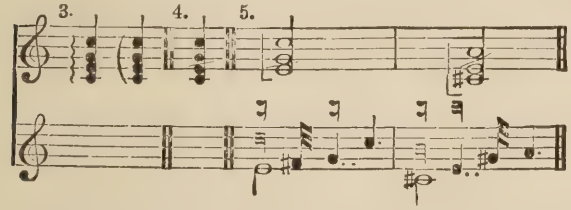
The introduction of the arpeggio as an accompaniment to a melody marks an important epoch in the history of pianoforte music. Its early use is particularly associated with ALBERTI (*q.v.*). The simple kind of arpeggio employed by him, known as the ALBERTI BASS (*q.v.*), has since become fully developed, not alone as accompaniment, but also as an essential part of the most brilliant instrumental passages of modern music.

Arpeggio passages such as those alluded to are almost invariably written out in full, but the simple spreading of the notes of a chord (in contradistinction to *concento*, the sounding of all the notes together) is usually indicated by certain signs. According to Türk ('Clavierschule') the signs for the arpeggio, beginning with the lowest note, were, as in Ex. 2, those for the descending arpeggio as in Ex. 3. The latter is, however, only met with in old music; the downward arpeggio, which is but rarely
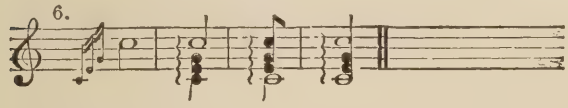
employed in modern music, being now always written in full.
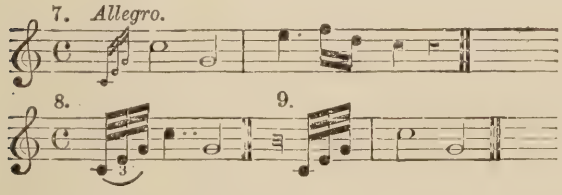


The arpeggio in modern music is usually indicated as in Ex. 3, and occasionally (as for instance in some of Hummel's compositions) by a stroke across the chord (Ex. 4). This is, however, incorrect, as it may easily be mistaken for the combination of arpeggio with ACCIACCATURA (*q.v.*), which, according to Emanuel Bach, is to be written and played as in Ex. 5. Similar notations are found in the French School (see *Harpègement* in the table of French Agréments under ORNAMENTS).



In the arpeggio as above, the notes when once sounded are all sustained to the full value of the chord, with the exception only of the foreign note (the acciaccatura) in Ex. 5. Sometimes, however, certain notes are required to be held while the others are released; in this case the chord is written as in Ex. 6.
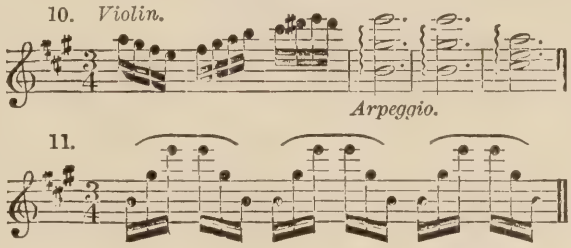


The arpeggio should, according to the best authorities, begin at the moment due to the chord, whether it is indicated by the sign or by small notes, and there can be no doubt that the effect of a chord is weakened and often spoilt by being begun before its time, as is the bad habit of many inexperienced players. Thus the beginning of Mozart's Sonata in C (Ex. 7) should be played as in Ex. 8, and not as in Ex. 9. Nevertheless, it appears to
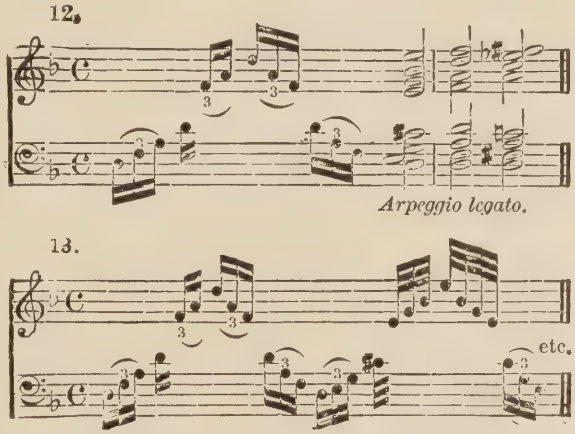


the writer that there are cases in modern music in which it is advisable to break the rule and allow the last note of the arpeggio to fall upon the beat, as for instance in Mendelssohn's 'Lieder ohne Worte,' Book v. No. 1.
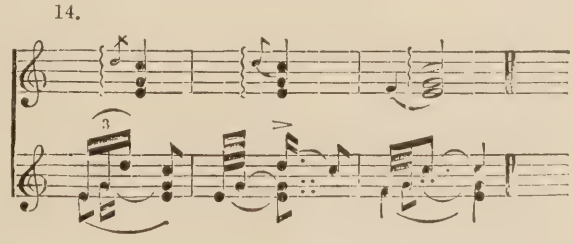
In music of the time of Bach a sequence of chords is sometimes met with bearing the word 'arpeggio'; in this case the order of breaking the chord, and even the number of times the same chord may be broken, is left to the taste of the performer, as in Bach's sonata for pianoforte and violin, No. 2 (Ex. 10), which is usually played as in Ex. 11.



Sometimes the arpeggio of the first chord of a sequence is written out in full, as an indication to the player of the rate of movement to be applied to the whole passage. This is the case in Bach's 'Fantasia Cromatica' (Ex. 12). which is intended to be played as in Ex. 13, Such indications, however, need not always be strictly followed. A passage in Mendelssohn's letters (*Briefe*, ii. 241) describes his personal practice with regard to this passage.



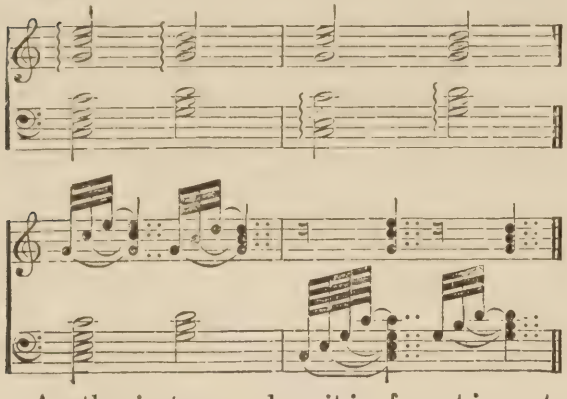
When an appoggiatura is applied to an arpeggio chord, it takes its place as one of the notes of the arpeggio, and occasions a delay of the particular note to which it belongs equal to the time required for its performance, whether it be long or short (Ex. 14).



Chords are occasionally met with (especially in Haydn's pianoforte sonatas) which are partly arpeggio, one hand having to spread the chord while the other plays the notes all together;

the correct rendering of such chords is as follows (Ex. 15) :

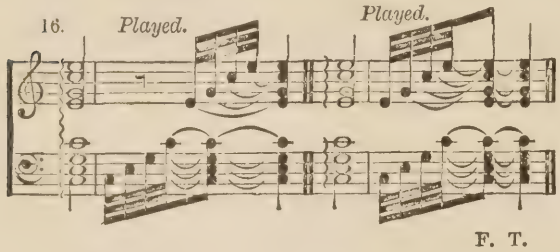
15.



Another instance, where it is of great importance to observe the difference between the arpeggio and the plain chord, is in Brahms's intermezzo in E, op. 116, No. 4.

A distinction is, or ought to be, made between the long arpeggio mark joining both staves, and a separate arpeggio mark for each stave :

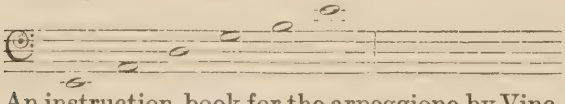
16. *Played.* *Played.*



F. T.

ARPEGGIONE, or GUITAR VIOLONCELLO, a stringed instrument, played with a bow, which was invented by G. Staufer, of Vienna, in 1823, but appears never to have come much into use, and whose very name would probably now be unknown, if it were not for an interesting sonata (in A) for pianoforte and arpeggione by Franz Schubert, written in 1824, published in series 8 of the complete edition. (See *PLATE LXXXVIII.* No. 3.)

The arpeggione appears to have been of the size of the viola da gamba, or a small violoncello; the shape of the body something like that of the guitar. The finger-board had frets, and the 6 strings were tuned thus :



An instruction-book for the arpeggione by Vinc. Schuster, the player for whom Schubert wrote his sonata, has been published by A. Diabelli of Vienna. (See VIOLIN FAMILY, 13.) P. D.

ARPICORDO, see HARPSICHORD.

ARQUIMBAU, DOMINGO (*d.* Seville, 1829), a Spanish church musician, musical director of Seville Cathedral from 1795 until 1829. He is said to have been in England and to have received the degree of Mus. D. His works, which were sung down to recent times, include a 'Gran Misa' with orchestra; a number of motets and sparkling *villancicos* (with Spanish words) for Christmas and the Feast of the Conception.

J. B. T.

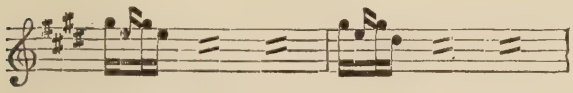
ARRANGEMENT, or ADAPTATION, is the musical counterpart of literary translation. Voices or instruments are as languages by which the thoughts or emotions of composers are made known to the world ; and the object of arrangement is to make that which was written in one musical language intelligible in another.

The functions of the arranger and translator are similar ; for instruments, like languages, are characterised by peculiar idioms and special aptitudes and deficiencies which call for critical ability and knowledge of corresponding modes of expression in dealing with them. But more than all, the most indispensable quality to both is a capacity to understand the work they have to deal with. For it is not enough to put note for note or word for word or even to find corresponding idioms. The meanings and values of words and notes are variable with their relative positions, and the choice of them demands appreciation of the work generally, as well as of the details of the materials of which it is composed. It demands, in fact, a certain correspondence of feeling with the original author in the mind of the arranger or translator. Authors have often been fortunate in having other great authors for their translators, but few have written their own works in more languages than one. Music has had the advantage of not only having arrangements by the greatest masters, but arrangements by them of their own works. Such cases ought to be the highest order of their kind, and if there are any things worth noting in the comparison between arrangements and originals they ought to be found there.
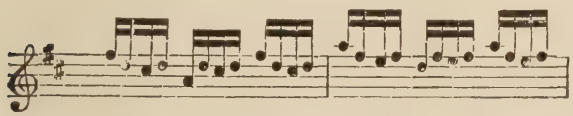
COMPOSERS' METHODS.—The first arrangements which have any great artistic value are Bach's. At the time when his attention was first strongly attracted to Italian instrumental music by the principles of form which their composers had originated, and worked with great skill, he arranged 16 violin concertos of Vivaldi's for the clavier solo, and three of the same and a first movement for the organ. Bach's concerto for 4 harpsichords in A minor is an adaptation of a work of Vivaldi's for 4 violins in B minor, given in the appendix to B.-G. vol. xliii. Vivaldi's concertos are excellent in form, but his ideas are frequently crude and unsatisfactory, and their treatment is often thin and weak. Bach's object being to have good illustrations of beauty of form rather than of substance, he did not hesitate to alter the details of figures, rhythms and melodies, and even successions of keys, to amplify cadences, and add inner parts, till the whole is transformed into a Bach-commentary on the form-principles of the Italians rather than an arrangement in the ordinary meaning of the term. It is not, however, an instance to justify arrangers in like

freedom, as it is obviously exceptional, and is, moreover, in marked opposition to Bach's arrangements of his own works.

Some of these are of a nature to induce the expectation that the changes would be considerable ; as for instance the arrangement of the prelude to the solo violin sonata in E, as the introduction in D to the cantata 'Wir danken dir, Gott' [1] for obbligato organ with accompaniment of strings, oboes and trumpets. The original movement consists almost throughout of continually moving semiquavers embracing many thorough violin passages, and certainly does not seem to afford much material to support its changed condition. But a comparison shows that there is no change of material importance in the whole, unless an accompaniment of masterly simplicity can be called a change. There are immaterial alterations of notes here and there for the convenience of the player, and the figure



in the violin sonata, is changed into

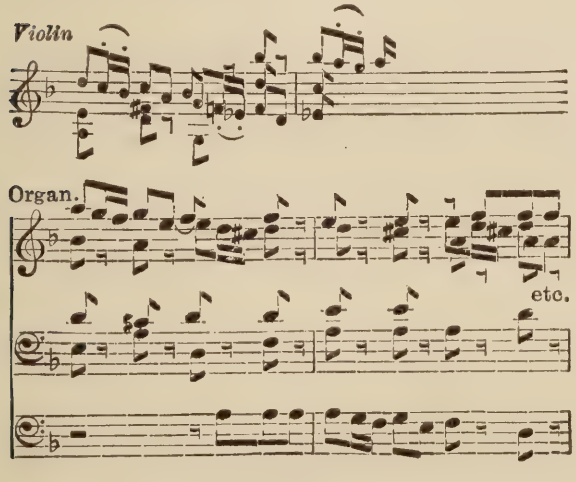


in the organ arrangement—and so on, for effect, and that is all.

Another instance of a like nature is the arrangement of the fugue from the solo violin sonata in G minor (No. 1) for organ in D minor (B.-G. vol. xv. p. 148). Here the changes are more important though still remarkably slight considering the difference between the violin and the two manuals and pedals of an organ.

The most important changes are the following :
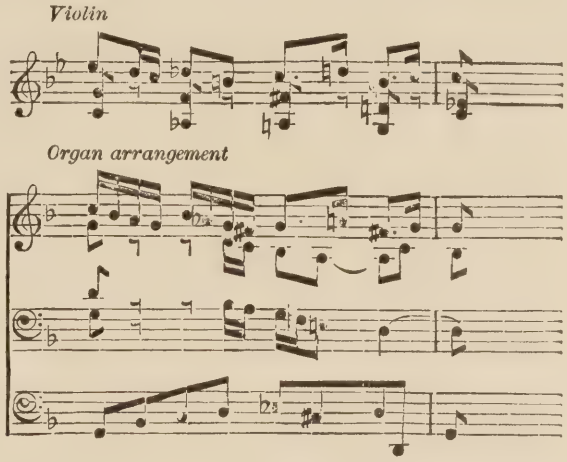
The last half of bar 5 and the first of bar 6 are amplified into a bar and two halves to enable the pedals to come in with the subject in the orthodox manner.



[1] B.-G. vol. v. No. 9.

In the same manner two half-bars are inserted in the middle of bar 28, where the pedal comes in a second time with a quotation of the subject not in the original. In bar 16 there is a similar point not in the original, which, however, makes no change in the harmony.

The further alterations amount to the filling up and wider distribution of the original harmonies, the addition of passing notes and grace notes, and the remodelling of violin passages ; of the nature of all which changes the following bar is an admirable instance—



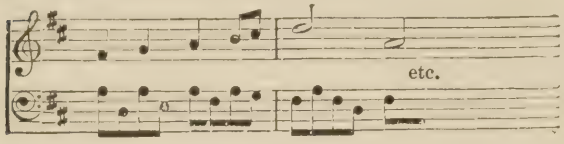
Two other arrangements of Bach's, namely that of the first violin concerto in A minor, and of the second in E major (B.-G. xxi. pp. 3 and 21) as concertos for the clavier in G minor and D major respectively (B.-G. xvii. pp. 199 and 81), are not only interesting in themselves, but become doubly so when compared with Beethoven's arrangement of his violin concerto in D as a pianoforte concerto.[2]

The first essential in these cases was to add a sufficiently important part for the left hand, and the methods adopted afford interesting illustrations of the characteristics of the two great masters themselves, as well as of the instruments they wrote for. A portion of this requirement Bach supplies from the string accompaniment, frequently without alteration ; but a great deal appears to be new till it is analysed ; as, for instance, the independent part given to the left hand in the first movement of the concerto in G minor from the twenty-fifth bar almost to the end, which is as superbly fresh and pointed as it is smooth and natural throughout. On examination this passage—which deserves quotation if it were not too long—proves to be a long variation on the original bass of the accompaniment, and perfectly faithful to its source.

Bach's principle in this and in other cases of like nature is contrapuntal ; Beethoven's is the exact contrary almost throughout. He supplies his left hand mainly with unisons and unisons disguised by various devices (which is
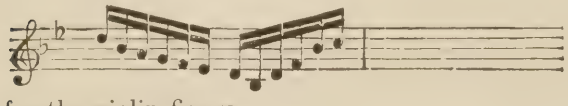
[2] Breitkopf's edition of Beethoven, No. 73.

in conformity with his practice in his two great concertos in G and E flat, in which the use of unisons and disguised unisons for the two hands is very extensive); and where a new accompaniment is inserted it is of the very simplest kind possible, such as
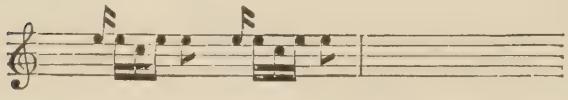


after the cadenza in the first movement; or else it is in simple chords, forming unobtrusive answers to figures and rhythms in the orchestral accompaniment.

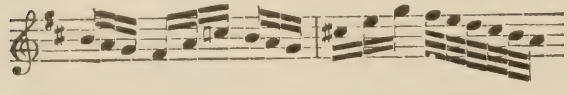
Both masters alter the original violin figures here and there for convenience or effect. Thus Bach, in the last movement of the G minor clavier concerto, puts



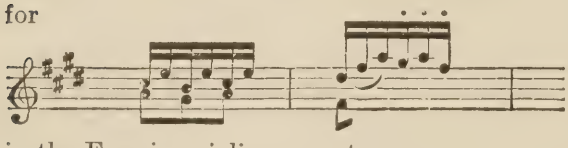
for the violin figure



and in the last movement of the D major puts
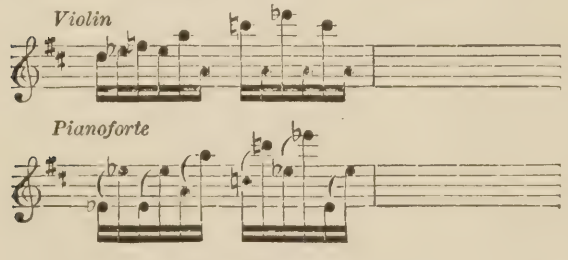


for



in the E major violin concerto.

The nature of Beethoven's alterations may be judged of from the following quotation from the last movement, after the cadenza:



Another typical alteration is after the coda in the first movement, where, in the 13th bar from the end, in order to give the left hand something to do, Beethoven anticipates the figure of smoothly flowing semiquavers with which the part of the violin closes, making the two hands alternate till they join in playing the last passage in octaves. In both masters' works there are instances of holding notes being changed into shakes in the arrangements, as in the 7th and 8th bars of the slow movement of the D concerto of Bach, and the 2nd and 5th bars after the first tutti in the last movement of Beethoven's concerto. In both there are instances of simple devices to avoid rapid repetition of notes, which is an easy process on the violin, but an effort on the pianoforte, and consequently produces a different effect. They both amplify arpeggio passages within moderate bounds, both are alike careful to find a precedent for the form of a change when one becomes necessary, and in both the care taken to be faithful to the originals is conspicuous.

The same care is observable in another arrangement of Beethoven's, viz. the pianoforte trio [1] made from his second symphony.

The comparison between these is very interesting owing to the unflagging variety of the distribution of the orchestral parts to the three instruments. The pianoforte naturally takes the substance of the work, but not in such a manner as to throw the others into subordination. The strings are used mostly to mark special orchestral points and contrasts, and to take such things as the pianoforte is unfitted for. Their distribution is so free that the violin will sometimes take notes that are in the parts of three or more instruments in a single bar. In other respects the strings are used to reinforce the accompaniment, so that in point of fact the violin in the trio plays more of the second violin part than of the first, and the violoncello of any other instrument from basso to oboe than the part given to it in the symphony.

The changes made are few and only such as are necessitated by technical differences, and are of the same simple kind with those in the concerto, and originating in similar circumstances. Everything in the distribution of the instruments subserves some purpose, and the re-sorting of the details always indicates some definite principle not at variance with the style of the original.

An illustration of the highest order is found in the exquisitely artistic arrangement of the *Midsummer Night's Dream* music for four hands on one pianoforte by Mendelssohn himself.
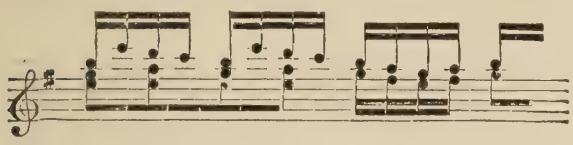
The step from Beethoven to Mendelssohn embraces a considerable development of the knowledge of the technical and tonal qualities of the pianoforte, as well as of its mechanical improvement as an instrument. This becomes apparent in the different characteristics of Mendelssohn's work, which in matter of detail is much more free than Beethoven's, though quite as faithful in general effect.

At the very beginning of the overture is an instance in point, where that which appears in the score as



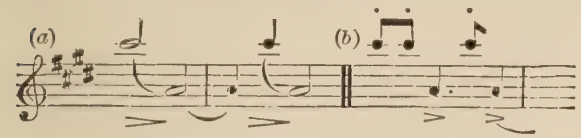
[1] Breitkopf's edition of Beethoven, No. 90.

is in the pianoforte arrangement given (in notes of half the original value) as
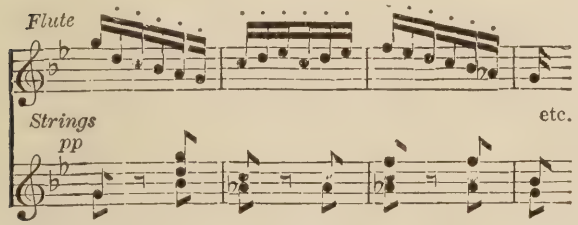


the object evidently being to avoid the repetition and the rapid thirds which would mar the lightness and crispness and delicacy of the passage.

In one instance a similar effect is produced by a diametrically contrary process, where Bottom's bray, which in the original is given to strings and clarinets (*a*), is given in the pianoforte arrangement as at (*b*):
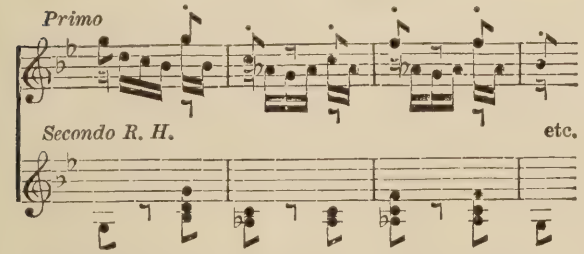


It is to be remarked that the arrangement of the overture is written in notes of half the value of those of the orchestral score, with twice the amount in each bar; except the four characteristic wind-chords—tonic, dominant, sub-dominant and tonic—which are semibreves, as in the original, whenever they occur; in all the rest semiquavers stand for quavers, quavers for crotchets, crotchets for minims, etc., as may be seen by referring to the above examples.

The pianoforte arrangement of the scherzo of the *Midsummer Night's Dream* abounds with happy devices for avoiding rapid repetitions, and for expressing contrasts of wind and strings and imitating the effect of many orchestral parts which it would be impossible to put into the arrangement in their entirety. One of the happiest passages in the whole work is the arrangement of the passage on the tonic pedal at the end of this movement.



(*G pedal, pizzicati bassi, and Corni and Trombe on first beat of each bar.*)



Mendelssohn often takes the freedom of slightly altering the details of a quick passage in order to give it greater interest as a pianoforte figure; which seems to be a legitimate development of the theory of the relative idiomatic modes of expression of different instruments, and its adaptation to details.

A still further development in this direction is found in the arrangement by Brahms of his pianoforte quintet in F minor (op. 34) as a sonata for two pianofortes. In this the main object seems to have been to balance the work of the two pianofortes. Sometimes the first pianoforte, and sometimes the second has the original pianoforte part for pages together, and sometimes for a few bars at a time, but whenever the nature of the passages admits of it the materials are distributed evenly between the two instruments. There are some changes —such as the addition of a bar in two places in the first movement, and the change of an accidental in the last—which must be referred to critical considerations, and have nothing to do with arrangement. The technical changes in the arrangement are the occasional development of a free inner part out of the materials of the original without further change in the harmonies, the filling up of rhythm-marking chords of the strings, frequent reinforcement of the bass by doubling, and, which is especially noticeable, frequent doubling of both melodies and parts of important figures. It is this latter peculiarity which especially marks the adaptation of certain tendencies of modern pianoforte-playing to arrangement—the tendency, namely, to double all the parts possible, to fill up chords to the utmost, and to distribute the notes over a wider space, with greater regard to their tonal relations than formerly, and by every means to enlarge the scope and effective power of the instrument, at the same time breaking down all the obstructions and restrictions which the old dogmas of style in playing placed in the way of its development. Another admirable instance of this kind is the arrangement by Brahms of a gavotte of Gluck's in A; which, however, in its new form is as much marked by the personality of the arranger as that of the composer—a dangerous precedent for ordinary arrangers.

The tendency of high-class modern arrangements is towards freedom of interpretation; and the comparison of classical arrangements with their originals shows that this is legitimate up to the point of imitating the idioms of one instrument by the idioms of another, the effects of one by the effects of another. Beyond that lies the danger of marring the balance of the original works by undue enlargement of the scale of particular parts, of obscuring the personality of the original composer, and of caricature—that pitfall of ill-regulated admiration. For however unlimited may be the rights of composers to alter their own works, the rights of others are limited to redistribution and variation of detail; and even in detail the alterations

can only be legitimate to the degree which is rendered indispensable by radical differences in the instruments, and must be such as are warranted by the quality, proportions and style of the context. C. H. H. P.
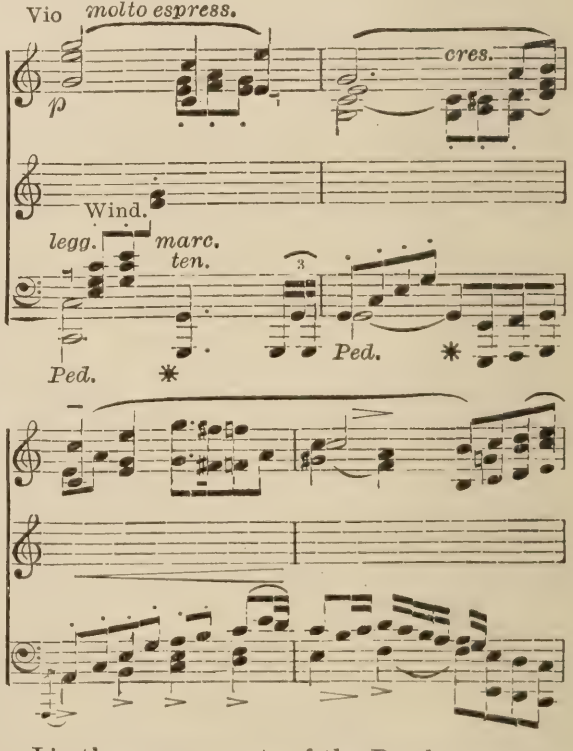
THE FUNCTION OF PIANOFORTE ARRANGEMENT.—In considering the subject of Arrangement we must not overlook the important part played by the pianoforte score in widening our musical range and in providing the means at once for the enlargement and gratification of our taste.

The pianoforte score enables us to study at close hand various types of composition that in their original form would be beyond the comprehension of all save trained experts. Works for the stage or concert platform that are often enshrined in scores of great complexity may reach us in this simplified form with relatively small musical loss ; and in the guise of a more or less easy pianoforte piece the music of all styles and periods becomes available for study and assimilation in every home that can muster an upright piano. In this sense the pianoforte score may be compared to the photograph, one of whose uses in another sphere is the reproduction and distribution of the great masterpieces of plastic and pictorial art. Each performs service of which we can now hardly imagine ourselves dispossessed. The fulfilment of our need is indeed in either case so complete as almost to rob us of our sense of its value. Among those who owe perhaps entirely to the pianoforte score their deeper understanding and appreciation of symphony, oratorio or music drama, few probably realise the full extent of their liberation and indebtedness.

The pianoforte score is simply taken for granted—as a thing that comes into being of itself. In reality, it is work calling for fine qualities of judgment and a particular technical skill. To present the matter of an intricate score in compact, playable form, with judicious modification, where necessary, of figure or figuration to meet the requirements of a keyboard technique—this is not within the gift of every musician, however score-versed or score-learned he be. For that instinctive right handling of the material by which it is subdued to pianoforte uses we must look to the pianist born and bred, with his practised sense and mastery of the keyboard. It is no difficult matter to present to oneself the broad outlines and contents of a score. The art lies in the selection, and still more in the disposition of the material to the new medium. The conversion into a pianoforte style is not complete until all dead-weight is removed and combinations are found so favourable to the two hands that the mere manipulation is for delight and the whole thing tends, in the common phrase, to ' play itself.'

Where this ease and smoothness of delivery is secured on a basis of harmony that is faithful to the original, it matters little what detail is shed by the way. Much of the ornament and rhetorical figure will be shorn away ; intricacies of part-writing will have to be smoothed out ; even some rhythmical movement may have to give way to the need for a strongly established harmonic structure and melodic outline. On the other hand, if wooed in the right spirit, a piano will do wonders in the way of conveying the character and distinctive quality of instruments as much unlike itself as are the wind instruments of the orchestra, both brass and wood ; while a harp flourish, pizzicato, or the tremolo of drums or strings, are among the more plausible and easily executed effects. It should, in fact, be possible for an auditor conversant with orchestral timbres to conjure up for himself a rough pattern of the score from hearing a good piano version performed with right intelligence and perception.

An example of admirable workmanship is Hans von Bülow's version of the ' Meistersinger ' overture. A rich and satisfying sonority is obtained with the utmost economy of means, and without recourse to any of the awkward technical shifts to which the inexpert or inexperienced pianist finds himself reduced. The effects aimed at lie conveniently to the two hands ; and when the time comes for theme to be piled on theme, this happens, as in the score, without congestion or seeming effort, as in the well-known passage



Liszt's arrangements of the Beethoven symphonies are contrived with much ingenuity to give the maximum of orchestral effect. The conceptions, however, are those of the lordly

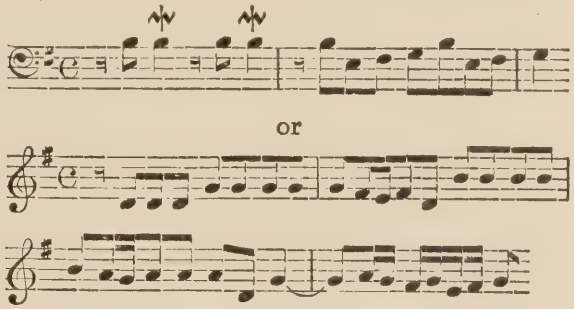
executant whose only measure of difficulty is the extent of his own powers. The player of mere average capacity would soon find his progress checked by the octave flights, the rapid chord successions, the difficult articulations in both hands, and all manner of stirring incident that meets him by the way. On the other hand, as a basis of study for those to whom the scores are inaccessible, they have great value ; while, as representing the considered craftsmanship of the greatest exponent in this line who ever lived, they are worth the attention of every student.

It is not, however, with work of this restraint and decorum that the name of Liszt is most commonly associated. More characteristic of him are the operatic 'Fantasias,' the innumerable transcriptions, paraphrases, rhapsodies, etc., in which he could indulge his rhetoric unbridled and give full fling to the virtuoso element in his composition.

Such things are not without their counterpart in our own time ; for, now as then, the pianist's fancy lightly turns to thoughts of display. But speaking generally, a severer taste rules to-day even in the more fanciful spheres of arrangement. The modern grand pianoforte is being discovered as a medium for interpretation of the most subtle kind, and some beautiful paraphrases are being made, irrespective of whether or not they serve the ends of display, in the vulgar sense of the word. Some workers indeed choose their ground with such strong poetic bias that the very absence of the bravura element becomes a particular grace of style. In his setting of one of César Franck's organ pieces —the 'Prelude, Variation and Fugue '—Harold Bauer maintains this unity and poise which the least tendency to an inflation of the pianoforte style would go far to destroy. Sgambati, again, saw with what exquisite effect the flute air from 'Orfeo' might be transferred to the piano—and with a sensitive touch here and there (to mould the accompaniment to the piano idiom) the thing is done.

That Bach's Choral Preludes now receive so much attention from our pianist-transcribers is a significant sign of the times, for the motive to arrangement here can scarcely be other than a purely musical one. The other organ works of Bach have been fairly ransacked from Liszt's day to our own, without yielding, it must be said, any more monumental example of the possibilities of piano combination and paraphrase than Tausig's transformation—wrought nearly two generations ago—of the Toccata and Fugue in D minor. The harvest that awaits the gleaner in the fields of Bach's choral writings is as yet almost untouched. But the pitfalls here are many, and some few examples of transcription exist to tell us that when it comes to dealing with music of this depth of meaning and worshipful beauty no scholarship or ingenuity avails without some kinship in the spirit, some insight and fervour of the imagination.

To those who are impatient of arrangements in general and who object in particular to transcriptions of Bach's organ works, the pianist has his answer in readiness. His aim (he would primarily say) is not to add another show-piece to his repertory, but to reproduce in his own mother-speech, as it were, and to communicate to others some image of the revelation of beauty that has come to him from outside the domain of the pianoforte. He might justify himself further by claiming that, so far as organ works are concerned, the piano mechanism gains for their performance all the finer values to be derived from rhythmic inflection and phrasing, which are as the breath of life to such subjects as :



The conclusion of the whole matter may be indeed just this : an arrangement is justified as it is creative and serves in some way to interpret and illumine the original. L. B.

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ARRESTI, GIULIO CESARE (*b.* Bologna, *c.* 1630 ; *d.* there, *c.* 1695), pupil, and successor as organist of S. Petronio, of Ottavio Vernizzi ; maestro di cappella at that church *c.* 1685. He was three times president of the Filarmonici, and wrote some pamphlets in a theoretical controversy with M. Cazzati. He composed (opp. 1 and 2) masses, motets, 12 trio sonatas, op. 4 (2 violins, violoncello, basso continuo) ; 'Partitura di modulationi' (op. 7) ; organ sonatas and pieces. E. V. D. S.

ARRIAGA Y BALZOLA, JUAN CRISOSTOMO JACOBO ANTONIO (*b.* Bilbao, Jan. 27, 1806 ; *d.* Marseilles, Feb. 1825), a violinist and composer of great promise. When a mere child, without having learnt even the elements of harmony, he wrote a Spanish opera, and in 1821 was sent to the Conservatoire at Paris to study the violin under Baillot and harmony under Fétis. In two years he became a learned contrapuntist, and wrote an ' Et vitam venturi ' in 8 parts, which Cherubini is said to have pronounced a masterpiece. (*Fétis.*) On his premature death, of decline, this gifted artist left 3 string quartets (Paris, 1824)—compositions containing his best work—an overture, a symphony, and many other unpublished works.

A short study of his quartets, by Cecilio de Roda, is to be found in the *Revista Musical de Bilbao*, i. (1909), p. 28.

M. C. C.; addns. J. B. T.

ARRIGONI, Carlo (*b.* Florence, beginning of 18th cent.), a lutenist whose only claim to notice is his possible antagonism to Handel. He is said by Fétis and Schoelcher to have been engaged, with Porpora, as composer to the theatre at Lincoln's Inn, which was started as an opposition to Handel in 1734, and to have produced there in that year an opera called 'Fernando' without success; but it is impossible to discover on what this is grounded. That Arrigoni was in London at or about that date is possible, and even probable, since a volume of his 'Cantate da Camera' was published there in 1732; and in Arbuthnot's satire, *Harmony in an Uproar*, the 'King of Arragon' is mentioned amongst Handel's opponents, a name which Burney (*Commemoration*) explains to mean Arrigoni. But, on the other hand, the impression he made must have been very small, and his opera becomes more than doubtful, for the names neither of Arrigoni nor Fernando are found in the histories of Burney or Hawkins, in the MS. Register of Colman, in the newspapers of the period, nor in any other sources to which the writer has had access. It is in accordance with this that Arrigoni is mentioned by Chrysander in connexion with Arbuthnot's satire only (*Händel*, ii. 343).

In 1738, taking a leaf out of his great antagonist's book, he produced an oratorio called 'Esther,' at Vienna, in the title of which he is styled 'compositore di camera del granduca di Toscana.' G.

Arrigoni's death has generally been ascribed to about 1743. Dr. Grattan Flood claims, however, to have identified him as conducting a series of concerts in Dublin, 1760–62, and Italian Opera in Edinburgh, 1763.

ARRIGONI (Arigoni), Giov. Giacomo, organist at the Viennese court under Ferdinand II. and III., and is mentioned by Köchel in that capacity in 1637. According to Fétis, he was a member of the Accademia Fileatrea under the name of L' Affetuoso. He was one of the first, if not the first, to compose vocal chamber concertos. 'Concerti di camera a 2-9 voc.' (Venice, 1635) contains also 4 sonatas. Some madrigals by him appeared in 1624, and a book of psalms and a Magnificat *a* 5 v. with 2 violins and bass (op. 9) in 1663. (See *Eitner.*)

E. v. d. S.

ARSIS and THESIS (see Metre). A fugue 'per arsin et thesin' is the same thing as a fugue 'by inversion,' that is to say, it is a fugue in which the answer to the subject is made by contrary motion. (See Fugue, Canon, Inversion and Subject.)

F. A. G. O., rev.

ARTARIA, a well-known music-publishing firm in Vienna, the founders of which were Cesare, Domenico and Giovanni Artaria, three brothers from Blevio on the Lake of Como, who settled in Vienna about the end of the year 1750. In 1769 the privilege of the Empress was granted to Carlo, the son of Cesare, and his cousins, Francesco, Ignazio and Pasquale, to establish an art business in Vienna. To the sale of engravings, maps and foreign music, was added in 1776 a music printing press, the first in Vienna, from which, two years later, issued the first publications of the firm of Artaria & Co. At the same time appeared the first of their catalogues of music, since continued from time to time. From the year 1780 a succession of works by Haydn, Mozart, Beethoven and other composers were published by the firm. A branch house was founded at Mayence in 1793 by the brothers of Pasquale Artaria, Domenico and Giovanni Maria; this was afterwards extended to Mannheim, in conjunction with the bookselling house of Fontaine, under the name of Domenico Artaria. In 1793 the Vienna firm united with Giovanni Cappi and Tranquillo Mollo, who, however, shortly afterwards dissolved the association, and started houses of their own, Cappi again subsequently joining with Tobias Haslinger, and Mollo with Diabelli. In 1802 the business came into the hands of Domenico, a son-in-law of Carlo. Under his management the business reached its climax, and the house was the resort of all the artists of the city. His valuable collection of autographs by Mozart, Haydn, Beethoven and other famous composers was known far and wide, though in course of time in great measure dispersed. Domenico died on July 5, 1842, and the business was carried on under the old name by his son August, who died Dec. 14, 1893. His two sons, C. August (*d.* 1919) and Dominik, inherited the business in partnership. Haydn was for many years in most intimate relations with Artaria & Co. What they published for Beethoven may be seen in the fullest detail in Nottebohm's catalogue of the great composer's works. (See Franz Artaria and Hugo Botstiber, *Joseph Haydn und das Verlagshaus Artaria*, Vienna, 1909.) C. F. P.

ARTAXERXES, opera in 3 acts composed by Dr. Arne, the words translated from Metastasio's 'Artaserse' by Arne himself. Produced Covent Garden, Feb. 2, 1762; in Edinburgh, 1769, with the interpolation of three songs by Robert Ferguson, adapted to Scottish airs; in Dublin, 1877.

ARTEAGA, Stefano (*b.* Madrid, *c.* 1750; *d.* Oct. 30, 1799), a learned Jesuit. On the suppression of the order he went to Italy and became a member of the Academy of Padua. He afterwards resided at Bologna, and there made the acquaintance of Padre Martini, at whose instance he investigated the rise and progress of the Italian stage. His work, entitled
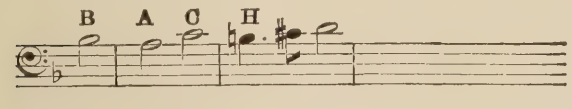
Rivoluzioni del teatro musicale Italiano, dalla sua origine fino al presente (3 vols. 1783–88) is of importance in the history of music. It was translated into German by N. Forkel (2 vols. Leipzig, 1789), and into French by Baron de Ronvron. He also left behind him a MS. treatise on the rhythm of the ancients, of which, however, all traces have disappeared. F. G.

ARTE MUSICALE IN ITALIA, L', a series of finely printed volumes published by Ricordi & Co., edited by Signor Luigi Torchi, and including compositions, both sacred and profane, from the 14th to the 18th centuries. Seven volumes have appeared. The 1st contains sacred and secular works for several voices, of the 14th, 15th and 16th centuries; the 2nd is confined to similar works of the 16th century. The 3rd volume contains compositions for the organ or harpsichord, dating from the 16th, 17th and 18th centuries; the 4th and 5th, vocal works of the 17th century. The 6th volume is devoted to opera of the 17th century (Peri and Monteverdi) and the 7th to instrumental music of the same date, more especially violin sonatas. M. and C.

ART OF FUGUE, THE (*Die Kunst der Fuge*), a work of J. S. Bach in which the art of fugue and counterpoint is taught, not by rules but in examples. It was written in 1749, the last year of his life, and is therefore the last legacy of his immense genius and experience. The work consists of 14 fugues—or in Bach's language 'counterpoints'—4 canons, and 2 fugues for 2 claviers, all on one theme



in every variety of treatment; and closes with a fugue on three new subjects, in the same key as before, the third being the name of BACH (according to the German notation):



This fugue leaves off on a chord of A, and is otherwise obviously unfinished, interrupted, according to Forkel, by the failure of Bach's eyes, and never resumed. On the other hand the writing of the autograph (Preuss. Staatsbibliothek), though small and cramped, is very clear, and not like the writing of a half-blind man. We learn on the same authority that it was the master's intention to wind up his work with a fugue on 4 subjects, to be reversed in all the 4 parts; of this, however, no trace exists. The *Art of Fugue* was partly engraved (on copper) before Bach's death in 1750, and was published by Marpurg in 1752, first at five then at four thalers, with the addition at the end of a Choral, 'Wenn wir in höchsten Nöthen sein,' called by Bach 'Vor deinen Thron tret' ich hiemit,' in 4 parts in florid counterpoint, which he dictated to his son-in-law Altnikol, very shortly before his departure, and is thus his Nunc Dimittis. This Choral has no connexion with the rest of the work. It is omitted from the B.-G. edition of *Die Kunst der Fuge*. It is, in fact, an elaboration of the movement on the melody in the 'Orgelbüchlein,' with the addition of interludes, and is the last of the 'Achtzehn Choräle' (*B.-G.* xxv. (2) p. 145).

Thirty copies only of the work were printed by Marpurg, and the plates, 60 in number, came into the hands of Emanuel Bach, who, on Sept. 14, 1756, in a highly characteristic advertisement, offered them for sale at any reasonable price. What became of them is not known. Nägeli of Zürich published, at the instigation of C. M. von Weber (1802), an edition 'in Partitur- und im Klavier-auszuge'; Czerny edited the work for Peters (E.P. 218) in 1839; and W. Rust for the B.-G. (see above) in 1878. None of these has the Choral; but the second contains the 'Thema regium' and the 'Ricercar' from the 'Musikalisches Opfer.' An excellent analysis of the work is M. Hauptmann's *Erläuterungen*, etc., originally prefixed to Czerny's edition, but to be had separately (Peters, 1881).

BIBL.—SPITTA, *Bach*, Engl. tr. iii. 197-204, and a paper by JAMES HIGGS in the *Mus. Ass. Proc.*, Feb. 5, 1877; ERNST KURTH, *Grundlagen des linearen Kontrapunkts: Einführung in Stil und Technik von Bachs melodischen Polyphonie* (Bern, 1917); S. JADASSOHN, *Erläuterungen zu J. S. Bachs Kunst der Fuge* (Leipzig, 1899); HUGO RIEMANN, *Katechismus der Fugen Komposition (Analyse von J. S. Bachs Wohltemperirtem Klavier und der Kunst der Fuge)* (Leipzig, 2 parts, 1906–7). G.; addns. C. S. T.

ARTÔT, ALEXANDRE JOSEPH MONTAGNEY (*b.* Brussels, Jan. 25, 1815; *d.* Ville d'Avray, near Paris, July 20, 1845), a violinist of distinction.

He was the son of Maurice Artôt [1] (1772–1829), first horn-player at the Brussels theatre, by his wife Theresa Eva, daughter of Adam and cousin of Ferdinand Ries. He received instruction in music and on the violin from the former, and at the age of seven played at the theatre a concerto of Viotti. He received further instruction from Snel, principal first violin at the theatre, and afterwards at the Paris Conservatoire from Rodolphe and August Kreutzer, and in 1827 and 1828 he obtained the second and first violin prizes respectively. According to Fétis, Artôt then played in concerts in Brussels and London with the greatest success, and became for a time player in the various Parisian orchestras. He became famous as a soloist, and made tours through Belgium, Holland, Italy, Germany, etc. On June 3, 1839, on the same occasion that Mario first appeared in England, Artôt played at the Philharmonic a fantasia of his own for violin and orchestra, and was well received, rather on account of the delicacy and feeling of his playing and his

[1] His real surname was Montagney, but he adopted professionally the name of Artôt instead, which name was retained by all his family.

remarkable execution, than from his tone, which was very small.[1] We do not find that he played at any other public concert, and this is borne out by a letter of Aug. 6 of the same year from Berlioz [2] to Liszt. In 1843 he went to America, Cuba, etc., on a concert tour with Mme. Cinti-Damoreau, and while there he showed the first symptoms of the lung disease from which he died.

Artôt's compositions for the violin include a concerto in A minor, various fantasias and airs with variations with piano or orchestral accompaniment, and in MS. string quartets, and a quintet for piano and strings. 'He was, perhaps, the most finished and the most elegant of all the Rubini school of players; one of the handsomest men in our recollection; and much beloved, we are told, among his comrades for his gentleness and amiability' (*Athenæum*, Aug. 2, 1845). A. C.

ARTÔT, Marguérite Joséphine Désirée Montagney (*b.* Paris, July 21, 1835; *d.* Berlin, Apr. 3, 1907), an eminent soprano singer of Italian opera.

She was daughter of Jean Désiré Montagney Artôt, horn professor at the Brussels Conservatoire, niece both of the above and of Baugniet the Belgian portrait-painter. She was taught singing by Mme. Viardot-Garcia, and first appeared in concerts in Belgium, Holland and England, in the last named at a state concert, June 19, 1857. In 1858 she was engaged through Meyerbeer at the Paris Opéra where, on Feb. 5, she made her début with great success as Fidès, and subsequently played the heroine in a condensed version of Gounod's 'Sapho.' In spite of praise lavished on her by many critics, among others by Berlioz in the *Débats*, Feb. 17, she abandoned the French in favour of the Italian stage. In 1859 she sang in opera in Italy, and at the end of the year at Berlin, on the opening of the Victoria Theatre, as a member of Lorini's Italian company. In that city she made a furore in the 'Barbiere' and 'Cenerentola,' in 'Trovatore,' and even in the small part of Maddalena in 'Rigoletto,' from which time the greater part of her career was passed in Germany both in Italian and German opera, she having in the meantime abandoned the mezzo for soprano parts. In 1859–60 she sang with great applause at the Philharmonic and at other concerts. In 1863 she sang at Her Majesty's as Maria ('La Figlia') in which she made her début, May 19, as La Traviata, and as Adalgisa to the Norma of Tietjens. In 1864 and 1866 she sang at the Royal Italian Opera in the first two parts, in 'Faust,' 'Figaro,' and the 'Barbiere,' but in spite of the great impression she invariably made, being an admirable and very complete artist, she never reappeared in England. She visited Russia in 1868 when Tchaikovsky (*q.v.*) fell in love with her and proposed marriage; but on Sept. 15, 1869, she married at Sèvres the Spanish baritone Padilla-y-Ramos (*q.v.*). She sang with her husband in Italian opera in Germany, Austria, Russia and elsewhere, until her retirement. On Mar. 22, 1887, she appeared with her husband in a scene from 'Don Juan,' performed for the Emperor's birthday at the Schloss at Berlin, in which city she settled as a teacher of singing until 1889, when she went to live in Paris. A. C.

[1] *Athenæum*, June 8, 1839.
[2] Berlioz, *Correspondance inédite* (1879), p. 124.

ARTSIBOUSHEV, Nikolaï Vassilievich (*b.* Tsarskoe Selo, 1858), composer, studied theory under Rimsky-Korsakov. He settled in St. Petersburg as an attorney, became president of the St. Petersburg branch of the Russian Musical Society (1908), and followed Rimsky-Korsakov as president of the committee of the society for the encouragement of Russian musicians, founded by M. P. Belaiev. He migrated to Paris in 1920, where he is now director of the Belaiev publishing firm (Belaiev Musical Edition). His works include:

Songs; slight compositions for pianoforte—mazurkas, valses, etc.; Valse-fantasia for orchestra; Serenade for string quartet, and some orchestral arrangements of works by Moussorgsky, Borodin and Rimsky-Korsakov. R. N.

ARTUSI, Giovanni Maria (*b.* Bologna, second half of 16th cent.; *d.* Aug. 18, 1613), a canon of San Salvatore, Venice, a learned musician, and a conservative of the staunchest order, whose life was devoted to combating the innovations of the then 'music of the future.'

His *Arte del contrapunto ridotta in tavole* was published in 1586 and 1589 (translated into German by Trost), but his principal works are controversial: *Delle imperfezioni della musica moderna*, 1600 and 1603, directed against Monteverde's use of unprepared sevenths and ninths; *Difesa ragionata della sentenze date di Ghisilino Dankerts*; Impresa del Zarlino, 1604; *Considerazioni musicali*, 1607. Artusi was active also as a composer; he published 'Canzonette' for 4 voices, 1598, and a 'Cantate Domino' of his will be found in the Vincenti collection dedicated to Schieti. F. G.

ASANTCHEVSKY, Michel von (*b.* Moscow, 1838; *d.* there, Jan. 24, 1881), completed his education in counterpoint and composition under Hauptmann and Richter at Leipzig between the years 1861 and 1864, and lived during some years subsequently, alternately at Paris and at St. Petersburg, being director of the Conservatorium in the latter city from 1870–1876. He acquired a reputation among book-collectors as the possessor of one of the finest private libraries of works upon music in Europe. Among his printed compositions the following should be noted:

Op. 2, Sonata in B min. for PF. and v'cl.; op. 10, Trio in F sharp min. for PF. and strings; op. 12, Fest-Polonaise for 2 pianofortes; Passatempo for PF. *à quatre mains*. E. D.

ASCHENBRENNER, Christian Heinrich (*b.* Altstettin, Dec. 29, 1654; *d.* Jena, Dec. 13, 1732), violinist, son of the ducal Kapellmeister at Wolfenbüttel. Amongst his teachers were Schütz, Theile, and finally Schmelzer of Vienna. Although he held at intervals some good appointments, and played on one occasion (in 1690) before the Emperor of Austria, to whom he dedicated 6 violin sonatas, his existence was, throughout, a very struggling one, and he died poor. His most important appointments were in the ducal chapels of Zeitz and Merseburg (first violin in the former, 1677–81, and musical director 1695–1713; first violin at Merseburg 1683–90 and Kapellmeister 1713–19), Duke Wilhelm of Merseburg eventually allowing him a very small pension. His best-known work has the following title, 'Gast und Hochzeitfreude, bestehend in Sonaten, Präludien, Allemanden, Couranten, Balletten, Arien, Sarabanden, mit drei, vier und fünf Stimmen, nebst dem basso continuo,' 1673. It is uncertain, according to Fétis, if the above-mentioned 6 violin sonatas were ever published.

W. W. C.

ASCHERBERG, HOPWOOD & CREW, Ltd. This well-known firm is a combination of E. Ascherberg & Co., Hopwood & Crew, Duncan Davison & Co., John Blockley, Osborne & Tuckwood, and Howard & Co. The amalgamation was effected by E. Ascherberg in 1906. With a catalogue of upwards of 20,000 copyrights the publications of the house embrace music and educational works of every description.

Among early successes are the 'Waldteufel Waltzes,' 'La Poupée,' 'The Geisha,' 'Belle of New York,' and 'The Chinese Honeymoon.' The two famous grand operas 'Cavalleria Rusticana' and 'Pagliacci' are the copyright of this firm in the United Kingdom. Waltzes are well to the front in the catalogue; besides Emile Waldteufel, already mentioned, may be included Archibald Joyce and Chas. Ancliffe. Musical comedy successes of later date comprise 'The Maid of the Mountains,' 'A Southern Maid,' 'The Lady of the Rose,' and 'The Last Waltz.' The instrumental catalogue includes works by Edward Elgar, Max Reger and S. Coleridge Taylor. The Repertoire Series is a set of piano compositions by modern British composers, and the International Series a set of pieces for the same instrument by famous continental composers.

Mr. William Allen is chairman and managing director of Ascherberg, Hopwood & Crew, Ltd. (1924).

ASHDOWN & PARRY, see Wessel.

ASHE, Andrew (*b.* Lisburn, Ireland, *c.* 1757; *d.* Dublin, 1838), a flute-player who took part in the concerts of Salomon at which Haydn's symphonies were produced. After being in the service in turn of Count Bentinck, Lord Torrington and Lord Dillon, Ashe obtained in 1778 the post of principal flute at the opera-house of Brussels. About 1784 he returned to Ireland, where he was engaged at the concerts given at the Rotunda, Dublin. In 1791 Salomon engaged him for the concerts given by him in Hanover Square, at which Haydn was to produce his symphonies, and he made his appearance at the second concert, on Feb. 24, 1792, when he played a concerto of his own composition with decided success. In 1799 he married Miss Comer, a pupil of Rauzzini, who, as Mrs. Ashe, was for many years the principal singer at the Bath concerts, the direction of which, after the death of Rauzzini in 1810, was confided to Ashe.

W. H. H., rev.

ASHLEY, the name of an English family of musicians of whom two brothers and the sons of one of them deserve record.

(1) Jane (*b.* 1740; *d.* Apr. 5, 1809), probably the 'Mr. Ashly (*sic*) of the Guards' who played the double bassoon at the Commemoration of Handel in Westminster Abbey. Burney says that that instrument was never introduced into any band in England, till now (1784), by his 'ingenuity and perseverance.'

(2) John (*d.* Mar. 2, 1805), brother of the above, a bassoon-player who was assistant conductor, under Joah Bates, at the Commemoration of Handel in Westminster Abbey. In 1795 he undertook the direction of the Lent 'oratorios' at Covent Garden. These performances, which took place on the Wednesdays and Fridays in Lent, were originated by Handel, under whose direction, and afterwards that of Smith and Arnold, they were correctly designated—that is, they consisted of an entire oratorio or musical drama. Under Ashley's management this character was lost, and the performances (with few exceptions) were made up of selections, including every class of music, sacred and secular, 'in most admired disorder.' The first performance in England of Mozart's Requiem and Haydn's 'Creation' took place at these concerts, and it was here that Braham obtained celebrity by his fine rendering of sacred music. For many years Ashley and his four sons visited different parts of England, giving what they called 'Grand Musical Festivals.' The father and sons performed themselves, and with some popular singer, and a little provincial help, they contrived to interest the public, and to fill their own pockets. On the death of Dr. Boyce, Ashley bought the plates of his 'Cathedral Music,' and the second edition (1788) bears his name as the publisher.

(3) General Charles (*b. circa* 1770; *d.* Aug. 21, 1818), eldest son of John (2), was a pupil of Giardini and Barthélemon, and a fair performer on the violin, of which instrument he was considered an excellent judge. He was

scarcely known out of his father's orchestra. He took part with two of his brothers in the Handel Commemoration, and there got into trouble by nailing the coat of some Italian violinist to his seat, and filling his violin with halfpence. (*D.N.B.*)

(4) Charles Jane (*b.* 1773; *d.* Aug. 29, 1843), another son of John (2), was a performer of considerable excellence on the violoncello. In conjunction with his brother, 'the General' (as he was always called), he carried on the oratorios after his father's death. He had great reputation as an accompanist, and was considered second only to Lindley. He was one of the founders of the Glee Club in 1793, an original member of the Philharmonic Society, and for some years Secretary to the Royal Society of Musicians. Nearly 20 years of his life were passed in the rules of the King's Bench Prison. In the latter part of his career (when nearly 70), he became the proprietor of the Tivoli Gardens, Margate, the anxieties of which undertaking hastened his death.

(5) John James (*b.* 1772; *d.* Jan. 5, 1815), another son of John (2), was a pupil of Johann Schroeter, and a good organ and pianoforte player. He was for some time organist at Covent Garden Theatre. He is remembered as an excellent singing-master, numbering among his pupils Mrs. Vaughan, Mrs. Salmon, Master Elliot (afterwards the glee composer), Charles Smith, etc. E. F. R.

ASHLEY, John or Josiah (*d.* Bath, 1830), known as 'Ashley of Bath,' was, for upwards of half a century, a performer on the bassoon, and a vocalist in his native city. He is chiefly remembered as the writer and composer of a large number of songs and ballads (between the years 1780 and 1830), many of which acquired considerable popularity. He is also deserving of notice as the author of two ingenious pamphlets in answer to Richard Clark's work on the origin of our National Anthem: *Reminiscences and Observations respecting the Origin of God save the King*, 1827; *A Letter to the Rev. W. L. Bowles, supplementary to the Observations, etc.*, 1828, both published at Bath. E. F. R.

ASHLEY, Richard (*b.* 1775; *d.* 1836), a viola-player connected with the principal orchestras of London and the provinces. E. F. R.

ASHTON, Algernon Bennet Langton (*b.* Durham, Dec. 9, 1859), a very voluminous composer, better known, however, by his favourite hobby of seeking out and keeping in repair the graves of distinguished persons, a hobby pursued at one time by means of frequent letters to the English newspapers.

His father, Charles Ashton, was a lay-clerk of Durham Cathedral, but the family went to reside at Leipzig, where the boy's talent enlisted the interest of Moscheles. He entered the Conservatorium at the age of 15 and studied under Karl Reinecke, E. F. Richter, Jadassohn, Papperitz and Coccius. On leaving the institution (in 1879) he obtained the Helbig prize for composition. After a visit to England he studied under Raff at Frankfort (1880–81). He subsequently settled in London, and in 1885 was appointed pianoforte teacher at the R.C.M., a post which he retained till 1910. His compositions include symphonies, overtures, a suite, concertos (violin, pianoforte), sextet for strings, quintet for wind instruments, quartets, trios, sonatas, and other music for the pianoforte, organ music, many songs, etc. Most of the orchestral works remain in MS., but his published works of various kinds exceed 160 in number. Some chamber music and sonatas were published by Hofbauer at Leipzig, where at one time his music had a certain vogue, which, with the exception of a set of English Dances for piano duet, it has never attained in his own country. Certain of the chamber works have fine qualities which should rescue them from oblivion. (See *B. M. S. Ann.*, 1920.)

F. G. E.; rev. with addns.

ASHTON, Hugh, see Aston, Hugh.

ASHWELL, Thomas (late 15th and early 16th centuries), English composer, master of the choristers at Lincoln Cathedral (1508–18). (See article by Dr. Grattan Flood, *Mus. T.*, June, 1921.) Morley names him in his *Plain and Easy Introduction*, 1597, among the practitioners in his list of authors. One song by him, 'She may be called,' was printed in Wynkyn de Worde's Song-Book, 1530. The following compositions exist in MS.:

MASSES

Ave Maria (*a* 6). Bodl. Mus. Sch.
God save King Herry. University and St. John's College Libraries, Cambridge (Bass and Contra-Tenor parts only).
Jhesu Christe (*a* 6). Bodl. Mus. Sch.
Sancte Cuthberte. Add MSS. 30520–3 (2nd Tenor and Bass parts of Gloria and Credo only).

MOTETS, Etc.

Sancta Maria. Add. MSS. 34191/31b (Bass part only).
Stabat Mater. Harl. 1709/7–9 (Medius part only).
Te Matrem Dei. Harl. 1709/39b (Medius part only).

G. E. P. A.; addns. J. M^{K}.

ASIOLI, Bonifacio (*b.* Correggio, Aug. 30, 1769; *d.* there, May 18, 1832), theorist and composer.

At the age of ten he went to study at Parma under Morigi. After a journey to Venice, where he enjoyed his first public success, he was made maestro di cappella at his native town. By eighteen he had composed 5 masses, 24 pieces for the church and the theatre, and a number of instrumental pieces. In 1787 he changed his residence to Turin, where he remained 9 years, composing 5 cantatas and instrumental music. In 1796 he accompanied the Duchess Gherardini to Venice, and remained there till 1799, when he removed to Milan, where in 1808 he was appointed censor to the newly established Conservatorio. He came to London, 1800, and spent a year there. In 1810 he went to Paris in the service of the

Empress Marie Louise, returning to Correggio on the fall of the empire.

Besides his compositions (for list of which see *Q.-L.*) he published a book of *Principi elementari di musica* (1809, etc.) which went through seven editions, and was translated into French, English, German and Dutch; a *Trattato d' armonia* (1813); a book of dialogues on the same (1814); *Osservazioni sul temperamento*, etc. (1816); and *Disinganno* on the same. His principal work is *Il Maestro di composizione* (posth. 1832). All these works are written with accuracy and a clear and brilliant style. Asioli's biography was written by Goli, a priest of Correggio, under the title of *Vita di B. Asioli*, etc. (Milan, Ricordi, 1834). F. G.

ASIOLI, Luigi (*b.* Correggio, 1767 (?); *d.* London (?), Nov. 17, 1815), said to have been a brother of Bonifazio. He lived at Naples as a tenor singer in the service of the Minister, Count di Micheroux; went thence to Palermo, and accompanied Lady Beverley to London in 1804. He wrote a number of vocal quartets, duets and airs which, with few exceptions, appeared in London between 1805 and 1825.

ASOLA (Asula), Giovanni Matteo (*b.* Verona, latter half of 16th cent.; *d.* Venice, Oct. 1, 1609), priest and composer of church music and madrigals. He was one of the first to use figured basses. He was maestro di cappella at Treviso in 1578 and at Vicenza in 1581. A list of his very numerous compositions is in *Q.-L.* In 1592 he joined other composers in dedicating a collection of Psalms to Palestrina.

ASPIRATION, the name of one of the French *agréments*; called also *chute*, or *accent* (see Ornaments) E. B[L].

ASPLMAYR, Franz (*b. circa* 1721; *d.* Vienna, July 29, 1786), court musician and ballet composer for the Viennese Italian Opera. He wrote 'Singspiele' and Ballet-Divertissements, and recomposed Rousseau's 'Pygmaléon.' He was more important as chamber-music composer, being one of the first Viennese composers to follow the lines of the Mannheim school. Six trio serenades (op. 1) were published in Paris *c.* 1765; 6 quatuors concertants (violins, viola and violoncello) (op. 2); 6 trios (2 violins, violoncello and basso continuo op. 5); 6 quatuors (strings, op. 6); also symphonies, violin sonatas, 9 MS. trios for 2 violins and bass and 2 violas and bass. One trio and one quartet have been republished in Riemann's *Collegium musicum* (*Riemann*; *Q.-L.*).

ASPULL, George (*b.* Manchester, June 1813; *d.* Leamington, Aug. 19, 1832), an English pianist who, in a short but successful career, is credited with having given the first performance in this country of Weber's Concertstück.

George had at least 4 brothers, of whom one, William, was organist of St. Mary's Church' Nottingham (1830–35). After a visit to Paris in Apr. 1825 he undertook a number of concert tours throughout Great Britain and Ireland. Aspull left several manuscript compositions for the pianoforte, which were subsequently published, with his portrait prefixed, under the title of 'George Aspull's posthumous Works for the Pianoforte.' See *Mus. World*, Feb. 14, 1839; *Harmonicon*, 1832, p. 212; *D.N.B. s.v.*; *Q. Mus. Rev.* vol. vi. pp. 240, 241; *M.L.*, 1922, p. 200, *The Most Extraordinary Creature in Europe.*

ASSAI (Ital.), 'very'; *e.g.* 'allegro assai,' very fast.

ASSMAYER, Ignaz (*b.* Salzburg, Feb. 11, 1790; *d.* Vienna, Aug. 31, 1862), was in 1808 organist of St. Peter's, Salzburg, where he wrote his oratorio 'Die Sündfluth' (The Deluge), and his cantata 'Worte der Weihe.' In 1815 he removed to Vienna; in 1824 became organist to the Scotch church; in 1825 Imperial organist; in 1838 vice, and in 1846 second Kapellmeister to the court. His principal oratorios—'Das Gelübde' (The Vow), 'Saul und David' and 'Sauls Tod'—were frequently performed by the Tonkünstler-Societät, of which Assmayer was conductor for 15 years. Besides these larger works he composed 15 masses, 2 Requiems, a Te Deum, and various smaller church pieces, as well as nearly 60 secular compositions. These last are all published. His music is correct and fluent, but wanting in invention and force. C. F. P.

ASSOCIATED BOARD OF THE R.A.M. AND R.C.M. In 1889 these two institutions combined to hold local examinations throughout the kingdom instead of conducting them separately. The result was uniformity and an improved standard. The scheme, which consists of examinations of schools as well as those held in the various centres, was eventually extended to the Dominions, and as showing the extent of the Board's activities it may be added that over 50,000 candidates have entered for the examinations in a single year. The Board offers exhibitions for competition providing free tuition at the R.A.M. or R.C.M. Another of its activities is a music-publishing department, which issues the music required for the various examinations. The central office is at 14 and 15 Bedford Square, W.C.1.

ASSOCIATION ARTISTIQUE D'ANGERS, an institution founded 1875 by Michel, Jules Bordier and Comte Louis de Romain for the cultivation of orchestral music. In spite of many difficulties, which almost compelled the Association to cease its work, it rose again as the Société des Concerts Populaires (1898), its present name. It has won an honoured place and has made known a great many modern French works, as well as compositions of other schools. On Mar. 23, 1902, the Society gave

its 500th concert. On that occasion, Comte de Romain (1845–1912) received the cross of the Légion d'Honneur. Sole president since the deaths of Michel and Jules Bordier (1846–96), his followers in that function were Max and Charles d'Ollone, Olivier de Rougé, Dr. Boquel. The conductors of the Society up to the present time are: Lelong (1880–91), Frémaux (1891–1893), Brahy (1899–1907), Max d'Ollone (1907–1909), Rhené Baton (1910–12), Jean Gay (1912–14), (1919–). G. F.; rev. M. L. P.

ASTARITA (Asterita), Gennaro (*b.* Naples, *c.* 1749), maestro di cappella at Naples, 1770, was highly esteemed as a composer of comic operas, of which he wrote 36 between 1765 and 1793. In 1780 he wrote 3 operas for Pressburg, and appears to have been at St. Petersburg, for which he also wrote operas (*Riemann*; *Q.-L.*).

ASTON (Ashton, Aystoun, Austen), Hugh (early 16th cent.), an English composer, whose work, both sacred and secular, has to a certain extent been preserved. He has been identified by Davey (*Hist. Eng. Mus.*) with a certain Hugh Aston 'who was born in Lancashire, graduated M.A. at Cambridge in 1505, was incorporated at Oxford in 1507, became Comptroller to Lady Margaret, Countess of Richmond, and finally Archdeacon of York.' This Aston died in 1522, and his monument is still to be seen at St. John's College, Cambridge (see *D.N.B.*). The theory is somewhat strengthened by the fact that a 'Te Matrem' of Aston's composition is in the library of St. John's College (see below), but their actual identity cannot be considered as in any way established. (For a further discussion of this, see an article by Dr. Grattan Flood, *Mus. T.*, Feb. 1920, where Davey's assumption is discredited, and the details of Aston's life are given as follows: *b.* 1480, M.A. (Oxford), 1505, Canon of St. Stephen's, Westminster, 1509, *d.* 1522.) His position in English music is one of considerable importance, for he has been claimed as the inventor of instrumental (as opposed to purely 'vocal') composition. There is a Hornpipe for Virginals by him (B.M. Royal MSS. App. 58), which is quite unique as an example of the keyboard technique of the time. It is chiefly in long scale passages, and is an early anticipation of the virginal style later affected by John Bull. This, together with two anonymous pieces which also appear in Roy. App. 58, 'Lady Carey's Dompe' and 'The short measure of my Lady Wynkfylds round,' was reprinted by J. Stafford Smith in his 'Musica antiqua' (1812). If (as Davey assumes) the 'Dompe' can also be taken as Aston's work, he will stand as the inventor of the variation form, which was not finally established in England until possibly a hundred years later—(by Byrd in such virginal pieces as 'Jhon come kisse me now' and 'The Carman's Whistle'). That Aston was a man of fair reputation in his time is shown by the fact that 'Hugh Aston's Grownde' was used by later composers as a theme for variations (notably by Byrd in a composition in Lady Neville's Virginal Book). In some partbooks in the library at Christ Church College, Oxford, there is also a long piece for four instruments, which appears under the title of 'Hugh Aston's Maske.' This is apparently based upon the same ground, and would seem to be arranged by Whitbroke (*q.v.*), as this name is to be found at the end of the medius part. Besides these, there also exist in MS. the following sacred compositions by Aston:

MASSES

Videte manus tuas (*a* 6). Bodl. Mus. Sch.
Te Deum (*a* 5). Bodl. Mus. Sch., PH. (incomp.).

MOTETS

Ave Maria ancilla. PH. (incomp.).
Ave Divae matris Annae. PH.
Ave Domine. Harl. 7578/86 *b* (Treble part only).
Gaude Mater. Bodl. Mus. MSS.
Gaude virgo mater Christi. PH. (incomp.).
O Baptista. PH. (incomp.).
Te matrem. St. J. (Tenor part only).

J. M^{K}.

ASTOR & CO., a firm of musical instrument makers. George (*b.* Waldorf, near Heidelberg) came as a young man to England about 1778, and getting employment with a flute-maker, asked his younger brother, John Jacob (*b.* 1763; *d.* 1848), to join him in London. Together they started business as flute-makers. In 1783 John Jacob went to America with a small consignment of flutes, visiting another brother who was settled at Baltimore. The value of his stock of flutes is said to have been only about £5, but upon advice given to him by a fellow-voyager he invested the proceeds of his sale in furs, and by selling these in England made a handsome profit. He again crossed to America, and quickly gained profit by fur trading, and by the sale of musical instruments sent to him from England. He appears to have been settled permanently in New York before 1795. In 1809 he established a fur-trading company, and by this and the purchase of land in 'The Bowery' laid the foundation of the Astor wealth.

Meanwhile his elder brother, George, was occupying a small shop in Wych Street, Drury Lane, making flutes and other musical instruments. About 1798 he removed to 79 Cornhill, and had besides premises at 27 Tottenham Street near Fitzroy Square.

Before 1800 George Astor was making pianofortes and publishing sheet music and minor books, such as flute instructors. In 1801 he was in partnership, and the firm styled itself 'organ builders.'

In 1815 the firm was 'Astor and Horwood' at 79 Cornhill and 76 Bishopsgate Street. They made some very dainty pianofortes of satinwood, and before 1824 Christopher Gerock

became senior partner. This latter person had been a manufacturer of pianofortes at 76 Bishopsgate Street Within, before 1805. In 1831 the Astor firm seems to have been merged into that of Gerock and Wolf, at the old Cornhill address. George Astor and his successors published, yearly, books of country dances, those for 1805 and 1818 being in the British Museum Library. F. K.

ASTORGA, Emanuele Gioacchino Cesare Rincón, Baron d' (*b.* Augusta, Sicily, Mar. 20, 1680; *d.* Lisbon or Madrid, 1755–57), a celebrated composer of chamber cantatas and the well-known Stabat Mater. He was of Spanish descent; his family, that of Rincón d'Astorga, came to Augusta in the Spanish service at the beginning of the 17th century; their title was derived from the estate of Ogliastro, which came into the family in the time of the composer's grandfather. His father was Baron Francesco Rincón d'Astorga (*d.* Palermo, 1712). Emanuele received the education of a Sicilian nobleman at Palermo and various cities of Italy; from early years he had a passion for the study and performance of music. In 1708, during an insurrection against the Spanish-Sicilian government, he served as an officer in the Civil Guard. In 1709 he was probably at Genoa, for the performance (Ap. 21) of his pastoral opera 'Dafni'; the opera was also staged at Barcelona in June and July of the same year for the marriage of the pretender Don Carlos. Astorga seems not to have been present; in this year, however, he is known to have been in Mantua, and probably also in Venice, from which he passed to Vienna. In 1712 he was in receipt of an imperial pension of 2000 gulden. He was a friend of the Dutch ambassador, Bruyninx, and on May 9, 1712, stood godfather in his place to the daughter of Antonio Caldara (*q.v.*). In the spring of 1713 he spent some time near Znaim, in Moravia, and subsequently borrowed considerable sums of money from Bruyninx and his other friends. In 1714 he disappeared suddenly from Vienna, and is next heard of in London, where he remained until 1715. On returning to Palermo, he was elected Senator, an office which he held from May 1717 until June 3, 1718. From that time onwards he lived in Portugal or in Spain. In 1723 he was in Lisbon, where in 1726 he published a volume of chamber cantatas with Italian and Spanish words—the only one of his works to be printed during his lifetime. His latest known composition is dated 1731. In 1744 he sold his Sicilian estates, and died at a ripe age.

Astorga was celebrated by his contemporaries for his learning in many branches of science and the arts. He was praised as a singer and a performer on the harpsichord, and was accounted a composer of distinction. Yet, as an amateur of noble birth he forebore to give public exhibition of his talents. His opera 'Dafni' was revived at Breslau in 1726 and then disappeared from the stage. The Stabat Mater was composed in 1707 or 1708 in Rome or at Naples; its first known public performance took place at Oxford in 1752 or 1753. The chamber cantatas exist in numerous MS. copies, besides the 'Cantate da Camera' (Cantatas humanas) printed at Lisbon. It was on these that his fame chiefly depended. (See Hans Volkmann, *Emanuele d' Astorga*, 2 vols., Leipzig, 1911 and 1919.) J. B. T.

ASTORGA, Jean Oliver y (2nd half of 18th cent.), a Spanish composer whose works were published in London. He has apparently no connexion with Emanuele, Baron d'Astorga; the signature to the dedication of his op. 1 shows that he came of Spanish parents. He lodged 'at the Trunk Maker's in Cockspur Street' and was under the protection of the fourth Earl of Abingdon (1740–99). His published works (B.M.) are as follows:

1. Six sonates à Violon et Basse . . . op. 1. (1767?)
2. Twelve Italian songs and duets for voice and harpsichord, with an accompaniment for a guitar . . . op. 2. (1768?)
3. Six sonatas for two German flutes or two violins and a bass. (1769.)

The instrumental style of Oliver y Astorga is that of Haydn's youth; his writing suggests that he was a flautist rather than a violinist (see Volkmann, *Emanuele d' Astorga*, ii. 207 ff., Leipzig, 1919). J. B. T.

A TEMPO (Ital.), 'in time.' When the time of a piece has been changed, either temporarily by an *ad libitum*, *a piacere*, etc., or for a longer period by a *più lento*, *più allegro*, or some similar term, the indication *a tempo* shows that the rate of speed is again to be that of the beginning of the movement.

ATFIELD, John, an 18th-century English song composer. His songs, published in London between 1735 and 1750, were: 'Arise, brave Britons all,' words by Webb; 'Comus' Court,' words by Howard; 'Cupid's power restor'd'; 'Gin e'er I'se in Love,' a Scotch song; ''Tis true, my Celia, thou art fair.'

E. v. d. S.

ATHALIA, oratorio; words by Humphreys; music by Handel. Produced Oxford, July 10, 1733; revived by the Sacred Harmonic Society, June 20, 1845. The score was completed June 7, 1733.

ATKINS, Sir Ivor Algernon, Mus.D., F.S.A. (*b.* Cardiff, Nov. 29, 1869), organist of Worcester Cathedral and conductor of the Three Choirs Festival held triennially at Worcester.

His father, Frederick Atkins, was organist of St. John's Church, Cardiff, so that the boy was brought up in musical surroundings. Later, as a pupil of G. R. Sinclair, he served as assistant organist in the cathedrals of Truro (1885) and Hereford (1890), and subsequently became organist of Ludlow parish church (1893). In

1897 Atkins was appointed organist and master of the choristers of Worcester Cathedral, an appointment of greater importance than many English cathedral organistships because it carries with it the duty of conducting the Three Choirs Festival. Atkins's experience as a parish church organist had given him few opportunities of handling an orchestra and of conducting on a large scale, and his performance in this capacity at his first Worcester Festival (1899) was adversely criticised. It is, however, as conductor of this festival that he has since done his most distinguished work. At the festival of 1902 he made a point of including important orchestral works in the programme, introducing, among other things, Strauss's 'Tod und Verklärung,' then comparatively little known in England. In this and the subsequent festivals up to 1911 he gave many important works (see THREE CHOIRS FESTIVAL), both choral and orchestral, with a success which fully established his reputation as conductor and organiser. After the war he was responsible for the revival of the festivals (1920), a public service which earned him the honour of knighthood.

The most important of his compositions is a 'Hymn of Faith,' for soli, chorus and orchestra (words arranged by Sir Edward Elgar), produced at Worcester 1905 and repeated there in 1920. Slighter festival works, church music and songs (some of the last are frequently performed) are all of excellent quality if not strikingly original. His edition (with Sir Edward Elgar) of Bach's 'St. Matthew Passion' (Novello, 1911) has become a standard one. A pamphlet on *Organists of Worcester Cathedral* (Mitchell, Hughes & Clarke) is the product of careful research in the archives of the cathedral. C.

ATONALITY, see TONALITY; HARMONY.

ATTACCA (Ital.), 'begin,' when placed at the end of a movement—as the Scherzo of Beethoven's C minor symphony, signifies that no pause is to be made, but that the next movement is to be joined immediately to the preceding.

ATTACCO, verbal substantive, from (Ital.) *attacare*, 'to unite,' 'to bind together,' a short phrase, treated as a point of imitation; and employed, either as the subject of a fugue, as a subordinate element introduced for the purpose of increasing the interest of its development, as a leading feature in a motet, madrigal, full anthem, or other choral composition, or as a means of relieving the monotony of an otherwise too homogeneous partsong.

A striking instance of its employment as the subject of a fugue will be found in book ii. No. 3, *Das wohltemperirte Clavier*. (See ANDAMENTO and SOGGETTO.) W. S. R.

ATTACK, a technical expression for decision and spirit in beginning a phrase or passage. An orchestra or performer is said to be 'wanting in attack' when there is no firmness and precision in their style of taking up the points of the music. This applies especially to quick *tempo*. It is equivalent to the *coup d'archet*, once so much exaggerated in the Paris orchestras, and of which Mozart makes such game (Letter, June 12, 1778).

The *chef d'attaque* in France is a name for the leader of the first violins, or what we in England call the leader of the orchestra. (See LEADER.)

ATTAINGNANT (ATAIGNANT, ATIGNANT, ATTAIGNANT, ATTEIGNANT, ATTINGENO (Lat.)), PIERRE, a music printer of Paris in the 2nd quarter of the 16th century, 'demourant en la rue de la Harpe devant le bout de la rue Mathurins près de l'église de Sainct Cosme.' He hired the printing material of Jean de la Roche. He married one of the daughters of the printer, Philippe Pigonchet, and succeeded his father-in-law. He is said to have been the first in Paris to print music from movable types, using the newly devised type of Pierre Hautin, in which fragments of the stave were for the first time combined with the note. His first printed book was a *Breviarium Noviomense* (1525). In an Avignon catalogue of 1778 a 'Chansons nouvelles de musique à quatre parties' of 1527 is cited as a publication of Attaingnant, but the earliest dated book now extant bearing his imprint is 'Trente et quatre chansons musicales à quatre parties,' of which there is a copy in the National Library at Paris, dated Jan. 23, 1528, from which year he began his musical series.

A list of Attaingnant's publications is given in *Q.-L.* They are very numerous and include, besides detached collections of songs, motets and masses, An Introduction to the Lute, (1529), 18 basse-dances in tablature for the lute (1529), 9 basse-dances, 2 branles, 25 pavans and 15 galliards (1530), a splendid folio volume containing 7 books of masses (1532), 13 books of motets (1534–35) and 35 books of songs (1539–49). This last series contains no fewer than 927 songs in four parts by French and Flemish composers. There is a complete set in the Munich Library, from which Eitner has published 60 selected specimens. One of the earlier collections, 'Trente et une chansons musicales à quatre parties' (1529), has been reprinted by Henry Expert in the series entitled 'Les Maîtres Musiciens de la Renaissance Française.' Of the collections printed (1530–31), 4 books have been issued by E. Bernoulli as 'Chansons und Tänze' (facsimile), Munich, 1914. Two books containing organ music appeared in one volume (1925), with a study in French by Mme. Y. Rihouët. All the leading composers of the Franco-Flemish period, Arcadelt, Certon, Clemens non papa, Consilium, Courtois, Fevin,

Gombert, Jacotin, Jannequin, Josquin, Le Jeune, Mouton, Richafort, Sandrin, Sermisy, Willart and many others, are represented in Attaingnant's collections, attesting the influence of that school on contemporary production. The latest date appearing on his title-pages is Dec. 3, 1549, and on the 20th of the following January Nicholas du Chemin issued the first of his series of 'Chansons à quatre parties.' There is, however, no certain evidence of Attaingnant's death before 1553, in which year his widow's name appears on the title-page of a collection of songs.

BIBL.—GEORGES LEPREUX, *Gallia typographica*—Supp. No. 1 to *Revue des Bibliothèques—Série Parisienne*, vol. i. pt. 1, pp. 57-63, Paris, 1911; YVONNE RIHOUET, *Note Bibliographique sur Attaingnant, Revue de Musicologie*, 1924, No. 10.

J. F. R. S.; addns. M. L. P.

ATTAQUE DU MOULIN, L', opera in 3 acts; libretto by Louis Gallet, founded on a story in Zola's *Soirées de Meudon*; music by Bruneau. Produced Opéra-Comique, Paris, Nov. 23, 1893 (the action of the piece being transferred from the period of the war with Germany to the Napoleonic period); at Covent Garden (with the action restored to the proper date), July 4, 1894; in English, Carl Rosa Co., Theatre Royal, Glasgow, Mar. 1915.

ATTERBURY, LUFFMAN (*d.* Marshem St., Westminster, June 11, 1796), originally a carpenter, became one of the musicians-in-ordinary to George III., and composed numerous catches and glees. Between 1778 and 1780 he obtained from the Catch Club prizes for 3 glees and 2 catches. He also composed an oratorio called 'Goliah,' which was performed for the first time at the Haymarket Theatre on May 5, 1773, being announced as 'for that night only.' It was again performed in West Wycombe church on Aug. 13, 1775, on the occasion of the singular ceremony of depositing the heart of Paul Whitehead, the politician and versifier, enclosed in a marble urn, as directed by his will, in the mausoleum there of his patron, Lord Le Despencer.

Atterbury sang in the Handel Commemoration of 1784, and about 1790 he published 'A Collection of Twelve Glees, Rounds,' etc. Eleven glees and 19 catches by him are included in Warren's collections. His glee, 'Come, let us all a-Maying go,' still retains its popularity. He died during one of a series of concerts given in aid of his reduced finances. W. H. H.

ATTEY, JOHN (*d.* Ross, *c.* 1640), was the last of the English school of lutenist song-writers, and the work by which he is remembered appeared ten years later than others of its kind by his contemporaries. This was his 'First Booke of Ayres of Foure Parts, with Tableture for the Lute' (1622). On the title-page of this work he calls himself 'Gentleman and Practitioner of Musicke,' and the dedication is to the Earl and Countess of Bridgewater. It contains 14 songs in four parts, which may be sung either as solos by a single voice, accompanied by the lute, or the lute and bass-viol; or as partsongs for four voices. It is noteworthy that in adopting this alternative arrangement Attey was reverting to the method of Dowland's 'First Book of Ayres,' published in 1697. The intervening composers of the school had for the most part dropped the partsong arrangement, and published their songs for solo voice with instrumental accompaniment.

Attey published no second collection.

E. F. R., with addns.

AT THE BOAR'S HEAD, a musical interlude in one act; libretto taken from Shakespeare's 'Henry IV.', music by Gustav Holst. Produced by B.N.O.C., Opera House, Manchester, Apr. 3, 1925. See 'Falstaff' and 'Merry Wives of Windsor' for other operas dealing with the character of Falstaff.

ATTWOOD, THOMAS (*b.* London, Nov. 23, 1765; *d.* Chelsea, Mar. 24, 1838), organist of St. Paul's Cathedral, and composer of church music as well as of more or less ephemeral music for the stage, was the son of a trumpeter, viola-player, and coal-merchant.

At nine years of age he became a chorister in the Chapel Royal, where he had for his masters successively Dr. Nares and Dr. Ayrton. In his sixteenth year, performing in a concert at Buckingham House, he attracted the attention of the Prince of Wales (afterwards George IV.), who sent him to Italy to study. In 1783 he went to Naples, where he remained for two years under the tuition of Filippo Cinque and Gaetano Latilla. From Naples he went to Vienna, and studied under Mozart—who expressed a highly favourable opinion of his talent (Kelly's *Reminiscences*, i. 228)—until Feb. 1787, when he accompanied the Storaces to England. He became organist (or more probably deputy to F. C. Reinhold, organist) of St. George the Martyr, Queen Square, and a member of the Prince of Wales's chamber band. He was appointed musical instructor to the Duchess of York in 1791, and to the Princess of Wales in 1795. In 1796, on the decease of John Jones, organist of St. Paul's Cathedral, Attwood became his successor; and in June 1796, on the death of Dr. Dupuis, he was appointed composer to the Chapel Royal. In 1821 he was nominated organist of George IV.'s private chapel at Brighton. Attwood was one of the original members of the Philharmonic Society on its establishment in 1813, was treasurer in 1820, and for some years occasionally conducted its concerts. On the foundation of the R.A.M. in 1823, he was one of the professors. In 1836, on the decease of John Stafford Smith, he succeeded him as organist of the Chapel Royal. Attwood died at his residence in Cheyne Walk, Chelsea, and was buried in St. Paul's Cathedral, under the organ.

In the early part of his life Attwood was

much engaged in dramatic composition, in which he was very successful.

The pieces set by him were :

The Prisoner, 1792; The Mariners, 1793; Caernarvon Castle, 1793; The Adopted Child, 1795; The Poor Sailor, 1795; The Smugglers, 1796; The Mouth of the Nile, 1798; The Devil of a Lover, 1798; A Day at Rome, 1799; The Castle of Sorrento, 1799; The Red Cross Knights, 1799; The Old Clothesman, 1799; The Magic Oak, 1799; True Friends, 1800; Harlequin's Tour, 1800; The Domination of Fancy, 1800; The Escapes, or the Water Carrier (partly selected from Cherubini's 'Les Deux Journées,' and partly original), 1801; St. David's Day, 1801; Il Bondocani, 1802; Adrian and Orilla, 1806, and The Curfew, 1807; Elphin Boy, 1817. He also contributed two songs to 'Guy Mannering,' 1816.

Later in life Attwood devoted his attention more to cathedral music. A volume of his church compositions, containing 4 services, 8 anthems, and 9 chants, was published about 15 years after his death, under the editorship of his godson, Dr. Thomas Attwood Walmisley. Besides these compositions Attwood produced a fifth service in B flat (unpublished), two anthems with orchestral accompaniments; one, 'I was glad' (a remarkably fine composition), for the coronation of George IV., and the other, 'O Lord, grant the King a long life,' for that of William IV.; and he had begun a third, intended for the coronation of Queen Victoria, when his career was closed by death. Nine other anthems are mentioned in the long and valuable article in *Mus. T.*, 1900, p. 788, etc. His setting of the hymn 'Come, Holy Ghost' still holds a worthy place in the music of the English Church.

Attwood produced many sonatas and lessons for the pianoforte, and numerous songs and glees. Of his songs, 'The Soldier's Dream' long maintained its popularity; and of his glees, 'In peace Love tunes the shepherd's reed,' and 'To all that breathe the air of Heaven,' were long popular among admirers of that species of music. Attwood's compositions are distinguished by purity and taste as well as by force and expression.

It is interesting to notice that Attwood, a favourite pupil of Mozart, was one of the first among English musicians to recognise the genius of the young Mendelssohn. A friendship sprang up between the two composers which was only broken by the death of the elder. Several of Mendelssohn's published letters were written from Attwood's villa at Norwood, his three Preludes and Fugues for the organ are dedicated to him, and the autograph of a Kyrie in A minor is inscribed 'For Mr. Attwood; Berlin, March 24, 1833.' W. H. H., with addns.

AUBADE, a French term (from *aube*, 'the dawn'), the counterpart of nocturne or serenade. It was originally applied to music performed in the morning, and apparently to concerted music (Littré); this condition is fulfilled in Lalo's charming work in G minor for 5 wind instruments and 5 strings. Stephen Heller and Schulhoff have written pianoforte pieces bearing this title.

AUBER, Daniel François Esprit (*b.* Caen, Jan. 29, 1782; *d.* Paris, May 12, 1871), a famous operatic composer. At the age of eleven Auber wrote a number of ballads and 'Romances,' one of which, 'Bonjour,' is said to have been very popular at the time. A few years later we find him in London, nominally as commercial clerk, but in reality more than ever devoted to his art. Here also his vocal compositions are said to have met with great success in fashionable drawing-rooms; his personal timidity, however—a feature of his character which remained to him during his whole life—prevented the young artist from reaping the full benefit of his precocious gifts. In consequence of the breach of the Treaty of Amiens (1804) Auber had to leave England, and on his return to Paris we hear nothing more of his commercial pursuits. Music had now engrossed all his thoughts and faculties. His début as an instrumental composer was accompanied by somewhat peculiar circumstances. Auber had become acquainted with Lamarre, a violoncello-player of considerable reputation; and to suit the peculiar style of his friend, our composer wrote 4 concertos for his instrument, which originally appeared under Lamarre's name, but the real authorship of which soon transpired. The reputation thus acquired Auber increased by a violin concerto written for and first played by Mazas at the Conservatoire with signal success; it was introduced to London by Sainton. His first attempt at dramatic composition was of a very modest kind. It consisted in the resetting of an old libretto of Monvel, already put to music by Deyède, 'L'Erreur d'un moment,' as a comic opera in one act (1805). As his next works, we mention an opera 'Couvin' (1812), a Mass written for the private chapel of the Prince de Chimay, from which the beautiful *a cappella* prayer in 'Masaniello' is taken. His first opera publicly performed was 'Le Séjour militaire,' 1813, at the Théâtre Feydeau. Its reception was anything but favourable, and for six years he refrained from repeating the attempt. His second opera, 'Le Testament, ou les Billets-doux,' brought out at the Opéra-Comique in 1819, proved again unsuccessful, but Auber was now too certain of his vocation to be silenced by a momentary disappointment. He immediately set to work again, and his next opera, 'La Bergère châtelaine,' first performed in 1820, to a great extent realised his bold expectations of ultimate success. The climax and duration of this success were founded on Auber's friendship and artistic alliance with Scribe, one of the most skilful librettists of modern times. To this union, which lasted unbroken till Scribe's death, a great number of both comic and serious operas owe their existence, not all equal in value and beauty, but all evincing in various degrees the inexhaustible productive power of their joint authors. The list of his operas and opéras-

comiques, as given by Charles Malherbe, is as follows :

'L'Erreur d'un moment' (1805). Score not printed.
'Couvin' (1812). Score not printed.
'Le Séjour militaire' (1813).
'Le Testament' (1819).
'La Bergère châtelaine' (1820).
'Emma' (1821).
'Leicester' (1823).
'La Neige' (1823).
'Vendôme Espagne' (1823), with Hérold.
'Les Trois Genres' (1824), with Boieldieu.
'Le Concert à la Cour' (1824).
'Léocadie' (1824).
'Fiorella' (1826).
'La Muette de Portici' (1828).
'La Fiancée' (1829).
'Fra Diavolo' (1830).
'Le Dieu et la Bayadère' (1830).
'Le Philtre' (1831).
'La Marquise de Brinvilliers' (1831), with 8 other composers.
'Le Serment' (1832).
'Gustave III' (1833).
'Lestocq' (1834).
'Le Cheval de bronze' (1835).
'Actéon' (1836).
'Les Chaperons blancs' (1836).
'L'Ambassadrice' (1836).
'Le Domino noir' (1837).
'Le Lac des fées' (1839).
'Zanetta' (1840).
'Les Diamants de la couronne' (1841).
'Le Duc d'Olonne' (1842).
'La Part du Diable' (1843). given in Germany either under the title of 'Carlo Broschi' or as 'Teufel's Antheil.'
'La Sirène' (1844).
'La Barcarolle' (1845).
'Haydée' (1847).
'L'Enfant prodigue' (1850).
'Zerline' (1851).
'Marco Spada' (1852).
'Jenny Bell' (1855).
'Manon Lescaut' (1856).
'Marco Spada' (ballet) (1857).
'Le Cheval de bronze' (opera) (1857).
'La Circassienne' (1861).
'La Fiancée du Roi de Garbe' (1864).
'Le Premier Jour de bonheur' (1868).
'Rêve d'amour' (1869).

In 1857 'Le Cheval de bronze' was expanded into a grand opera and 'Marco Spada' into a ballet.

About Auber's life little remains to be added. He succeeded Gossec as member of the Académie in 1829; and he received marks of highest distinction from his own and foreign sovereigns. Louis Philippe made him director of the Conservatoire in 1842, a post which he held till his death, and Napoleon III. added the dignity of imperial maître de chapelle in 1857. His 'Magenta,' a victory song, was performed at the opera in 1859. He, however, never acted as conductor, perhaps owing to the timidity already alluded to. Indeed he never was present at the performance of his own works. When questioned about this extraordinary circumstance, he is said to have returned the characteristic answer, 'Si j'assistais à un de mes ouvrages, je n'écrirais de ma vie une note de musique.' His habits were gentle and benevolent, slightly tinged with epicureanism. He was a thorough Parisian, and the bon-mots related of him are legion. A useful memoir by Ad. Kohut appeared in 1895.

Auber's position in the history of his art may be defined as that of the last great representative of opéra-comique. In such works as 'Le Maçon' or 'Les Diamants de la Couronne,' Auber has rendered the chivalrous grace, the verve, and amorous sweetness of French feeling in a manner both charming and essentially national. It is here that he proves himself to be the legitimate follower of Boieldieu and the more than equal of Hérold and Adam. With these masters Auber shares the charm of melody founded on the simple grace of the popular chanson, the piquancy of rhythm and the care bestowed upon the distinct enunciation of the words characteristic of the French School. We have purposely cited the 'Diamants de la Couronne' as evincing the charm of French feeling, although the scene of that opera is laid in Portugal. Like George Brown and the 'tribu d'Avenel' in Boieldieu's 'Dame Blanche,' Auber's Portuguese are in reality Frenchmen in disguise. In comparing Auber's individual merits with those of other masters of his school, of Boieldieu, for instance, we should say that he surpasses them all in brilliancy of orchestral effects. He is, on the other hand, decidedly inferior to the last-mentioned composer as regards the structure of his concerted pieces. His ensembles are frequently slight in construction; his style indeed may be designated as essentially homophonous; but he is (perhaps for the same reason) a master in the art of delineating a character by touches of subtlest refinement.

Amongst his serious operas one work more than any other contributed to its author's European reputation; it differs so entirely from Auber's usual style that without the most indubitable proofs one would hardly believe it to be written by the graceful and melodious but anything but passionately grand composer of 'Le Dieu et la Bayadère' or 'Le Cheval de bronze.' We are speaking of 'La Muette de Portici,' in England commonly called, after its chief hero, 'Masaniello.' Auber's style in 'Masaniello' is indeed as different as can be imagined from his usual elegant but somewhat frigid mode of utterance, founded on Boieldieu with a strong admixture of Rossini. Wagner acknowledged in this opera 'the bold effects in the instrumentation, particularly in the treatment of the strings, the drastic grouping of the choral masses which here, for the first time, take an important part in the action, no less than original harmonies and happy strokes of dramatic characterisation.' Various conjectures have been propounded to account for this singular and unique flight of inspiration. It has been said, for instance, that the most stirring melodies of the opera are of popular Neapolitan origin, but this was contradicted emphatically by the composer himself. The solution of the enigma seems to us to lie in the thoroughly revolutionised feeling of the time (1828), which two years afterwards was to explode the established governments of France and other countries. This opera was indeed destined to become historically connected with the popular movement of that eventful period. It is well known that the riots in Brussels began after a performance of 'La Muette de Portici' (Aug. 25, 1830), which drove the Dutch out of the country, and thus in a manner acted the part of 'Lilliburlero.' There is a sad significance in the fact that the death of the author of this revolutionary inspiration was surrounded and indeed partly caused by the terrors of the Paris Commune.

BIBL. — CHARLES MALHERBE, *Auber* (*Les Musiciens célèbres*), Paris, with a complete bibliography of Auber's works. LIONEL DAURIAC, *La Psychologie dans l'opéra français* (Auber, Rossini, Meyerbeer), Paris.

F. H.; addns. M. L. P.

AUBERT, (1) JACQUES ('le vieux') (*b. circa*

1683; *d.* Belleville near Paris, May 17 or 18,[1] 1753), eminent violinist and a composer, a pupil of the violinist J. B. Senallié, was, from 1719, leader of the band and intendant of the Duke of Bourbon's private music. One of the King's 24 violins (1727), he entered the orchestra of the Opéra the following year as first violin, retiring in 1752. His name appeared on the programmes of the Concert Spirituel from 1729 to 1740. A very prolific composer, his astonishing facility led him to compose a considerable number of instrumental works (33 printed numbers); 5 books of violin sonatas with a bass, 12 'Suites de concerts de symphonie,' various pieces for musette, flute, oboe, viols, etc., 'Jolis Airs' for 2 violins, 'La Reine des Péris' (1725) played at the Opéra, ballets. His 10 concertos for 4 violins and a bass (1735, 1739), though influenced by Italian models, were the first ones written by a Frenchman.

His eldest son and pupil, (2) Louis (*b.* Paris, May 15, 1720; *d. circa* 1800), belonged to the Opéra orchestra as violinist and as second conductor from 1731–74. He was also violin-teacher. His violin sonatas with a bass (1750), and 'Simphonies à quatre' for 3 violins and a bass (1752) show Italian influences specially in the treatment of themes.

Bibl.—Lionel de La Laurencie, *L'École française de violon de Lully à Viotti*, vols. i. and ii., Paris, 1922–23. M. L. P.

AUBERT, Louis François Marie (*b.* Paramé, Ille-et-Vilaine, Feb. 19, 1877), composer, was sent to the Paris Conservatoire before the age of ten. There he won successive prizes for elementary theory, piano, harmony; sight-reading and transposition. He studied the piano under Diémer, harmony under Lavignac, and composition under Gabriel Fauré. Until his voice broke, he sang at the services of the Madeleine, and possessing a beautiful soprano voice and exceptional musical gifts, he was induced to fulfil, at the same time, a similar engagement at another church, the Trinité. For a short time he studied the organ with Widor, but evincing no great liking for that instrument, he soon abandoned it.

The earliest work that can be dated is a song 'Sous bois,' written in 1892. This was followed by a number of other smaller works, chiefly piano pieces and songs full of conflicting influences, such as those of Franck, Schumann, Chausson and Fauré, but already showing traces of a certain elegance and finish. Among them is a 'Vieille Chanson espagnole' (1894), which foreshadows his later happy treatment of Spanish subjects. In 1896 he wrote the song cycle 'Rimes tendres,' which has been published, a distinction that was not shared by the cantata 'Les Noces d'Apollon et d'Uranie,' of 1897. Two small pieces of church music, 'O Salutaris' and 'Pie Jesu,' belong to 1898.

[1] Burial, May 19.

Among the first works which drew the attention of the French public and press to the talent of Aubert was the 'Fantaisie' for piano and orchestra, composed in 1899, and produced at the Colonne Concerts in 1901, with Diémer at the piano. But already in 1900, the 'Suite brève' for two pianos (orchestrated and revised in 1913) attracted some notice at the Paris Exhibition. The same year saw the completion of the well-known song, 'La Lettre,' and of the 'Trois Esquisses' for piano, originally intended as sight-reading tests for Diémer's class.

From the opening of the 20th century onward, Aubert devoted himself more and more exclusively to composition, almost completely neglecting a pianist's career which had hitherto brought him frequently on the concert platform, both as soloist and chamber-music player. In 1902 he essayed a more ambitious work than he had so far produced, 'La Légende du Sang,' a curious series of historical scenes, for recitation, chorus and orchestra, which, with the exception of one scene, has remained unpublished. This proved an unsuccessful experiment; but four works of more or less ambitious dimensions were more fortunate during the next two years: 'Les Cloches,' for mezzo-soprano and chorus; incidental music for a play by Jean Bertheroy, entitled 'La Moisson'; and two ballets, 'La Momie' (produced in Paris in 1903) and 'Chrysothémis' (staged at Vichy in 1904).

The next six years (1904–10) were mainly occupied by the composition of the opera, 'La Forêt bleue,' the libretto of which, by Jacques Chenevière, is based on some familiar fairy-tales whose characters and incidents are charmingly and adroitly blended into a harmonious whole. The work has a certain delicacy and restrained grace which precludes it from any sensational success, and its undoubtedly great poetical qualities are a little pale and devoid of pronounced individuality. The composer did not succeed in having the opera staged in his own country, but it was eventually produced at Boston, U.S.A., on Mar. 8, 1913, and very favourably received. During the composition of the opera only one work of some importance, the song cycle 'Crépuscules d'automne' (1908), appeared.

The Spanish phase in Aubert found a more mature expression in a song with orchestral accompaniment, 'Nuit mauresque,' written in 1911, which in its turn proved almost in the nature of a sketch in comparison with the symphonic poem 'Habanera,' produced at the Pasdeloup Concert of Mar. 23, 1919. This work was acclaimed by the French press as the most complete expression of Aubert's personality up to that time, with the exception, perhaps, of the 'Six Poèmes arabes' for voice

and orchestra (or piano) to poems by F. Toussaint.

Two important later works by Aubert are the three brilliant and picturesque piano pieces entitled 'Sillages' (1913), and a piece of church music, 'Tu es Petrus,' for chorus and organ, written in 1917, when the composer, unable to be of service in the war, yet anxious to be useful, voluntarily acted as organist and choirmaster at the church of Saint-Hippolyte. Other works include a number of piano pieces and songs, three vocal duets, a madrigal for flute and piano, and some shorter choral works. Many of the song accompaniments have been orchestrated.

Aubert has been active, not only as composer and pianist, but also as critic and teacher. He has written a *Treatise on Harmony.* E. B.

AUBERT, Pierre François Olivier (*b.* Amiens, *c.* 1763; *d. circa* 1830), violoncellist, for 25 years member of the orchestra of the Opéra-Comique at Paris. He published two good instruction books for the violoncello at a time when a work of that kind was much needed. He wrote also études, duets and sonatas for violoncello, and a pamphlet entitled *Histoire abrégée de la musique ancienne et moderne*, 1827. M. L. P.

AUBÉRY DU BOULLEY, Prudent Louis (*b.* Verneuil, Eure, Dec. 9, 1796; *d.* there, Feb. 1870), pupil of Monsigny, Méhul and Cherubini, was at the Paris Conservatoire till 1815. He composed one opera, a serenade for orchestra, chamber music, PF. pieces, songs, a guitar-tutor, a *Grammaire musicale* (1830), *Des Associations musicales en France* (1839), *La Société Philharmonique de l'Eure* (1859).

Bibl.—J. de l'Avre, *A. du Boulley*, 1896.

AUBRY, see Jean-Aubry.

AUBRY, Pierre (*b.* Paris, Feb. 14, 1874; *d.* Dieppe, Aug. 31, 1910), a distinguished musical paleographer in the domain of mediæval music, orientalist, and lecturer on musical history at the École des Hautes Études Sociales at Paris. He wrote *Huit Chants héroïques de l'ancienne France* (1896), *Mélanges de musicologie critique*, *Essais de musicologie comparée*, and many more important works. Many mediæval systems of melody notation were first made known by Aubry. (See Trouvère.)

AUDRAN, Edmond (*b.* Lyons, Apr. 11, 1842; *d.* Tierceville, Aug. 17, 1901), a composer of light opera, son of Marius Audran (1816–57), composer and tenor singer.

Educated at the École Niedermeyer, Paris, he obtained in 1859 the prize for composition. In 1861 he became organist of the church of St. Joseph, Marseilles. His compositions include a Funeral March on the death of Meyerbeer, played at the Grand Theatre, Marseilles; a Mass produced in 1873 at the above church, and later at St. Eustache, Paris; a motet, 'Adoro te,' Paris (1882); 'Cour d'Amour,' song in Provençal dialect, and other songs. He made his name, however, principally as an 'opéra bouffe' composer, and among such works some had very wide popularity, especially 'La Mascotte,' played 1700 times in Paris alone up to 1897.

The following is a summary of Audran's operas:

'L'Ours et le pacha,' Marseilles (1862), his first work, founded on Scribe's well-known vaudeville of that name; 'La Chercheuse d'esprit,' Marseilles (1864), revived at the Bouffes, 1882, a new setting of an opera of Favart (1741); 'Le Grand Mogol,' Marseilles (1876), at Gaité, Paris (Sept. 19); in English, at the Comedy Theatre, London (Nov. 17, 1884); 'Les Noces d'Olivette,' Bouffes (Nov. 13, 1879); in English at the Strand as 'Olivette' (Sept. 18, 1880); 'La Mascotte,' Bouffes (Dec. 29, 1880); in English (Sept. 19) at Brighton and (Oct. 15, 1881) at the Comedy Theatre; 'Gillette de Narbonne,' Bouffes (Nov. 11, 1882), plot founded on Boccaccio; and 'La Cigale et le fourmi,' Gaité (Oct. 30, 1886); in English, Lyric Theatre (Oct. 9, 1890); 'Miss Helyett' (1890); in English as 'Miss Decima,' Criterion (July 23, 1891); 'L'Œuf rouge' (1890); 'L'Oncle Célestin' (1891); 'Article de Paris' (1892); 'Sainte Freya' (1892); 'Madame Suzette' (1893); 'Mon Prince' (1893); 'L'Enlèvement de la Toledad' (1894); 'La Duchesse de Ferarre' (1895, not very successful); 'Photis' (Geneva, 1896); 'La Poupée' (1896); in English at Prince of Wales's Theatre (Feb. 24, 1897); 'Monsieur Lohengrin' (1896); 'Les Petites Femmes' (1897); 'Le Curé Vincent' (1901) posthumous and unsuccessful. A. C.

AUER, Leopold (*b.* Veszprém, Hungary, June 7, 1845), an eminent violinist and still more eminent teacher, pupil of Ridley Kohne at Budapest, of Dont at the Vienna Conservatorium, 1857–58, and afterwards of Joachim at Hanover. He was orchestral leader at Düsseldorf, 1863–65, and at Hamburg, 1866–67. In 1868 he accepted the post of violin professor at the Imperial Conservatorium, St. Petersburg, in succession to Wieniawski, and remained there until 1917. During this period he was an occasional conductor, 1885–90, of the Symphony Concerts given by the Imperial Musical Association, and soloist at the court of three Tsars, Alexander II., Alexander III. and the unfortunate Nicholas II., by whom he was knighted in 1894. One of his functions as court violinist was the regular performance of a violin solo in the Ballet at the Imperial Opera House, for which special work he received from the Tsar an annual stipend equivalent to about £300 of our money. It was traditional at St. Petersburg to engage a famous violinist for this purpose, Auer's predecessors being Vieuxtemps and Wieniawski, and as a consequence Tchaikovsky and other composers of ballet music wrote some fine numbers for violin solo.

As soloist he gave notable interpretations of all the classical concertos, as well as that by Tchaikovsky, which was composed for him, and was no less successful as a chamber-music player, appearing in London several years in succession at Ella's Musical Union Concerts in the seventies. In St. Petersburg he founded a quartet of which Charles Davidov was the violoncellist until his (Davidov's) death in 1889, and since then has concentrated upon teaching the violin. In London he had a studio during the summer 1906–11, and in Dresden (Loschwitz) 1912–14. He left Petrograd after the first revolution, May 1917, toured in Scandinavia till Feb. 1918, when he sailed for New York, in which city he has since been

active and unprecedentedly successful as a teacher. Among his pupils are to be found the names of Mischa Elman, Jascha Heifetz, Efrem Zimbalist, Toscha Seidel, Kathleen Parlow and Isolde Menges.

Like Joachim, he plays a great deal to his pupils during lessons, but is careful not to stifle individuality; hence the variety of style to be noticed in the playing of the artists he has launched into the world.

His works and arrangements, though not of major importance, are full of charm. He has also published *Violin Playing as I teach it* (New York, 1921) and *My Long Life in Music* (New York, 1923). W. W. C.

AUFFSCHNAIDTER (AUFSCHNAITER), BENEDIKT ANTON,' Kapellmeister at the cathedral of Passau from *c.* 1695-1730, published 'Cymbalum Davidis,' vesper-psalms *a* 4 v. with strings, 1729; 'Aquila clangens,' 4-part offertories with strings, 1719; 'Concorsa discordia,' Sonatas *a* 2 violins, 2 violas, violoncello (Noribg., 1695); masses and other church music; 6 overtures, etc. (*Eitner.*)

AUFLÖSUNGSZEICHEN, the German name of the sign for the natural, the sharp and the flat, when these are used to restore the original notes after their temporary alteration by means of ACCIDENTALS (*q.v.*) M.

AUFTAKT (Ger.). See UP-BEAT; RHYTHM.

AUGARTEN, the well-known public garden on the Au, or meadow, between the Danube and the Donau-Canal, in the Leopoldstadt suburb of Vienna, interesting to the musician from its having been, like our own Vauxhall and Ranelagh, the place of performance—often first performance—of many a masterpiece. It was dedicated to the public by the Emperor Joseph II., and was opened Apr. 30, 1775. At first it appears to have been merely a wood; then a garden—'the Tuileries garden of Vienna'—but after a time a concert-room was built, and in 1782 summer morning concerts were started by Martin, a well-known entrepreneur of the day, in association with Mozart, then at the height of his genius. Mozart mentions the project in a letter (May 18, 1782) to his father, and the first series of the concerts opened on May 26, under brilliant patronage, attracted alike by the novelty of music so nearly in the open air, by the beauty of the spot, and by the excellence of the music announced. The enterprise changed hands repeatedly, until, about the year 1799, the concerts were directed by Schuppanzigh, the violin-player, of Beethoven notoriety. They did not, however, maintain their high character or their popularity, but had to suffer the inevitable fate of all similar institutions which aim over the heads of those whom they wish to attract. In 1813 they were in the hands of the 'Hof-Traiteur' and Wranitzky the musician. By 1830 performers of eminence had ceased to appear. But the musical glories of the Augarten cannot be forgotten. Here Mozart was to be seen and heard in at least one series of concerts, at each of which some great symphony or concerto was doubtless heard for the first time; and here Beethoven produced one (if not more) of his masterpieces —the Kreutzer sonata, which was played there (May1803) by Bridgetower and himself, the two first movements being read from autograph and copy dashed down only just before the beginning of the concert. Besides this, his first 5 symphonies, his overtures, and 3 first pianoforte concertos were stock pieces in the programmes of the Augarten. The concerts took place on Thursday mornings, at the curiously early hour of half-past seven, and even seven. Mayseder, Czerny, Stein, Clement, Linke, Moscheles, and many other great artists were heard there. (The above information is obtained from Hanslick's *Concertwesen in Wien*, and Ries's *Notizen.*) G.

AUGENER LTD., Music Publishers, proprietors of *Augener's Edition* and of *The Monthly Musical Record* (see PERIODICALS, MUSICAL), 18 Great Marlborough Street, 63 Conduit Street, and 57 High Street, Marylebone, London, W.1.

This business was founded at 86 Newgate Street as Augener & Co., in 1853, by George Augener, who retired from the business in 1910, and died Aug. 25, 1915, in his eighty-sixth year. In 1896 the trade name and goodwill of Robert COCKS & Co. (*q.v.*), founded 1823, was acquired. The business was incorporated as a company, Oct. 11, 1904.

Since 1873 the company and its predecessor have held the sole agency for *Peters' Edition.* The company is assignee of all works in this edition which enjoy copyright protection in Great Britain.

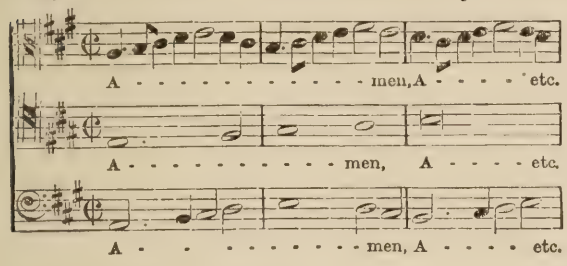
In 1878 the firm began printing its own publications at 6 Lexington Street, W.1; the premises were added to from time to time until 1911, when a modern printing works was built at 287 Acton Lane, W.4. Between 1873 and 1905 nineteen medals and certificates for excellence were secured at various exhibitions in all parts of the world.

For the last 40 years the firm has been particularly identified with the publication of educational music, and especially with pianoforte music, and in the last 30 years many volumes of music for various examining bodies have been published.

The catalogue of *Augener's Edition* embraces a very large collection of the classics, as well as a considerable number of works by modern composers; there is also an extensive catalogue of sheet music.

AUGMENTATION. This term is used to express the appearance of a musical theme in notes of double the original value, *e.g.* crotchets for quavers, minims for crotchets, etc., and is

thus the opposite of DIMINUTION. It is frequently used in fugal imitation, or canon. Dr. Benjamin Cooke's celebrated canon by double



augmentation (engraved on his tombstone) begins as above, and is a salient instance.

F. A. G. O.

AUGMENTED INTERVAL, an interval which is extended by the addition of a semitone to its normal dimension. (See INTERVAL.)

E. P.

AUGUEZ, NUMA (*b.* Saleux, on the Somme, 1847; *d.* Paris, Jan. 27, 1903), eminent French baritone. He entered the Paris Conservatoire in 1867, and sang at the Opéra from 1871–1881; and in Italy in 1883 and 1884. When Lamoureux made his brief but famous experiment of producing 'Lohengrin' at the Eden Théâtre he sang the part of the herald with conspicuous success. It was at concerts that he made his greatest effect, and all over France his beautiful voice, excellent style and perfect diction were universally admired. He sang often in Paris in the Ninth Symphony of Beethoven and Berlioz's 'Damnation de Faust.' He was appointed one of the professors of singing at the Paris Conservatoire in 1899 in succession to Archaimbaud. G. F.

AUGUSTINUS, AURELIANUS, SAINT, one of the four great Church Fathers (*b.* Tagaste, Numidia, Nov. 13, 354; *d.* Hippo (now Bona), Aug. 28, 430). He wrote 6 books, 'De Musica,' which are important for the understanding of the various metres of the early Christian period. St. Augustine was baptized in 387 by St. Ambrose, his personal friend and teacher.

E. V. d. S.

AULÍ, JUAN (*b.* Felanitx, Mallorca, 1797; *d.* there, 1867), a Dominican monk of precocious musical talent, who had already been an organist when, as a youth, he entered the order. On the dissolution of the Spanish monasteries in 1823, he wandered over Spain, playing the organ for a time at the Church of Our Lady of Atocha at Madrid. He returned to Mallorca; but being expelled once more in 1835, abandoned his Orders and became an organist at Gibraltar. The climate, however, drove him back to the Balearic Isles, where he spent the rest of his life in farming, varied by the practice of music. His works are severe in style and frankly monastic in feeling; a 'Misa de Coro,' with organ accompaniment, was published recently by Noguera. His two operas have never been performed. J. B. T

AULIN, TOR (*b.* Stockholm, Sept. 10, 1866; *d.* there, Mar. 1, 1914), most distinguished of the Scandinavian violinists since Ole Bull, leader of the Royal Opera, 1889, 1902, and afterwards conductor of the Stockholm Kunstverein.

He founded in 1887 the Aulin String Quartet, touring Russia and Germany as well as Sweden. His colleagues were A. G. Molander, R. Claeson, S. Blomguist and the pianist-composer W. Stenhammer. Among his compositions are an Orchestral Suite, 'Meister Oluf,' op. 22, and 3 violin concertos, of which one was published (No. 3 in C min., op. 14); but he is best known by his shorter pieces for piano and violin, some of which were played by Auer and Elman, displaying sound musicianship. W. W. C.

AULOS (Gr.), generally translated flute, but apparently referring quite as often to a reed instrument. See FLUTE.

AURELIANUS, REOMENSIS (*c.* middle of 9th cent.), a monk of Réomé or Moutier St. Jean, in the diocese of Langres, who wrote *Musica disciplina*, containing the earliest information about the melodic peculiarities of the 8 church-modes and the influence of the rhythmic structure of the text upon the construction of the melody. The treatise has been republished in *Gerbert*, i. 27. Fragments are contained in an 11th-century MS. (Ar. 77. B.M.) E. V. d. S.

AURIC, GEORGE (*b.* Lodève, Hérault, Feb. 15, 1899), studied first at the Paris Conservatoire, and afterwards at the Schola Cantorum under the direction of Vincent d'Indy.

His earliest attempts at composition betrayed a great admiration for the methods of Maurice Ravel, but when 18 years of age he came under the influence of Erik Satie and was, with Durey and Honegger, one of the original founders of the group which, by the subsequent adhesion of three others, soon became widely known as the 'Six.' The group avowed no common method, that of Auric, for instance, having some kinship with that of Poulenc, his contemporary, but none with those of Durey and Honegger, his seniors. He adopted in those days Satie's precept that in simplicity lies nowadays the greatest audacity, and flirted for a time ironically with the vernacular of popular music ('Adieu, New York,' fox-trot). Later compositions show this to have been a passing phase. Of these the work generally considered to be at this date the most representative is the overture and dances composed as incidental music to *Les Fâcheux* (Molière), and subsequently converted into a ballet. Although the frequent harshness of his polyphony is an attribute which he shares with others of Satie's disciples, and he has recently been strongly influenced by Stravinsky, his style is steadily developing towards an emancipated personal quality reflecting his musical outlook, which is alert, intelligent and perhaps somewhat

sceptical. He contributes musical criticism to the *Nouvelles littéraires.* E. E.

LIST OF WORKS

SONGS.—Trois Interludes; 8 Poèmes; 'Les Joues en feu,' 3 Poèmes; 'Alphabet,' 6 Poèmes; 5 Melodies.
PIANO.—Trois Pastorales; 'Adieu, New York,' Fox-Trot; Sonatine.
PIANO DUET.—Chandelles romaines.
ORCHESTRA.—Fox-Trot; Nocturne; Suite.
STAGE.—'Les Noces de Gamache,' ballet; 'La Reine de cœur'; 'Les Fâcheux'; 'Les Pélicans'; 'Les Matelots,' ballet; incidental music to 'Malbruck s'en va-t-en guerre' and 'Mariage de M. le Trouhadec.'

AURISICCHIO, ANTONIO (*d. circa* 1779), a composer of the Roman school, maestro di cappella at the Spanish chapel of S. Giacomo, Rome. He wrote masses, psalms and other church music, also secular vocal music. Some airs by him were sung in the opera 'Attalo,' performed in London, 1758. Before his death he was custodian of the library of the Accademia di San Cecilia, Rome. E. V. D. S.

AURRESKU, see SONG, subsection SPAIN (5).

AUSDRUCK, see EXPRESSION.

AUSGEWÄHLTE MADRIGALE und Mehrstimmige Gesänge berühmter Meister des 16.–17. Jahrhundert (Select Madrigals and Part-songs by composers of the 16th and 17th centuries) is the name of a series of 50 madrigals, etc., edited by W. Barclay Squire, and published by Breitkopf & Härtel. The series contains a liberal selection of English works together with specimens of the Flemish, Italian and German schools. The original texts, whether in English, Italian or French, are given and supplemented with a translation into German.

AUSTIN, (1) FREDERIC (*b.* London, Mar. 30, 1872), is a most versatile musician who has made a high reputation as baritone singer, as composer, and as the arranger of the music for the brilliant revivals of 'The Beggar's Opera' and 'Polly.'

Austin comes of a musical family; his mother and his uncle, the late Dr. W. H. Hunt of Birkenhead, were his first teachers, and he began his career as an organist. After holding several church appointments he became a teacher of harmony, etc., at the Liverpool College of Music. Meantime he studied singing under Charles Lunn, made his début in London in Mar. 1902, but continued his teaching work at Liverpool until 1906. His fine voice and strong interpretative instinct soon brought him important engagements. He not only took leading parts at the old-established festivals (his performance in 'Elijah' was much admired), but wherever modern music was brought forward Austin's aid was sought and given. He sang the solo part in the first English performances of Delius's 'Seadrift' (Sheffield Festival, 1908; London, 1909), and this was one among a number of instances in which his intelligent grasp of the newer music furthered its cause with the public. Himself a composer of ability he was naturally in specially close sympathy with contemporary English composers, whose songs he sang at his own recitals and at many of the more important concerts of London. His operatic career began decisively in 1908 when his singing of the part of Gunther in Richter's performances of 'The Ring' in English, at Covent Garden, created a most favourable impression. He took important parts in Beecham's season at His Majesty's Theatre and at Covent Garden in 1910, singing in such widely different works as Strauss's 'Elektra,' 'Tales of Hoffmann,' 'Così fan tutte,' and D'Albert's 'Tiefland.' When the Beecham Opera Company was established (1915) he took leading bass-baritone parts in a wide repertory. It should also be remembered that he took an active share in the Glastonbury Festival movement (see BOUGHTON). When 'The Beggar's Opera' was revived at Hammersmith (June 1920) a large part of its success was undoubtedly due to his musical arrangement of the melodies and the delicate instrumentation for a small orchestra including the harpsichord. His own singing and acting as Peachum during the first part of its astounding 'run' was one of the best features in a brilliant cast. His work as arranger for the companion production of 'Polly,' two and a half years later (while 'The Beggar's Opera' was still running), was no less excellent. He did not, however, appear on the stage in 'Polly.' He accepted the post of 'artistic director' to the BRITISH NATIONAL OPERA COMPANY (*q.v.*) in 1924.

Austin's success in these several directions has tended to overshadow his work as a composer, but here too he has done serious and consistent work. His 'Spring' rhapsody for orchestra (Promenade Concerts, 1907) has been played with fair frequency, and a symphonic poem, 'Isabella,' was produced at Liverpool (1909) by the Musical League, one of the many organisations started for the furtherance of British music. A symphony in E, produced at Queen's Hall at one of Balfour Gardiner's concerts (1913), is his most ambitious work of the kind. Some chamber music and songs also deserve mention. C.

(2) ERNEST (*b.* London, Dec. 31, 1874), brother of the above, had reached the age of 33 years when he determined on a musical career. Previously he had been in the office of the Board of Trade and in business in the city. He had therefore but little definite early education in music, and he came to composition with a mind unfettered by conventions. In his large output there are signs that he has had to evolve a technical method of his own. He has experimented over a wide range of music from symphonic works for orchestra to small piano pieces intended for the schoolroom. He has shown a special predilection for music based on old English tunes. The best known of his orchestral works is a set of variations for strings on 'The Vicar of Bray' (op. 35), which

was produced at a Queen's Hall Promenade Concert (1910). In the finale of this genial work other well-known tunes are introduced in comical rivalry with the principal one. Austin has composed much chamber music which has been performed in London, though most of it remains in manuscript. Several trios, however, are published, and amongst them is a 'Phantasy on Old Tunes' (op. 65). Perhaps his most ambitious experiment is a Narrative Tone-Poem (in 12 parts) for organ on the subject of *The Pilgrim's Progress*; but in smaller designs, for example, the 'tone-stanzas' for piano and the songs, he has expressed himself with more spontaneity. (See *B. M. S. Ann.*, 1920.) C.

AUSTRAL, Florence (*b.* Melbourne, Australia, Apr. 26, 1894), a dramatic soprano, conspicuously successful in the part of Brünnhilde.

Her real name is Wilson, but from childhood she has been known by the name of her stepfather, Favaz. She won a scholarship at the Melbourne Conservatory (1914). In 1918 she studied in New York with Sibella and was offered a contract at the Metropolitan Opera House, which, however, was not accepted. Introduced to the Grand Opera Syndicate in London by Robert Radford, she was engaged for the Syndicate's season of 1921, but that season was abandoned. She made her first appearance at Covent Garden with the British National Opera Company on May 16, 1922, as Brünnhilde in 'The Valkyrie,' and followed this with the same part in 'Siegfried.' The exceptional beauty of her voice won her instant success. She added other important parts, notably Isolde and Aïda in subsequent seasons, and first sang at the Handel Festival, Crystal Palace, in 1923 and again in 1926. S. H. P.

AUSWAHL VORZÜGLICHER MUSIKWERKE, a collection of musical works in strict style, containing specimens by some 50 composers ranging from Palestrina to Haydn, published with the countenance of the *Königliche Akademie der Künste* of Berlin in 1840 (8vo, Trautwein). Some copies have an appendix including a dozen additional works.

AUTHENTIC. Such of the ecclesiastical modes are called authentic as have their sounds comprised within an octave from the final. (See Modes, Ecclesiastical.)

AUVERGNE, Antoine d', see Dauvergne.

AUXCOUSTEAUX (Hautcousteaux), (Artus, Arthur), a musician of the 17th century, whose biography is uncertain. According to his contemporary Gantez (*L'Entretien des muses*, 1643), he was born in Picardy; others (Magnin), linked him with the family Auxcousteaux of Beauvais, an assertion which comparatively recent research could not prove. He is also said to have come from St. Quentin (Gomart). There is, however, reason to connect him with the family Auxcousteaux of Amiens, as he is named priest of the diocese of Amiens on the registers of the Ste.-Chapelle. He was 'haute-contre' for 13 years in the chapel of Louis XIII., as appears from the preface of the French psalms of Godeau set to music by Auxcousteaux (1656, Pierre Le Petit), probably at the beginning of his career, 1613–27. At this last date, Fétis asserts he was singer at the church of Noyon. In any case, he occupied the post of 'maître de musique' at the cathedral of St. Quentin (preface of his Latin Psalms, 1631), and that of 'maître des enfants' (1633), probably in the place of Jean de Burnonville, who went to the Ste.-Chapelle at Paris (Gomart, *Notice historique de la cathédrale de St. Quentin*).

Auxcousteaux entered the Sainte-Chapelle, not as 'maître de musique,' but as clerk 'haute-contre,' June 24, 1634. He became chaplain-in-ordinary, 1637; then was temporarily in charge of the precentorship, May 7, 1639. On May 17, 1651, he was no longer in office, but he obtained a canonry at the church of St. Jacques-de-l'Hôpital on leaving the Sainte-Chapelle. He died in 1656, the year of the publication of the *Psaumes de David . . . mis en vers français par A. Godeau* (see preface). His works consist of sacred music, masses, 'Magnificat dans tous les tons,' Noëls, cantiques spirituels, chansons, etc. (see *Fétis*; *Q.-L.*).

Bibl. — Michel Brenet, *Les Musiciens de la Sainte-Chapelle du Palais* (1910). M. L. P.

AVERY, John (*d.* 1808), a celebrated organ-builder, who built a number of instruments between 1775 and 1808. Nothing whatever is known of his career beyond the fact that he died while engaged in finishing the organ of Carlisle Cathedral. The organs he is recorded to have built are:

St. Stephen's, Coleman Street, 1775; Croydon Church, Surrey, 1794 (destroyed by fire in 1866); Winchester Cathedral, 1799; Christ Church, Bath, 1800; St Margaret's Church, Westminster, 1804; King's College Chapel, Cambridge, 1804 (some of the earlier work of Dallam's organ was, no doubt, incorporated in this instrument, but the case is the original one, erected by Chapman & Hartop in 1606); Sevenoaks Church, Kent, 1798; Carlisle Cathedral, 1808. E. F. R.

AVERY BURTON, or BURNETT, see Burton, Avery.

AVILEZ, Manoel Leitão de (*b.* Portalegre, beginning of 16th cent.), a Portuguese composer who became in 1625 maestro de capilla to the cathedral of Granada. The library of John IV. (destroyed in the Lisbon earthquake of 1755) contained works by him for 8 and 12 voices. J. B. T.

AVISON, Charles (*b.* Newcastle-upon-Tyne, *c.* 1710; *d.* there, May 9, 1770), an English musician whose name is remembered chiefly by a critical essay in æsthetics, remarkable for its freedom from the accepted views of the time.

When a young man Avison visited Italy for

the purpose of study, and after his return to England became a pupil of Geminiani. On July 12, 1736, he was appointed organist of the church of St. Nicholas (now the Cathedral) in his native town. In addition to his musical attainments, he was a scholar, and a man of some literary acquirement. In 1752 he published the work by which he is best known, *An Essay on Musical Expression.* It contains some judicious reflections on the art, and throughout the work we find the highest encomiums on Marcello and Geminiani, frequently to the disparagement of Handel. In the following year it was answered anonymously by Dr. W. Hayes, the Oxford professor, in a pamphlet entitled *Remarks on Mr. Avison's Essay on Musical Expression.* Before the conclusion of the same year, Avison republished his *Essay* ,with a reply to these *Remarks*, in which he was assisted by the learned Dr. Jortin, who added *A Letter to the Author, concerning the Music of the Ancients.* In 1757 Avison joined John Garth in editing an edition of Marcello's Psalms, adapted to English words. He prefixed to the first volume a Life of Marcello, and some introductory remarks.

As a composer, Avison is known, if at all, by his concertos. Of these he published 5 sets (50 concertos in all) for a full band of stringed instruments, some quartets and trios, and 3 volumes of sonatas for the harpsichord and 2 violins—a species of composition little known in England until his time. The once favourite air 'Sound the loud timbrel' is found in one of the concertos. Geminiani held his pupil in high esteem, and in 1760 paid him a visit at Newcastle. Avison is buried in the churchyard of St. Andrew there. He was succeeded as organist of St. Nicholas by his son EDWARD (*d.* 1776) who was followed by Matthias Hamdon. (Hawkins, *Hist.*; Kippis, *Biog. Brit.*; Brand, *Newcastle*, etc.) E. F. R.

AVISON EDITION, the name of a collection of music issued under the auspices of the SOCIETY OF BRITISH COMPOSERS (*q.v.*). The publication was first undertaken by Breitkopf & Härtel, subsequently by Novello, and from 1914 to the dissolution of the Society, by Cary. It is impossible to give a complete list of the edition or of the composers represented. The more important publications were :

Bax, Arnold	Fatherland, tenor solo, chorus and orch.
	PF. trio.
Bell, W. H.	Arcadian Suite, full score.
Dale, B. J.	Suite for vla. and PF.
	Sonata for PF.
Gardiner, H. Balfour .	String Quartet in 1 movement.
Gatty, N. C.	Opera, 'Duke or Devil.'
	Sonata, vln. and PF.
Hurlstone, W. Y. . .	Swedish Variations, full score.
	Sonata, bassoon (or v'cl.) and PF.
	Four characteristic pieces, clarinet (or vla.) and PF.
McEwen, J. B. . . .	'Grey Galloway,' for orch., full score.
Mackenzie, A. C. . .	Suite, vln. and orch., full score.
Warner, H. Waldo . .	Phantasy for string quartet, No. 2.
Williams, R. Vaughan .	'On Wenlock Edge,' song-cycle, tenor and PF. (*ad lib.* string quartet).

It may be added that some of the works in this edition have been transferred by their composers to other publishers.

AVOGLIO, SIGNORA, was one of those who accompanied Handel in his visit to Ireland, at the end of 1741. In the newspapers of the time she is called 'an excellent singer,' and she had the honour of sharing with Mrs. Cibber the soprano music of 'Messiah' at its first and succeeding performances in Dublin. Handel, in a letter to Jennens, Dec. 29, 1741, says—'Sig^ra^ Avolio, which I brought with me from London, pleases extraordinary.' She sang again in 'Messiah,' when given in London, after Handel's return from Dublin, dividing the soprano part with Mrs. Clive. Before this time, she had sung with success in 'L' Allegro, il Penseroso, ed il Moderato'; and she appeared subsequently in 'Semele' and in 'Samson,' 1743. In this last she sang the famous 'Let the bright Seraphim' at the first performance of the oratorio, Feb. 18. J. M.

AVONDANO, PEDRO ANTONIO (*b.* Lisbon; *d.* there, 1782), a Portuguese composer of operas and oratorios, who played the violin in the royal band and afterwards joined a monastic order. After the Lisbon earthquake of 1755 he took an important part in the reorganisation of the brotherhood of Santa Cecilia, to which most of the musicians belonged. His father was Pietro Giorgio Avondano, a Genoese musician who settled in Lisbon.

Among his works are :

1. Il Mondo della Luna (1765). Comic opera, in which the female parts were sung by Italian *castrati*. (Bibl. da Ajuda; MS. score.)
2. Il Voto de Jefte, dramma sacro . . . posto in musica dal sig. Pietro Antonio Avondano, Virtuoso di Camera di S.M.F., Lisbon, 1771. (Libretto only.)
3. Adamo ed Eva, dramma sacro, . . . Lisbon, 1772. (Libretto only.)
4. Sinfonia, for 2 vlns., viola and v'cl. (MS. Brussels, Bibl. du Conservatoire.)

Besides these, two or three scenas exist from unidentified operas. Avondano is also said to have composed pieces for the harpsichord and a small quantity of church music. J. B. T.

AXMAN, EMIL (*b.* Rataje, near Kroměříž, Moravia, June 3, 1887), composer and critic, studied at a school in Kroměříž, and afterwards the science of music at the university in Prague. He was a pupil of Vít. Novák for composition. He took the degree of Doctor of Philosophy in 1912, and is at present (1926) the musical archivist of the National Museum, Prague.

Beginning with a series of male voice choruses, some Moravian national songs and minor works for piano, he wrote among more important works :

Two male choruses 'Z vojny' (From the war), 'Měsíčné noci' (Moon-nights); for mixed choir, 'Vánoce Chudých' (Christmas of the Poor); the song-cycles with orchestral accompaniment, 'Vzpomínámí' (Remembering), 'Duha' (The Rainbow); Symphonic Poems, 'Smutky a naděje' (Griefs and Hopes), 'Jasno' (Serenity); two sonatas for piano; (1) Appassionate, (2) 'Památce velkého člověka' (To the memory of a great man); sonatina for piano, and a sonata for violin and piano.

As author and critic he wrote a series of essays, *Moravské opery v XVIII. stol* (Moravian operas in the 18th century); *Jos. L. Zvonař*, and other articles, including a book entitled,

Morava v české hudbě XIX století (Moravia in the Czech music of the 19th century). B. V.

AYLWARD, (1) THEODORE, Mus.D. (*b.* 1730; *d.* London, Feb. 27, 1801), a composer chiefly of glees and other songs. He became organist of Oxford Chapel, London, about 1760; of St. Lawrence, Jewry, in 1762; and of St. Michael's, Cornhill, 1768. In 1769 the Catch Club awarded him the prize medal for his serious glee, 'A cruel fate,' a surprising decision, as one of the competing compositions was Arne's fine glee, 'Come, shepherds, we'll follow the hearse.' On June 5, 1771, Aylward was appointed professor of music in Gresham College. In 1784 he was nominated one of the assistant directors of the Commemoration of Handel. In 1788 he succeeded Edward Webb as organist and master of the choristers of St. George's Chapel, Windsor. Aylward published 'Six Lessons for the Organ, op. 1'; 'Elegies and Glees, op. 2'; 'Six Songs in Harlequin's Invasion, Cymbeline, Midsummer Night's Dream,' etc.; and 'Eight Canzonets for two soprano voices.' Two glees and a catch by him are included in Warren's collections. Hayley, the poet, inscribed some lines to his memory (see West's *Cath. Org.* p. 166). He is buried at St. George's Chapel, Windsor. Aylward's great-great-nephew, (2) THEODORE EDWARD (*b.* Salisbury, 1844), was a pupil of S. S. Wesley, and was appointed organist of Llandaff Cathedral in 1870, of Chichester Cathedral, 1876, and of St. Andrew's Church and the Public Hall, Cardiff, 1886. He edited the *Sarum Hymnal* in 1870 (West's *Cath. Org.* p. 24).

W. H. H.

AYRE, old English spelling of AIR (*q.v.*).

AYRTON, the name of a family of English organists, two brothers and their sons who flourished in the 18th century.

A certain barber-surgeon of Ripon of this name, who was magistrate of the borough and Mayor in 1760, had two sons:

(1) EDMUND (*b.* Ripon, 1734; *d.* Westminster, May 22, 1808), the younger but more distinguished in his profession, studied with Dr. Nares, organist of York Minster. In 1754 he was elected organist, auditor and *rector chori* of the collegiate church of Southwell, where he remained until 1764, when he was appointed a gentleman of the Chapel Royal. In 1767 he was installed as a vicar-choral of St. Paul's, and in 1780 became one of the lay-clerks of Westminster Abbey. In 1780 he was promoted by Bishop Lowth to the office of master of the children of His Majesty's chapels, on the resignation of Dr. Nares. In 1784 the University of Cambridge created him Doctor in Music, and he was admitted *ad eundem* by the University of Oxford in 1788. The anthem by which he obtained his degree, 'Begin unto my God with timbrels,' was performed in St. Paul's Cathedral, July 28, 1784, the day of general thanksgiving for the termination of the American revolutionary war, and was afterwards published in score. Ayrton's contributions to the Church consist of two complete Morning and Evening Services, and several anthems. He is buried in the north cloister of Westminster Abbey.

(2) WILLIAM (*b.* 1726; *d.* Feb. 2, 1799), the elder brother, was organist of Ripon Cathedral, 1748–99. He was succeeded by his son,

(3) WILLIAM FRANCIS MORRALL (*b.* Chester, 1750), who, appointed by the Dean and Chapter on June 25, 1799, retired only three years later, in 1802.

(4) NICHOLAS THOMAS DALL (*b.* 1782; *d.* Oct. 24, 1822), another son of William (2), succeeded his brother as organist of Ripon and held the appointment till his death.

(5) WILLIAM (*b.* London, Feb. 24, 1777; *d.* Westminster, Mar. 8, 1858), son of Edmund (1), made some mark as a writer on musical subjects. He married the daughter of Dr. S. ARNOLD (*q.v.*). In the palmy days of the *Morning Chronicle* Ayrton was its honorary musical and literary critic from 1813–26; and he wrote the reviews of the Ancient Concerts and Philharmonic Society in the *Examiner* from 1837–51, also gratuitously. He was a Fellow of the Royal and Antiquarian Societies, and an original member of the Athenæum Club. He was one of the promoters and members of the Philharmonic Society at its foundation in 1813, and subsequently a director. More than once he held the important post of musical director of the King's Theatre, and in that capacity had the merit of first introducing Mozart's 'Così fan tutte' and 'Zauberflöte' (1811), and 'Don Giovanni' (1817) to an English audience. According to a writer of the period he twice, if not oftener, regenerated that theatre, when its credit was weakened by repeated failures. In 1823 he started, in conjunction with Clowes the printer, the publication of the *Harmonicon*, a monthly musical periodical. This was followed in 1834 by the *Musical Library*, a collection of vocal and instrumental music extending to 8 volumes. A supplement containing biographical and critical notices, theatrical news, etc., was issued monthly, making 3 extra volumes. He wrote the musical articles for the *Penny Cyclopædia*; the chapters on music in Knight's *Pictorial History of England*; and the musical explanations for the *Pictorial Shakespeare*. His latest work was a well-chosen collection of 'Sacred Minstrelsy,' published by J. W. Parker, in 2 vols. (See *D.N.B.* and West's *Cath. Org.*)

E. F. R., with addns.

AYTON, FANNY (*b.* Macclesfield, 1806), opera singer, was taught singing by Manielli at Florence, and first appeared in Italy, so successfully that Ebers engaged her for the season of 1827 at the King's Theatre, at a salary of £500.

She made her appearances there as Ninetta in 'La Gazza' (Feb. 23), and as Fiorilla in 'Il Turco in Italia.' In the same year she sang at Drury Lane in an English version of 'Il Turco' and as Rosetta in 'Love in a Village.' In 1829 she sang at the Birmingham Festival, and in opera with Malibran under Michael Costa. In 1831 she sang again at the King's Theatre for the season, as Creusa, in 'Medea' (Simon Mayr), and she played Isabel in a mutilated version of 'Robert' ('The Dæmon, or the Mystic Branch,' Feb. 21, 1832), after which she disappears from view. A portrait of her, drawn and engraved by B. Holl, was published in July 1828.

A. C.

AZOR AND ZEMIRA, or THE MAGIC ROSE. (See ZEMIRE.)

AZZAJOLO (AZZAJUOLO), FILIPPO (*b.* Bologna), published between 1557 and 1569 3 books of 'Villote del fiore' *a* 4 v., containing madrigals, bergamascas, etc., by various authors (*Eitner*).

AZZOPARDI, FRANCESCO (latter half of 18th cent.), a learned Italian theorist from whose work, *Il musico prattico*, published in the form of a French translation only (Paris, 1786) Cherubini quotes some interesting examples in his *Course of Counterpoint and Fugue*. Azzopardi held the appointment of maestro di cappella in Malta.

W. S. R.

B

B, the name of the 7th degree of the natural scale of C. In French and Italian it is called *Si*, and in German *H*, the name *B* being given to our B♭. The reason of this anomalous arrangement is explained in the article ACCIDENTALS. (See also NOTATION; HEXACHORD.)

The further nomenclature is as follows:

ENGLISH.	FRENCH.	GERMAN.	ITALIAN.
B flat.	Si bémol.	B (Be).	Si bemolle.
B double flat.	Si double bémol.	Bes.	Si doppio bemolle.
B sharp.	Si dièze.	His.	Si diesis.
B double sharp.	Si double dièze.	Hisis.	Si doppio diesis.

In the modal system B is theoretically the final of Modes XI. and XII. (Locrian and Hypolocrian). (See MODES.)

Wind instruments said to be 'in B' are in B flat.

BABÁN, GRACIÁN, a Spanish composer of church music, who was maestro de capilla in the cathedral at Valencia from 1657 to 1675 or 1676. He developed the baroque style of polyphonic church music with large numbers of voices, which had been practised before him at Valencia by COMES. Eslava printed a psalm for eight voices and continuo; among his MS. works are the following:

1. *Valencia Cathedral,*
   MS. 154. Hymns, Masses, Psalms, Sequences and Motets (6 to 14 voices and continuo).
2. *Valencia, Colegio del Patriarca.*
   Dixit Dominus, Beatus vir, Laudate Dominum, Magnificat, Mass, Lamentation 1 for Good Friday (all for 8 voices, with continuo).
3. *Segorbe Cathedral.*
   Missa de defunctis (8 and 5 v.). 2 Masses (8 and 12 v.), 4 Lamentations, 16 Psalms, 3 Motets for Holy Week.
4. *Málaga Cathedral.*
   2 Psalms (8 v. and 4 v.) for the Adoration of the Cross.
5. *Munich, Hofbibliothek.*
   2 Lamentations for 2 choirs and organ.

A portrait of Babán is to be seen in Valencia Cathedral. Our Lady is depicted sheltering the composer and his choir beneath her mantle, while they watch how Christ chastises the world with pestilence, represented by tongues of fire. J. B. T.

BABBINI, MATTEO (*b.* Bologna, Feb. 19, 1754; *d.* there, Sept. 22, 1816), a celebrated Italian tenor.

He was intended for the practice of medicine, but, on the death of his parents, went to live with an aunt, the wife of a musician named Cortoni, who taught him. His début was so brilliant that he was at once engaged for the opera of Frederick the Great. After staying a year at Berlin, he went to Russia, and entered the service of Catherine II. In 1785, he sang with success at Vienna; and in the next season in London, with Mara, when he took, though a tenor, the first man's part, there being no male soprano available. As far as method and knowledge went, he was a very fine singer, but he did not please the English *cognoscenti*; his voice was produced with effort, and was not strong enough to have much effect. He sang again, however, the next year (1787), and returning to Italy in 1789, appeared in Cimarosa's 'Orazi,' and was afterwards engaged at Turin. In 1792, the King of Prussia recalled him to Berlin, where he distinguished himself in the opera of 'Dario.' During the next ten years he sang at the principal theatres of Italy, and appeared in 1802, at Bologna, though then fifty years old, in the 'Manlj' of Niccolini, and Mayr's 'Misteri Eleusini.' His friend, Doctor Pietro Brighenti, published *Elogio di Matteo Babbini*, Bologna, 1822. J. M.

BABELL, WILLIAM (*b. circa* 1690; *d.* Canonbury, Sept. 23, 1723), was celebrated for his proficiency on the harpsichord, and was also a good performer on the violin. He was a member of the royal band, and for some years organist of All Hallows, Bread Street.

His father, a bassoon-player, and Dr. Pepusch were his teachers. Taking advantage of the rise and popularity of the opera in England, he was the first to arrange the favourite airs as lessons for the harpsichord. In this he was highly successful, and his arrangements of 'Pyrrhus and Demetrius,' 'Hydaspes,' 'Rinaldo,' etc., were standard works of their class at the beginning of the 18th century. Babell's fame reached to France, Holland and Germany, where some of his works were printed. He was the author of several 'Suits of the most celebrated Lessons, collected and fitted to the Harpsichord or Spinnet'; 'Twelve Solos for a Violin or Hautboy'; 'Twelve Solos for the German Flute or Hautboy'; 'Six Concertos for small Flutes and Violins,' and a MS. concerto grosso for 2 violins with string accompaniment, in the town library at Hamburg. He was buried in the church of which he had been organist (see Hawkins, *History*). E. F. R.

BABORÁCKA, a Bohemian national dance, resembling the Styrienne. E. v. d. S.

BABORÁK, a Bohemian national dance, consisting of 3 eight-bar repeated sentences, the first and third being in the key of the tonic, the second in the key of the dominant. Each of these sentences is subdivided into 2 four-bar phrases, of which the first two are in 3-4, the other two in 2-4 time. E. v. d. S.

BACCHIUS THE ELDER (*c.* A.D. 130),[1] a Greek author, who wrote a musical catechism in form of a dialogue: *Isagoge musicae artis*; first published by Mersenne in 1623, with a French translation in his *Harmonie universelle*, 1627; also one by Ruelle, 1896. The treatise, not in dialogue form, which was published by Fr. Bellermann in 1841 and translated into French by A. J. H. Vincent as that of Bacchius, is not by him but by his contemporary, Dionysios. E. v. d. S.

[1] Riemann says 4th century A.D.

BACCUSI (Baccusio, Bacchusi), Ippolito (*b.* Mantua before middle of 16th cent.; *d.* Verona, 1609). Cerreto asserts that he was already composing in 1550, but this appears too early. In 1570 he was at Ravenna, but his first book of madrigals appeared at Verona where, in 1572, he was maestro di cappella of the Signori di Spilimbergo, and at the church of San Eufemia. In 1584 and 1587 he calls himself maestro di cappella at the cathedral of Mantua, and from 1592 to the time of his death he held a similar position at the cathedral of Verona. He was an outcome of the schools of Willaert, Morales, Jachet and Phinot.

E. v. d. S.

Baccusi was one of the first composers who, in his published works, acknowledged the presence of instruments playing in unison with the voices. The first of these publications is intituled *Hippolyti Baccusi, Eccl. Cath. Veronae musicae magistri, missae tres, tum vivâ voce tum omni instrumentorum genere cantatu accommodatissimae, cum octo vocibus*, Amadino, Venice, 1596. The other is a volume containing the psalms used at vespers, with 2 Magnificats, Venice, 1597. It has a frontispiece occupied by an analogous inscription of even greater length and, if possible, of even less elegant latinity. The rest of his compositions consist principally of masses, madrigals, motetti and psalms, and were published for the most part during his lifetime by Venetians such as Gardano, Vincenti and Rampazetti. Isolated pieces of his are found in several miscellaneous publications of the period. Perhaps the most interesting of these is that contributed by him to the volume dedicated by 14 different Italian composers to their great contemporary, Palestrina.

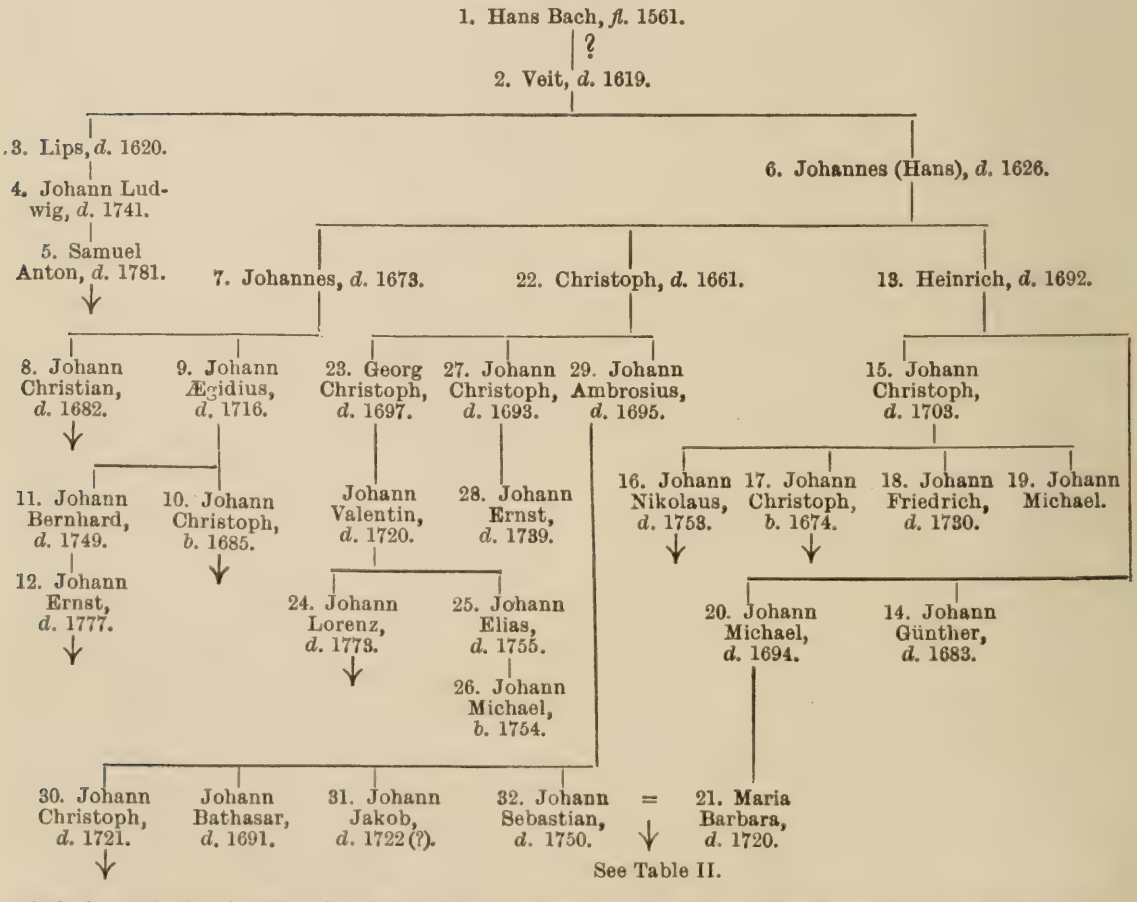
E. H. P.

Both Fétis and Eitner give a long list of works including 5 books of masses, several books of psalms and motets, 7 books of madrigals and single pieces in various collective volumes, as well as a number of MS. compositions. He also wrote: *Regulae spiritualis melodiae, seu Liber spiritualium cantionum* (Antwerp, 1617, apparently a second edition).

E. v. d. S.

BACH. The name of a family domiciled, certainly from the early 16th century, in the Thuringian duchies of Saxe-Weimar-Eisenach, Saxe-Gotha-Coburg and Saxe-Meiningen, and the principality of Schwarzburg-Arnstadt, whose hereditary profession was music, and whose talents culminated in the genius of Johann Sebastian. His grandson (*d.* 1845)

Pedigree Table I[1]



[1] The dates of birth and death in this article, being for the most part extracted from church registers, are generally those of baptism and burial, and therefore are, as a rule, two days posterior to the actual dates. Ascertained dates of birth and death are indicated by an asterisk throughout this article.



J. S. BACH

From the painting by G. Haussmann, in the possession of Messrs. C. F. Peters

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represented the seventh generation from Veit Bach, the 16th-century ancestor of the family. In the interval, of some sixty Bachs known by name and profession all but seven were organists, cantors, or town musicians, many of them of eminence in their profession. So closely were they associated with music in public regard that the town musicians of Erfurt were known as 'the Bachs' long after there ceased to be a Bach among them. The record is astonishing and unparalleled. The family of Scarlatti was notable in less than half a dozen individuals through two, or at most three, generations. But the Bachs without intermission were making music in Germany from the age of Luther to the advent of Bismarck. Their history is explored in this article in three sections: I. The Family of Bach; II. Johann Sebastian Bach; III. Johann Sebastian's Children. The numerals attached to each name refer to the Pedigree Tables.

I. The Family of Bach

Born and bred in Thuringia, the Bachs remained in that area without spreading far afield until the sons of Johann Sebastian carried his genius abroad, developing a standard of moral excellence and artistic achievement which reached its fullness in the great exemplar of their tradition. Even after offshoots from the main stem had rooted themselves in neighbouring Saxony and Franconia, it was the habit of the Bachs to hold annual reunions at Eisenach, Erfurt and Arnstadt, for social intercourse, musical recreation and mutual instruction, relaxing to extemporise a harmonious 'Quodlibet,' a jocular exercise which Johann Sebastian illustrates in Variation 30 of the Goldberg 'Aria mit 30 Veränderungen.' Throughout the Thirty Years' War, and in the generations that followed it, the Bachs pursued their seemly ways. Modest in their needs, frugal in their pleasures, unambitious for fame or distinction, they served their generation unostentatiously, dedicated their art especially to the service of religion, and were guided alike in it and their home life by the simple piety that characterised Johann Sebastian.

The strong family sense which united the Bachs is evidenced by a genealogy or *Ursprung der musicalisch-Bachischen Familie*, a small quarto of eighteen pages containing fifty-three entries compiled *circa* 1735 by Johann Sebastian and annotated by Carl Philipp Emanuel. The original is in the Preuss. Staatsbibliothek, Berlin. A facsimile of it was published in 1917 by the Neue Bachgesellschaft (Jhrg. xvii. Heft 3). With its help, supplemented by the researches of Spitta (vol. i. bk. i.) and the present writer, it is possible to trace the origin and activities of the family.

Though his connection with the pedigree has not been ascertained, the earliest Bach is discovered in a locality which in itself asserts a relationship. On Feb. 23, 1509, Count Günther of Schwarzburg-Arnstadt-Sondershausen threw his protection over his vassal ('unser Undertan') Hans Bach of Gräfenroda, a village some ten miles south-west of Arnstadt. Presumably a prosperous peasant, Hans Bach's descendants survived in Gräfenroda until shortly before Johann Sebastian's birth. Early traces of the name exist also at Rockhausen, a short distance from Arnstadt on the north-east. Here, in the second half of the 16th century, Wolf Bach devised his comfortable fortune to his wife and a characteristically large family, whose descendants appear to have died out by the first decade of the 18th century. At Molsdorf, not distant from Rockhausen in a westerly direction, another colony of Bachs is discovered, whose Christian names, Johann, Andreas, Georg, Ernst, Heinrich, Christian, anticipate the designations of future generations of authentic Bachs. Among them, Johann Bach, described as 'Musicant' to Carl Gustav von Wrangel, the Swedish general, is the first known of a line, which, migrating to Bindersleben, near Erfurt, produced many admirable musicians, among them Johann Christoph Bach (1782–1846).

Unrecorded by the *Ursprung*, another Hans Bach [1] was living at Wechmar, near Gotha, in 1561, a member of the municipal body ('Gemeindevormundschaftglied'): therefore of some maturity; his birth may be dated *circa* 1520 or earlier. A 'Margarethe Bach von Wechmar' named in the Ohrdruf marriage register on Feb. 13, 1564 (Fr. Thomas, *Der Stammbaum des Ohrdrufer Zweiges der Familie von J. S. Bach*, 1899, p. 18) may have been his daughter. But interest attaches chiefly to a third of the name at Wechmar, Veit Bach [2], who heads Johann Sebastian's family tree. Johann Matthias Korabinsky, in 1785, concluded that Veit was of Hungarian ancestry.[1] Assuming the family genealogy to be correct, he was driven out of that country by the Counter-Reformation under Rudolf II. (1576–1612), settled at Wechmar, where, as in Hungary, he made a livelihood as a miller and baker. In view of the existence of other Bachs there, it can hardly be a coincidence that Veit bore the name of Wechmar's patron saint, a fact which, with reasonable certainty, supports the inference that Wechmar and not Hungary was his original home. His love of music is recorded in the Genealogy. Inside the mill, while the wheel groaned and clattered, it was his habit to play the lute or zither ('cythringen'). 'A pretty noise they must have made together,' the compiler comments.

[1] A Croatian origin also has been proposed. Cf. W. H. Hadow, *A Croatian Composer*, 1897.

'However,' he adds, 'he learnt to keep time, and this apparently was the beginning of music in our family.' He died Mar. 8, 1619, leaving two sons, one of whom, LIPS BACH [3] (*d.* Oct. 10, 1620), briefly survived his father and had three sons [1] whose musical gifts are attested by their residence in Italy to complete their musical education.

Other descendants of Lips were four Bachs who successively filled the office of organist to the Duke of Saxe-Meiningen. The first of them, JOHANN LUDWIG BACH [4], born 1677, was Hof-Cantor and Director of the Kapelle at Meiningen during Johann Sebastian's residence at Weimar. For his compositions (cf. Spitta, i. 574 f.) Johann Sebastian had great regard; there is no other composer whose works are found so frequently in his handwriting. A catalogue of them is in the B.-G. Jhrg. xli. Appendix II. (cf. *Miscellanea Musicae Bio-bibliographica*, Jhrg. i. Heft 4, p. 80). He died in 1741. His son, SAMUEL ANTON BACH [5], was Johann Sebastian's pupil, and the last of the four, JOHANN PHILIPP BACH, died in 1846.[2]

JOHANNES (HANS) BACH [6], Veit's younger son, distinguished as 'der Spielmann,' has been confused with a contemporary bearing the same name and designation. In the Genealogy he is said to have inherited his father's calling and musical aptitude. He was apprenticed to Caspar Bach,[3] Stadtpfeifer of Gotha, with whom he lived there. Having fulfilled his apprenticeship, he returned to Wechmar after his father's death, married Anna Schmied, daughter of the innkeeper, was in demand as a player at Gotha, Arnstadt, Erfurt, Eisenach, Schmalkalden, and Suhl, and died in 1626 'in damalig grassirende Contagion Zeit,' the Genealogy states. His wife died in 1635. The Wechmar register confirms his death and calling—'26 December 1626: Hans Bach, ein Spielmann.' The funeral sermon preached at his son Heinrich's funeral in 1692 states that he was a carpet-maker as well as musician.

Carl Philipp Emanuel Bach possessed two pictures presumed to be portraits of Hans Bach, and Spitta carelessly accepted their identification. They represent, however, another Hans Bach altogether, whose relationship to Veit's son cannot be determined. The earlier portrait, a folio etching, now in Berlin, represents a man of about forty-five, close-cropped save for a wisp of hair flattened over the forehead, with squinting eyes, clean-shaven cheeks, beard and moustache. He wears a large ruff round his neck, carries a fiddle in his left hand pressed against his right breast, a bow in his right hand, and on his right shoulder a jingling bell such as jesters wore. A tablet in the left-hand top corner bears a doggerel legend in German:

'Here at his fiddling see Hans Bach!
Whatever he plays he makes you laugh;
For he scrapes away in a style all his own,
And wears a queer beard by which he is known.'

Under the tablet a fool's cap is shown over the initials S A P intertwined. The second portrait, a copperplate engraving now in the Paris Bibliothèque Nationale, is of a man at least ten years older than the original of the etching. His close-cropped head shows a similar arrangement of the hair and he wears a similar ruff. His left hand carries a fiddle, his right a goblet bestowed by some wealthy patron. A ribbon round his neck bears three medals of similar origin. Surrounding the portrait an oval inscription runs: 'Hans Bach; morio celebris et facetus: fidicen ridiculus: homo laboriosus simplex et pius.' Surrounding the inscription is an exhibition of eighteen tools, all of them such as are used by joiners or cabinet-makers, except two—a jester's staff with bell attached, and a yarn-winder. To the left of the face is an inscription, 'obijt Sexagenarius penult. Nov. 1615'; and, in the bottom right-hand corner, 'M. W. S. fecit Nirtingae, Anno 1617.' Assuming that the two portraits are of the same individual, their original was a Spielmann of notoriety, who practised the craft of a carpenter, was born in 1550, and died in his sixtieth year on Nov. 30, 1615. The register of deaths at Nürtingen, in the Black Forest, independently proves his existence and death on Dec. 1, 1615, burial on Dec. 3, and faithful service to the widow of Duke Ludwig of Württemberg (1568–93), who, after her husband's death, occupied the castle of Nürtingen. Thus there existed two contemporary Hans Bachs, one at Wechmar, the other at Nürtingen. The Genealogy correctly records the activities of the Wechmar Spielmann. Tradition eventually confused him with his more famous namesake, who cannot, however, be numbered among the direct ancestors of Johann Sebastian (cf. *B. J.-B.*, 1910, p. 70 f.).

Hans Bach of Wechmar, Johann Sebastian's great-grandfather, was survived by three sons, Johannes, Christoph, Heinrich. It will be advantageous to explore the three branches consecutively.

JOHANNES BACH [7], eldest of the sons of Johannes Bach (No. 6 *supra*), born at Wechmar Nov. 26, 1604,* was apprenticed to the Stadtpfeifer of Suhl, a town frequented by his father on his professional journeys. Seven years he spent there as apprentice and assistant and then proceeded to distant Schweinfurt as organist. After his father's death he served as Spielmann in Wechmar, married (July 6, 1635) Barbara Hoffmann of Suhl, to whose father he had been apprenticed, and in the same year was appointed 'Direktor der Raths-

[1] Veit Bach certainly had another son besides Hans. That he was the Lips Bach who died Oct. 10, 1620, may be inferred but cannot be stated positively. The three sons named in the text can only conjecturally be regarded as his.

[2] His grandson, Herr Paul Karl Bernhard Bach, of Weimar, owns the portraits of his ancestors.

[3] Perhaps a brother of Veit [2].

Musikanten' at Erfurt and organist of the Prediger-Kirche there, a detail added to the Genealogy in C. P. E. Bach's hand. On the death of his wife he married Hedwig, daughter of Valentin Lämmerhirt, from whose family Johann Sebastian's father also took his wife. Johannes died May 13, 1673, leaving four sons: Johann Christian, Johann Ægidius, Johann Jakob (*b.* 1650), and Johann Nikolaus (*d.* 1682), of whom the first two alone need be noticed.

Johann Christian Bach [8], eldest son of Johannes (No. 7 *supra*), was born Aug. 25,[1] 1640, served under his father among the town musicians of Erfurt, and thence migrated to Eisenach, first of his family to settle in Johann Sebastian's birthplace. Here he married (Aug. 28, 1665) Anna Margaretha Schmidt, daughter of a town musician. In, or soon after, 1671 he returned to Erfurt to fill his father's place as 'Direktor der Raths-Musikanten,' married a second time (June 11, 1679) Anna Dorothea Peter, a widow, and died in 1682. Of his children, Johann Jakob (*d.* 1692) followed his father's profession at Eisenach. Another, Johann Christoph, cantor at Gehren, near Arnstadt, in 1698, died in 1727, leaving children, none of whom was a musician.

Johann Ægidius Bach [9], second son of Johannes Bach (No. 7 *supra*), born Feb. 9, 1645, a viola-player in his father's company of musicians at Erfurt (1671), subsequently became organist of the Michaelis-Kirche there. He married (June 9, 1674) Susanna Schmidt, sister of his brother Johann Christian's wife, and secondly (Aug. 24, 1684) Juditha Katharina Syring. He died in 1716. Of his five sons two survived him. Johann Christoph [10], the younger son, born Aug. 15, 1685, succeeded his father as 'Direktor der Musikanten' at Erfurt, and was surviving in 1735. None of his children followed his profession.

Johann Bernhard Bach [11], elder surviving son of Johann Ægidius (No. 9 *supra*), born Nov. 23, 1676, the most distinguished of the Erfurt line descended from Johannes Bach (No. 7 *supra*), filled the post of organist at the Kauffmanns-Kirche, Erfurt, and at Magdeburg, a locality whose remoteness from the Bach country testifies to his notorious ability. Thence, in 1703, he returned to Thuringia to succeed his distinguished cousin Johann Christoph (No. 15 *infra*) as organist at Eisenach. Here he received appointment as Kammer-Musikus in the court orchestra of Duke Johann Wilhelm of Saxe-Eisenach. He died, holding that office, June 11, 1749, a year before his greater contemporary at Leipzig. His compositions, besides pieces for the clavier (a Fugue in F is No. 95 of the Steingräber edn.) and organ (a Choralvorspiel is in Ritter's *Kunst des Orgelspiels*, Bd. ii. (Peters)), include four suites or overtures, the MSS. of which are in the Preuss. Staatsbibliothek, Berlin (No. 1, in G minor for solo violin and strings, is published by Breitkopf & Härtel). Forkel (p. 6) regarded them as 'remarkably fine,' and Spitta (i. 26) declares them to excel the best examples of their period. Johann Sebastian copied the greater part of them, and performed them at Leipzig. Johann Bernhard's son,

Johann Ernst Bach [12], born Sept. 1, 1722,[2] was a pupil of Johann Sebastian at Leipzig, where he briefly attended the Thomasschule in 1737, being dismissed for exceeding leave of absence (*B. J.-B.*, 1907, p. 73), studied jurisprudence at the university there, and settled as a lawyer at Eisenach. In 1748 he was associated with his father as organist there, and in 1756 was appointed Kapellmeister 'von Haus aus' (non-resident) to the ducal court of Weimar, a post which, forty years earlier, Johann Sebastian had coveted and failed to obtain. He contributed a preface to Jakob Adlung's *Anleitung zu der musikalischen Gelahrtheit* (1758), and was a composer of merit. He died Jan. 28, 1777. The list of his compositions in Eitner (i. 270-71) includes a Trauer-Ode (MS. in the Berlin Hochschule f. Musik) on the death of his patron Duke Ernst August II. Constantin (*d.* 1758), a Magnificat (in *ibid.*), five church cantatas, and clavier music (MSS. in Preuss. Staatsbibliothek). The British Museum (Add. MSS. 31,310 ff. 21-36) possesses a short sacred cantata by him, entitled 'Mein Odem ist schwach,' for bass solo, four-part chorus, and strings; and a motet, 'Aus der Tiefen' (Add. MSS. 32,138 f. 75); also a copy of three sonatas for violin and clavier (Eisenach, 1772). A Fantasia and Fugue for clavier in F major is in E. Pauer's *Alte Claviermusik*, 2nd Folge, Heft 3 (Senff.). His 'Sammlung auserlesener Fabeln mit darzu verfertigten Melodeyen,' is published in Bd. 42 of *D.D.T.* (ed. Kretzschmar), and a 'Passions-oratorium' (not mentioned by Eitner) is in Bd. 48 of that collection (Breitkopf & Härtel).

Heinrich Bach [13], youngest son of Johannes (No. 6 *supra*), was born at Wechmar Nov. 7, 1614 *.[3] His remarkable gifts were developed, probably in Schweinfurt and Suhl. He married Eva, daughter of Christoph Hoffmann, 'Handelsmann' of Suhl. According to the Genealogy the two brothers were town musicians at Arnstadt. Heinrich accompanied Johannes to Erfurt, and in Sept. 1641 became organist at Arnstadt, holding the post until his death, July 12, 1692. Johann Gottfried Olearius, preaching his funeral sermon, eulogised his piety. C. P. E. Bach added to the brief notice of him in the Genealogy, 'war ein guter

[1] Wrongly stated as Aug. 2 in the English edition of Spitta.

[2] In the Thomasschule register his birth is given as Feb. 2, 1723.

[3] Cf. *Arnstädter Anzeiger* for June 15, 1924. Spitta, i. 28, misstates the date.

Componist und ein muntern Geist.' Of his compositions are known only organ Choralvorspiele on the tune 'Christ lag in Todesbanden' (A. G. Ritter's *Orgelfreund*, Bd. vi. No. 14), which are also attributed to Heinrich Buttstedt; and 'Erbarm dich mein, O Herre Gott' (Ritter, *Zur Geschichte des Orgelspiels*, ii. No. 101); a choral work with accompaniment for strings for the seventeenth Sunday after Trinity, 'Ich danke dir, Gott' (parts in the Michaelis-Kirche, Erfurt); a Whitsuntide composition for five voices and strings, 'Als der Tag der Pfingsten erfüllet war'. A 'Lamento' for alto solo and strings on the text 'Ach! das ich Wassers gnug hätte in meinem Haupte' is attributed to Heinrich's son Johann Christoph in C. P. E. Bach's (1790) Catalogue, and is published as his by Breitkopf & Härtel. The MS. of it, inscribed with Heinrich's name, is in the Kungl. Universitetets Bibliotek, Uppsala, which also possesses the MS. of two 'Symphonies à 4,' of a later period, by 'Signor Back.'[1] A thematic catalogue of Heinrich's compositions is in *B. J.-B.*, 1907, p. 105. His youngest son, Johann Günther [14], born July 17, 1653, was associated with his father as organist from Nov. 1682 until his premature death, Apr. 8, 1683. Heinrich's surviving sons carried the fame of the Bachs to an altitude which only Johann Sebastian surpassed.

Johann Christoph Bach [15], eldest son of Heinrich (No. 13 *supra*), was born Dec. 8, 1642. In 1665, at the age of twenty-three, he became organist at Eisenach, and in 1679 is described as 'wohlverordneter Organist bey denen Kirchen alhier' in that town. Whether he succeeded Johann Pachelbel in 1678 as court organist cannot be determined. For the last seven years of his life he had apartments in the ducal mint and stabling for two horses. He married (1667) Maria Elisabeth Wedemann, daughter of the town clerk of Arnstadt, who bore him four sons and three daughters. He died Mar. 31, 1703. 'Dies ist der gross und ausdrückend Componist,' C. P. E. Bach noted in the Genealogy. Forkel (p. 4) commented on his 'bold' use of the augmented sixth, recalling how 'quizzically' C. P. E. Bach glanced at him as he played these daring harmonies. His most important works are vocal. They include an elaborate setting of Rev. xii. 7-12, 'Es erhub sich ein Streit,' for two choirs of five voices, strings, bassoon, trumpets, tympani and organ (analysed by Spitta, i. 44), a work on a scale of distinction that puts it by itself in the literature of its generation. Performed by Johann Sebastian at Leipzig, it made a profound impression, according to C. P. E. Bach, who included it in the 'Alt-bachisches Archiv,' now in the Preuss. Staatsbibliothek. C. P. E. Bach's Catalogue (1790) names also as Johann Christoph's, a 'Sterb-Arie,' 'Es ist nun aus,' for four voices; a wedding composition in twelve parts, 'Meine Freundin, du bist schön'; and a piece for four voices and continuo, 'Mit Weinen hebt sichs,' dated 1691 (all these are lost). A 'Lamentatio' for bass solo, strings, and continuo, 'Wie bist du denn, O Gott, im Zorn,' sung at Lüneburg *circa* 1700–3, also is lost.[2] The parts of a 'Dialogus,' 'Herr, wende dich und sei mir gnädig,' for S.A.T.B., strings and continuo, are in the Michaelis-Kirche, Erfurt. Eight of Johann Christoph's motets are extant and are analysed by Spitta, i. 75-96 (see *B. J.-B.*, 1907, p. 132 f., for a thematic catalogue): 1. 'Der Gerechte, ob er gleich zu zeitig stirbt, ist er doch in der Ruhe' (Wisdom of Solomon iv. 7 f.), in five parts, with orchestral accompaniment; F major. Dated 1676 in C. P. E. Bach's Catalogue; printed in F. Naue's *Neun Motetten f. Singechöre von J. C. Bach und J. M. Bach* (Hofmeister, Leipzig, Hft. 1, No. 1); Bote & Bock, *Musica sacra* (Berlin; Bd. vii. No. 14). 2. 'Der Mensch vom Weibe geboren lebt eine kurze Zeit' (Job xiv. 1), in five parts; G minor. MS. in Hochschule f. Musik, Berlin. 3. 'Fürchte dich nicht, denn ich habe dich erlöst' (Isaiah xliii. 1), in five parts, with continuo; A minor. MS. in Berlin Amalienbibliothek, ed. V. Junk (B. & H.). 4. 'Herr, nun lassest du deinen Diener in Frieden fahren' (St. Luke ii. 29), double chorus; E major. Ed. V. Junk (B. & H.). 5. 'Ich lasse dich nicht' (Gen. xxxii. 26), double chorus; F minor. MS. (Preuss. Staatsbibliothek) apparently in Johann Sebastian's handwriting of the Weimar period, and formerly attributed to him; printed by Naue (Hft. iii. No. 9), Bote & Bock, and others, and as 'I wrestle and pray,' by Novello. 6. 'Lieber Herr Gott, wecke uns auf,' double chorus and cont.; E minor. MS. in Preuss. Staatsbibliothek, inscribed 'Eisenach ao. 1672 Xbris. Joh. Christo Bach org.'; printed by Breitkopf & Härtel, and in English by Novello. (No. 20A of *The Bach Choir Book*) and Ditson (Boston) as 'Gracious Lord.' 7. 'Sei getreu bis in den Tod' (Rev. ii. 10), in five parts; A major. MS. in Hochschule f. Musik, Berlin. 8. 'Unsers Herzens Freude hat ein Ende' (Lam. v. 15-16); double chorus, with continuo; G minor; ed. Karl Straube (B. & H.). Johann Christoph's organ compositions include eight Choralvorspiele formerly in Gerber's possession and since lost. A MS. (*circa* 1700), *Choraele, welche bey wärenden Gottes Dienst zum Praeambuliren gebrauchet werden können gesetzet und herausgegeben von Johann Christoph Bachen, Organ. in Eisenach*, in the Berlin Hochschule f. Musik, contains forty-four preludes brought together upon a design similar to that which inspired Johann Sebastian's *Orgelbüchlein*

[1] Copies of them are in the library of the R.C.M.

[2] See *supra* for another 'Lamento' attributed to him.

seventeen years later. Three of the preludes are published: 'In dich hab ich gehoffet, Herr' (Körner's *Orgelfreund*, Bd. vi. No. 36; 'Wir glauben all' an einen Gott' (A. G. Ritter's *Kunst des Orgelspiels*, Bd. ii. No. 9); 'Wenn wir in höchsten Nöten sein' (Körner's *Praeludien-Buch*, Bd. ii. Lief. 2). An organ prelude and fugue in E flat by Johann Christoph are published as Johann Sebastian's in B.-G. Jhrg. xxxvi. No. 12. Of his clavier music a Sarabande and Variations in G is published in the Steingräber edition, No. 93. The MS. of an 'Aria Eberliniana pro dormiente Camillo,' dated 'Mens. Mart. ao. 1690,' also exists.

Johann Nikolaus [16], eldest of Johann Christoph's (No. 15 *supra*) sons, born Oct. 10, 1669, was University and town organist at Jena from 1695 until his death. He married (1697) Anna Amalia Baurath, daughter of a Jena goldsmith, and, after her death (Apr. 14, 1713), Anna Sibylla Lange, daughter of a former pastor of Isserstedt. He travelled in Italy, and was recognised by his generation as a composer of orchestral suites, none of which has survived. Two of his vocal compositions are in print and prove him a worthy son of his father: a 'Missa' (Kyrie and Gloria) in E minor and G major, for S.A.T.B., strings and continuo (Breitkopf & Härtel) in style betrays the influence of Antonio Lotti, though it is essentially German and Protestant in spirit. The MS. (Breitkopf & Härtel) is dated Sept. 16, 1716. A second, in the Preuss. Staatsbibliothek, is marked 1734. Johann Nikolaus also composed a comic operetta, 'Der Jenaische Wein- und Bierrufe' (Breitkopf & Härtel), slight, tuneful and spirited, for four characters (A.T.T.B.), two violins and continuo. Johann Nikolaus was distinguished by his practical skill in constructing organs and claviers, and his Lautenclaviere, an instrument combining the tone of the lute with the action of the clavier, was praised by Jakob Adlung, who as a student at Jena was befriended by him. Johann Nikolaus died Nov. 4, 1753, predeceased by his two sons. In him the genius of Heinrich Bach's descendants in the male line culminated. His brother, Johann Christoph [17], born Aug. 27, 1674, taught the clavier in Erfurt, Rotterdam, and England (*circa* 1730). A second brother, Johann Friedrich [18], succeeded Johann Sebastian at Mühlhausen in 1708, and died childless in 1730. A third brother, Johann Michael [19], skilled in organ-building, settled in 'the North,' according to the Genealogy, and is lost sight of. In the male line Johann Christoph's (No. 15 *supra*) descendants were extinct or expatriated by 1753, three years after Johann Sebastian's death.

Johann Michael Bach [20], second son of Heinrich Bach (No. 13 *supra*), born Aug. 9, 1648, survived his father for two years. He married (1675) Katharina Wedemann of Arnstadt, sister of his brother Johann Christoph's wife, who bore him one son, Gottfried, who died in infancy (1691), and five daughters, the youngest of whom [21], Maria Barbara, born Oct. 20, 1684, became the first wife of her cousin Johann Sebastian. Johann Michael died in early manhood, but not before exhibiting the genius he and his brother inherited from their father. From 1673 till his death in May 1694 he lived at Gehren, near Arnstadt, where he was both organist and parish clerk, constructed musical instruments, composed much music, but lacked his brother's surer touch in the handling of forms still unfamiliar and tentative. Of his compositions named in C. P. E. Bach's Catalogue the following sacred arias are lost: 'Auf, lasst uns den Herren loben,' for alto and four instruments; 'Ach wie sehnlich wart ich,' for soprano, five instruments and continuo. Spitta mentions also, 'Nun ist alles überwunden,' for four voices (Arnstadt, 1686); 'Weint nicht um meinen Tod,' for four voices (1699); 'Die Furcht des Herrn,' for nine voices and five instruments. The parts of a soprano aria, 'Es ist ein grosser Gewinn,' with accompaniment of three violins and continuo, are in the Erfurt Michaelis-Kirche. Twelve of Johann Michael's motets are analysed by Spitta (i. 59-73): 1. 'Sei nun wieder zufrieden, meine Seele,' double chorus and cont.; A minor. Printed in Naue (Heft. 1, No. 3). 2. 'Lobt ihn mit vollen Chören,' or 'Sei lieber Tag willkommen,' in six parts; D major. MS. in a collection of ninety-three motets in the Königl. und Universitätsbibliothek, Königsberg (press mark, 13,661, No. 37). 3. 'Ich weiss, dass mein Erlöser lebt' (Job xix. 25), in five parts, with cont. accompaniment; G major. In Naue (Heft. i. No. 2), Bote & Bock (*Musica sacra*, Bd. v. No. 24), and in English as No. 4 of *The Bach Choir Magazine* (Novello), and Ditson (Boston). 4. 'Das Blut Jesu Christi,' or 'Wo soll ich fliehen hin,' in five parts; F major. In Naue (Heft. ii. No. 5), Bote & Bock. 5. 'Herr, wenn ich nur dich habe, so frage ich nichts nach Himmel und Erde,' in five parts and cont.; B flat major. In Naue (Heft. ii. No. 6), Bote & Bock (Bd. vii. No. 15). 6. 'Dem Menschen ist gesetzt einmal zu sterben,' or 'Mein Wallfahrt ich vollendet hab,' double chorus and continuo; E minor. MS. in Amalienbibliothek, 30 Bd. 116. 7. 'Halt was du hast,' or 'Jesu, meine Freude,' double chorus; E minor. MS. in Amalienbibliothek, Bd. 326. 8. 'Herr, du lässest mich erfahren,' or 'Ach, was soll ich Sünder machen?' double chorus; E minor. MS. in Amalienbibliothek, 30 Bd. 116. 9. 'Herr, ich warte auf dein Heil,' or 'Ach, wie sehnlich wart ich der Zeit,' double chorus and continuo; C major. MS. in Amalienbibliothek, 30 Bd. 116. 10. 'Fürchtet euch nicht' (St. Luke ii. 10), double chorus; G major. MS. in Berlin Singakademie and Amalienbibliothek,

29 Bd. 90. 11. 'Nun hab ich überwunden,' double chorus and cont.; G major. Composed in 1679. Naue (Heft iii. No. 8), Bote & Bock (Bd. vii. No. 16.) 12. 'Unser Leben ist ein Schatten,' double chorus (six and three parts); C minor. Of doubtful authenticity[1] (B. & H.). Max Schneider (*B. J.-B.*, 1907, p. 114) names one more: 13. 'Unser Leben währet 70 Jahr,' in five parts, with organ; C major Parts in Michaelis-Kirche, Erfurt. In the Preuss. Staatsbibliothek are the parts of a four-part cantata, 'Ach, bleib bei uns, Herr Jesu Christ,' with accompaniment of strings, bassoon and organ (analysed by Spitta, i. 51-3). Johann Michael's organ works were still played in the second half of the 18th century. Ernst Ludwig Gerber (1746–1819) included seventy-two of his choralvorspiele in a collection now lost, 'not one of which is unworthy of the name of Bach.' Max Schneider catalogues the following: 'Wo Gott der Herr nicht bei uns hält' (MS. in Preuss. Staatsbibliothek); 'Wenn mein Stündlein vorhanden ist' (In Ritter's *Zur Geschichte des Orgelspiels*, Bd. ii. No. 104); 'Von Gott will ich nicht lassen' (Peters); 'Wenn wir in höchsten Nöten sein' (MS. in Preuss. Staatsbibliothek); 'Dies sind die heiligen zehen Gebot' (Ritter's *Orgelfreund*, Bd. vi. No. 46); 'In dich hab ich gehoffet, Herr' (MS. in Königsberg Universitätsbibliothek); 'Allein Gott in der Höh sei Ehr' (MS. in *ibid.*); 'Nun freut euch lieben Christen g'mein' (*Orgel-Journal*, Mannheim, i. Heft 7).

It remains to unfold the pedigree of Christoph Bach, second son of Johannes Bach (No. 6 *supra*), direct ancestor of Johann Sebastian.

Christoph Bach [22], second surviving son of Johannes Bach (No. 6 *supra*), was born at Wechmar, Apr. 19, 1613.* He is described in the Genealogy as 'fürstlicher Bedienter' (court lackey) at Weimar, a post with which also duty in the court band was associated. The fact that he married (*circa* 1640) Maria Magdalena Grabler of Prettin, a Saxon town, suggests his residence there. In 1642 he was a member of the Erfurt *compagnie* of musicians, under his brother Johannes, and eleven or twelve years later, certainly before 1655 (*B. J.-B.*, 1908, p. 135), joined his younger brother Heinrich at Arnstadt, where he died on Sept. 12, 1661,* holding the position of 'gräflicher Hof- und Stadt-Musikus.' His widow died on Oct. 6 of the same year. They were survived by three sons and two daughters.

Georg Christoph Bach [23], the eldest son of Christoph (No. 22 *supra*), born Sept. 6, 1642,* at Erfurt, taught for a time in a school at Heinrichs, near Suhl. Thence, in 1668, he proceeded to Themar, near Meiningen, to take up the post of cantor, exchanging it twenty years later for a similar position at Schweinfurt, where he died, Apr. 24, 1697.* That he was a composer is evidenced by the existence among the Bach Archives of a cantata 'Siehe, wie fein und lieblich ist es, wenn Brüder einträchtiglich bei einander wohnen' (Psalm cxxxiii. 1) for T.T.B., violin, three viole da gamba and continuo. The composition, said to have been written in 1689, is lost.

Georg Christoph founded a Franconian line of Bachs. Of his two surviving grandsons, Johann Lorenz Bach [24], born Sept. 10, 1695,* was organist at Lahm and composer of a prelude and fugue in D. He died Dec. 14, 1773. His brother, Johann Elias Bach [25], born Feb. 12, 1705,* afterwards cantor at Schweinfurt, was a student at Leipzig, lived with his cousin Johann Sebastian, occupying a responsible position in his household, and left letters (1738–1744) illustrating his life there (*Die Musik*, vol. 46, pp. 3-19). He died Nov. 30, 1755,* leaving three sons, of whom the second, Johann Michael Bach [26], born 1754 (Spitta, iii. 298), published (MS. in Brit. Mus., Add. MSS. 31,996) a treatise entitled *Anleitung zum General-Bass und der Tonkunst* (1780).[2] He was cantor at Tonna, travelled in Holland, England and America, and in 1779–80 was a student at Jena. Subsequently he settled as 'advokat' at Güstrow, in Mecklenburg. He published as 'Op. I.' six 'Concerts aisés pour le clavier' at Berlin in 1770 (Gerber, *Lexikon*, i. col. 213). Eitner (i. 273) names three cantatas by him in the Berlin Preuss. Staatsbibliothek and at Schwerin, and the MS. of six concertos for two claviers (dated 1776) at Dresden. A catalogue of his works at the end of his published *Anleitung* (*supra*) includes a melodrama entitled 'Cephalus and Procris.'

Johann Christoph Bach [27], the twin younger son of Christoph (No. 22 *supra*), was born Feb. 22, 1645.* C. P. E. Bach, who collaborated with Johann Friedrich Agricola in the earliest notice of his father's life (*Nekrolog*, reprinted in *B. J.-B.*, 1920), records there that the twins were so alike in appearance and disposition, and even in the 'Wissenschaft' of their music, that they could be distinguished only by their clothes. To the family Genealogy C. P. E. Bach appended a note, which Forkel repeats, that even their wives recognised their husbands only by these external marks, adding, that if one was ill, so was the other. Both received their early instruction in music from their father at Erfurt, and at an early age accompanied him to Arnstadt. His early death set them on diverging roads. Johann Christoph, on Feb. 17, 1671, succeeded to his father's former post as Hof Musikus to Count Ludwig Günther of Schwarzburg-Arnstadt, a man of musical tastes, whose deed of appointment required Bach to spend his time in acquiring 'the technique of violin-playing and music-making.'

[1] Perhaps by Johannes Bach (No. 7 *supra*).

[2] Riemann suggests that the treatise actually is C. P. E. Bach's work; but a collation disproves the conjecture.

Though the fault does not appear to have been his, Johann Christoph's relations with his professional colleague, the Stadt-Musikus, were uncordial and even litigious. On Jan. 7, 1681, the angry Count dismissed all his musicians 'wegen ihres Unfleisses (laziness) und ihrer Uneinigkeit (quarrelling).' Johann Christoph's uncle Heinrich was still living at Arnstadt, and for some months he acted as his assistant, until, in 1683, he was reinstated as Hof-Musikus and Stadtpfeifer, and held these offices at his death on Aug. 25, 1693. He married Martha Elisabeth Eisentraut, daughter of the town clerk of Ohrdruf. Their son, JOHANN ERNST [28], born Aug. 8, 1683,* succeeded Johann Sebastian at Arnstadt in 1707, and died Mar. 21, 1739. A younger son of Johann Christoph was perhaps organist at Keula. The names of his grandchildren are not recorded.

JOHANN AMBROSIUS BACH [29], twin brother of Johann Christoph (No. 27 *supra*) and father of Johann Sebastian, was born at Erfurt, Feb. 22, 1645,* deriving his name, not found elsewhere in the Bachs' conservative tradition, from his godfather, Ambrosius Marggraf. He received from his father the violin and viola technique he in turn imparted to his son, and four years after his father's death returned to Erfurt, whence his cousin Johann Christian (No. 8 *supra*) had recently been called to Eisenach, the first of the Bachs to establish himself there. Appointed a member of the Erfurt *compagnie*[1] of musicians on Apr. 12, 1667, under his uncle Johannes (No. 7 *supra*), Johann Ambrosius married a year later (Apr. 8, 1668) Elisabeth (*b.* Feb. 24, 1644), daughter of Valentin Lämmerhirt, a furrier at the sign of 'The Three Roses' in the Junkersande, and a town councillor. Six sons and two daughters were the issue of the marriage. Only the eldest two were born at Erfurt: for in Oct. 1671 Ambrosius succeeded his cousin Johann Christian (No. 8 *supra*) at Eisenach. Here, as Stadt-Musikus and, according to the *Nekrolog* and Genealogy, Hof-Musikus also, the rest of his life was spent in the house on the Frauenplan which is now the Bach Museum, where six children were born to him, Johann Sebastian being the youngest of them. Their mother died May 3, 1694, and seven months later (Nov. 27, 1694) Ambrosius married Barbara Margaretha Keul,[2] widow of an Arnstadt deacon, and formerly wife of Johann Günther (No. 14 *supra*). He briefly survived the event and was buried Jan. 31, 1695.* That he was respected by the community he served is declared in a sermon preached at the funeral of his idiot sister. That his talents were considerable is suggested by the refusal of the Burgomaster and Rath of Eisenach in 1684 to allow him to leave Eisenach for Erfurt. A portrait of him, painted *circa* 1685, is in the Preuss. Staatsbibliothek.

[1] The English Spitta, i. 173, mistranslates 'Rathscompagnie' as 'town council.'

[2] Not Krûl, as Spitta i. 34

JOHANN CHRISTOPH BACH [30], eldest son of Johann Ambrosius (No. 29 *supra*), was born at Erfurt, June 16, 1671, where he was the pupil of Johann Pachelbel, organist of the Prediger-Kirche there. At the time of his parents' deaths he was settled at Ohrdruf as organist, and in Oct. 1694 married Dorothea von Hof. He died Feb. 22, 1721,* leaving five sons, every one of whom was an organist or cantor.[3] In his honour Johann Sebastian wrote the early 'Capriccio in honorem Joh. Christoph Bachii, Ohrdruf,' for clavier in Peters' edn., bk. 215, p. 34. Johann Sebastian's other surviving brother, JOHANN JAKOB [31], born Feb. 9, 1682, served his apprenticeship among the town musicians in Eisenach, and about 1704 entered Sweden's military service as an oboist. He was present at the battle of Poltawa (1709), accompanied Charles XII. to Bender, and after studying the flute at Constantinople under Pierre Gabriel Buffardin, became (*circa* 1713) Hof-Musikus at Stockholm. Of his later fortunes nothing is known. Johann Sebastian distinguished his departure (*circa* 1704) by composing the clavier 'Capriccio sopra la lontananza del suo fratello dilettissimo' (Peters, bk. 208, p. 62).

The foregoing survey of the branches of the family descended from the brothers Johannes (No. 7 *supra*), Christoph (No. 22 *supra*), and Heinrich (No. 13 *supra*) reveals the fact that until the advent of Johann Sebastian his branch, descended from Christopher, was the least distinguished in the field of composition. While the eldest (Johannes) branch could boast Johann Bernhard (No. 11) and Johann Ernst (No. 12), and the second (Heinrich) branch had produced Heinrich (No. 13), Johann Christoph (No. 15), Johann Nikolaus (No. 16), and Johann Michael (No. 20), Johann Sebastian could only point to his grandfather Christoph (No. 22) and a distant cousin, Johann Michael (No. 26), as notable in that art.

BIBL.—FR. THOMAS, *Der Stammbaum des Ohrdrufer Zweiges der Familie von J. S. Bach* (Ohrdruf, 1899). B. STEIN, *Johann Sebastian Bach und die Familie 'Bach'* (Bielefeld, 1900); *Bach Urkunden: Ursprung der musikalisch-Bachischen Familie*, ed. Max Schneider (New Bachgesellschaft, 1917); *Der Nekrolog auf Seb. Bach vom Jahre 1754* (reprinted from L. C. Mizler's 'Musicalischer Bibliothek' in *B. J.-B.*, 1920, p. 11 f.). PHILIPP SPITTA, *Joh. Seb. Bach*, bk. i. (Leipzig, 3rd edn., 1921; English edn., vol. i. preface and pp. 1-178). C. S. TERRY, *loc. cit.*

II. JOHANN SEBASTIAN BACH

JOHANN SEBASTIAN BACH [32], youngest child of Johann Ambrosius Bach (No. 29 *supra*) and Elisabeth Lämmerhirt, was born at Eisenach on Mar. 21, 1685.* His second name, borne by none of his predecessors, he received from his godfather, Sebastian Nagel, one of the town musicians of Gotha (*B. J.-B.*, 1908, p. 110). His first name was that of his second godfather, Johann Georg Koch, of Eisenach, an official connected with the forests. It would be difficult

[3] Four of Johann Christoph's grandchildren also were cantors or organists. See the Pedigree Tables in Terry's *Joh. Seb. Bach: a Biography.*

to propose another town so appropriate as Eisenach for Bach's birthplace. On the Lutherplatz stands the Cottahaus in which the Reformer lived as a boy. In the stately Wartburg of Duke Frederick the Wise, reared above the town, the German vernacular Bible had its birth, the stalwart tunes were first hummed that Bach enriched, the gracious Elisabeth lived, and German minstrelsy flowered. Religion, music, romance, all were in the atmosphere of Eisenach to quicken the creative impulse of one in whom, in Wagner's words, 'the German spirit was born anew.'

EARLY YEARS, 1695–1708.—The swift tragedy of his parents' deaths fell upon a household ill-equipped to support it. Sebastian, its youngest member, was three months short of ten years when his father died in Jan. 1695. His brother Johann Jakob was three years his senior. Of his two surviving sisters, one was a girl of fifteen, the other soon to be married to Joh. Andreas Wiegand, of Erfurt. She perhaps housed her orphaned sister. Sebastian and Jakob were received in Feb. 1695 by their elder brother, Johann Christoph, recently married, at Ohrdruf. Both had attended the Gymnasium at Eisenach, entering the fifth class in 1693 and passing to the fourth in 1695. The Catechism, Psalter, Latin declensions and conjugation comprised the curriculum. Sebastian was absent 96 school hours in his first year, 59 in the second, and 103 in the third, irregularity which suggests ill-health or a mother's over-anxious solicitude for her last-born (*B. J.-B.*, 1906, p. 137). On the roll of the Ohrdruf Lyceum the names of Sebastian and Jakob appear in 1696. Sebastian, youngest of the *novitii* in the third class in 1696, was head of the class in 1697, and entered the second class in 1698. Fifth in that class in 1698, he was second in it in 1699, and passed out to the first class after four years of unusually rapid promotion (Fr. Thomas, *J. S. Bachs Ohrdrufer Schulzeit*, 1900, p. 8 f.). Latin, history, geography, Greek and composition were studied, and four or five hours a week were devoted to music under the recently appointed cantor, Elias Herder. Possessing an 'ungemein schöne Sopranstimme,' says the *Nekrolog*, Sebastian sang in the church and in school Kurrende, while from his brother, according to Forkel, he received his earliest systematic instruction on the clavier. The precocity of his genius is illustrated by a story told in the *Nekrolog*. Behind the lattice of his brother's bookshelf was a volume of clavier pieces by German masters. Refused permission to use it, Sebastian copied it out by moonlight and completed his task in six months. The achievement illustrates a habit which accompanied him through life. There is hardly any school of music accessible to him of which specimens do not exist in his careful manuscript. The exercise ruined his eyesight; but it proves him an omnivorous student at every period of his career, and in some measure explains the sureness with which he settled problems of form whose complexities had impeded his predecessors.

In 1700, approaching his fifteenth year, Sebastian freed himself from dependence on his brother's bounty. Jakob already had left Ohrdruf to earn his living at Eisenach. Sebastian, through Erda's good offices, followed him further afield. The cantor had served his apprenticeship in the Michaelis-Kirche at Lüneburg, over 200 miles distant, and was aware of a need there for good soprano voices. Setting out from Ohrdruf in Mar. 1700, Sebastian and a schoolfellow, Georg Erdmann, were enrolled at Easter in the select or principal choir of 'Mettenschüler.' The choir's repertory was eclectic and extensive (W. Junghans, *J. S. Bach als Schüler zu St. Michaelis*, Lüneburg, 1870; *Sammelband der Int. Musik. Gesell.*, 1908, p. 593), though neither the cantor nor the organist was a man of mark. But at the neighbouring Johannis-Kirche Georg Böhm (1661–1733), one of the finest players in Germany, was organist since 1698. His influence upon the impressionable Sebastian was deep, and it is reasonable to conjecture that Bach knew him personally. Böhm himself had probably attended the Ohrdruf Lyceum, must have known Sebastian's godfather at Gotha, and more than one member of Sebastian's family (cf. *B. J.-B.*, 1908, p. 107 f.). His advice, it is probable, set Sebastian upon a thirty-mile walk to Hamburg, where Böhm's master, Johann Adam Reinken (1623–1722), was organist of the Katharinen-Kirche. More than once Sebastian pilgrimaged to hear the veteran, and once had an adventure it pleased him in after years to recall. Outside a roadside inn, weary, moneyless and prodigiously hungry, he sniffed tantalising odours from the kitchen as a window opened and two unpromising fish heads fell at his feet. Picking them up with some disappointment, he found in each a coin which provided dinner and the means to return to Hamburg. In another direction lay Celle, whose duke maintained an orchestra largely composed of Frenchmen, and patronised French music. French art had an admirer in Böhm, whose advice, or his own insatiable quest for knowledge, impelled Sebastian to make the journey. At Celle he learnt to admire the art of Couperin (cf. Pirro, *L'Esthétique de J. S. Bach* and *B. J.-B.*, 1910, p. 33 f.), and found inspiration for the chamber music characteristic of his later activity at Cöthen.

At Lüneburg Bach's earliest compositions were put on paper.[1] Almost certainly the

[1] Four very early Choralvorspiele attributed to Bach are in *Musica sacra*, Bd. 1, Nos. 1-4.

variations 'Christ, der du bist der helle Tag,' 'O Gott, du frommer Gott,' and (in part) 'Sei gegrüsset, Jesu gütig' (Peters' edn., bk. 244, pp. 60, 68, 76) were written there. To the same period belong the preludes on the melodies 'Christ lag in Todesbanden' (Peters, bk. 245, p. 40) and 'Erbarm dich mein, O Herre Gott' (Novello edn. bk. 18, p. 35; Augener edn. vol. 9, p. 1116). If genuine, a set of seventeen variations on 'Allein Gott in der Höh' sei Ehr,' and others on 'Ach, was soll ich Sünder machen' (Aug. edn. vol. 9, pp. 1260, 1244), belong to these experimental years. The almost entire absence of an independent pedal in them suggests their composer's lack of access to an organ. Otherwise they show him as yet more familiar with the clavier's deficient sustaining power (cf. Harvey Grace, *The Organ Works of Bach*, 1922).

Sebastian's opportunities to develop his musical culture at Lüneburg were exceptional. But a livelihood called him elsewhere. He applied for the organistship of the Jakobi-Kirche at Sangerhausen, vacant 1702, and was preferred; but ducal influence secured the post for J. A. Kobelius. On Apr. 8, 1703 (Bojanowski, p. 3), Bach entered, as a violinist, the private band of Duke Johann Ernst (*d.* 1707), brother of the reigning Duke Wilhelm Ernst (*d.* 1728). His employment was brief. The municipality of Arnstadt had installed a well-equipped organ in the new church recently built to replace the Bonifacius-Kirche, an edifice which had stood in ruins for more than a century (Weissgerber, *J. S. Bach in Arnstadt*, 1904). The organ existed until 1863, and some of it was incorporated into its successor. On July 13, 1703, Sebastian accepted an invitation to inspect the instrument. A month later (Aug. 14, 1703) he was formally installed as organist. His stipend was adequate, his duties were not exacting, and an organ was at his service. At Arnstadt, therefore, he exhibited the first-fruits of his laborious apprenticeship. The first of the Church Cantatas 'Denn du wirst meine Seele nicht in der Hölle lassen' (No. 15), was performed on Easter Day, 1704. The Clavier compositions dedicated to his brothers (*supra*, p. 155) and the Sonata in D major (Peters, bk. 215, p. 44) date from this period. The familiar Prelude and Fugue in C minor (Peters, bk. 243, p. 32), probably the Fugue in C minor (Peters, bk. 243, p. 50), which is also attributed to C. P. E. Bach, and the Toccata and Fugue in C (E) (Peters, bk. 242, p. 62) were first played on the Arnstadt organ. Imperfect as they are, they declare their composer on a path of his own, already distinguished from his contemporaries by the melodic distinction of his fugal subjects.

The organ was Bach's first, as it was his last, absorbing study. According to the *Nekrolog*, the three players he most esteemed were Nikolaus Bruhns (1665–97), Johann Adam Reinken, and Dietrich Buxtehude (1637–1707). Bruhns was dead; to Reinken Bach had already made pilgrimage; Buxtehude remained, old and inconveniently accessible at Lübeck, where, since 1668, he was organist of the Marien-Kirche and the most potent musical influence in North Germany, conducting the famous 'Abendmusiken' yearly between Martinmas and Christmas on a scale not usual elsewhere. It is probable that Bach, for whom music was primarily an adjunct to the service of God, desired especially to hear these performances. In Oct. 1705 he obtained a month's leave, installed his cousin Johann Ernst (No. 28 *supra*) as his deputy, and set off on foot to his distant goal. Forkel, misinterpreting the *Nekrolog*, declares that Bach did not make himself known to Buxtehude. On the contrary, probably he took lessons from him, and valued the opportunity so highly that Arnstadt and his duties were forgotten. It is suggested that he coveted the reversion of Buxtehude's post, and might have obtained it had he been willing to accept Buxtehude's daughter with it. Fortunately the spinster was too much his senior to make the bargain agreeable. Had Bach settled in Lübeck, in proximity to Hamburg's flourishing opera, and in a prosperous commercial atmosphere, his genius must have been diverted from the channels it ultimately explored and the art forms it so lavishly enriched. Late in Jan. 1706 Bach took leave of Buxtehude, and in February, after four months' absence, was again in Arnstadt.

The Lübeck visit is of high importance in the development of Bach's genius: it powerfully stimulated him, especially to organ composition, introduced him to a mind touched by the poetic vision that filled his own, and provided him with models his art rapidly surpassed. But it immediately embroiled him with his superiors. Its sequel is recorded with unusual animation in the records of the Arnstadt Consistory. On Feb. 21, 1706, Bach was invited to explain his prolonged absence, and also its apparent effect upon his playing: 'Charge him,' the Consistory instructed, with playing 'viele wunderliche Variationes' during the congregational hymns, and of using 'frembde Thöne' to the confusion of the congregation—(an example is afforded in Peters's edn. bk. 246, p. 56 and Aug. edn. vol. 10, p. 1308). With a reprimand he was restored to favour. But a few months later (Nov. 11, 1706) he was again admonished for neglecting to rehearse his singers and permitting 'die frembde Jungfer'—his cousin Maria Barbara (No. 21 *supra*) to sing in the church. After her mother's recent (1704) death she had come to Arnstadt to her maternal

aunt. The young couple were married a year later. Meanwhile Bach awaited an opportunity to escape from an employment no longer congenial, and had been approached from more than one quarter when, early in 1707, he was invited to undergo his 'Probe' at the Blasius-Kirche, Mühlhausen, where an organist was required in succession to Johann Georg Ahle (1651–1706), to follow whom was a distinction. On June 15, 1707, Bach received the appointment. A fortnight later (June 29) he resigned his Arnstadt employment, leaving his cousin Johann Ernst to fill his place.

Bach remained at Mühlhausen a few days short of twelve months. The Free Imperial city was larger and richer than Arnstadt, its musical traditions more distinguished. Its resources permitted it to perform church music on a considerable scale; every year the Council's inauguration was celebrated by the rendering of a cantata composed for the occasion. Bach could regard his appointment as promotion, though for income he asked and received no more than he had at Arnstadt—eighty-five gulden a year. Three months after entering upon his new office he returned to Arnstadt to fetch his bride. The young couple were married at Dornheim on Oct. 17, 1707, by Pastor Johann Lorenz Stauber, soon to become their uncle by marriage. A timely legacy to Bach from his deceased maternal uncle Tobias Lämmerhirt smoothed financial difficulties.

Influenced by his experience at Lübeck, Bach entered Mühlhausen with positive views upon what he called 'the right ordering of church music.' The city, however, was torn by religious dissension, Pietism and Lutheran orthodoxy opposing each other with passionate vehemence, while the former offered Puritan opposition to Bach's conviction of the fellowship of music and worship. Their conflict eventually drove him elsewhere and meanwhile constrained his art. Within the space of ten months he produced three cantatas, the severe character of whose libretti exposes the influences that hampered him. The Arnstadt cantata already noticed, archaic in form, reveals in its libretto the inveterate subjectivity of his religion. The first of the three Mühlhausen cantatas, 'Aus der Tiefe rufe ich, Herr, zu dir' (No. 131), is a setting of Psalm cxxx. The second, 'Gott ist mein König' (No. 71), performed at the inauguration of the Council on Feb. 4, 1708, consists of Old Testament passages, a hymn-stanza, and but three original verses.[1] The third, 'Der Herr denket an uns' (No. 196), composed for the marriage of Frau Bach's aunt to Pastor Stauber on June 5, 1708, is set to four verses of Psalm cxv. On the score of No. 131 Bach notes that it was composed at the request of Georg Christian Eilmar, an aggressive foe of Pietism, whose authorship of the other two can be inferred. His austere orthodoxy is probably to be detected also in the libretto of 'Gottes Zeit ist die allerbeste Zeit' (No. 106), composed, perhaps, for the funeral of Bach's Erfurt uncle, Tobias Lämmerhirt, in Sept. 1707, rather than the Weimar (1711) occasion Spitta (i. 456) suggests. On June 25, 1708, Bach informed the authorities of his acceptance of an employment which promised more sufficient subsistence than his present stipend afforded, on which, 'simple as is my household, I can scarcely live.' More compelling was the prospect of pursuing at Weimar his views regarding church music without being impeded by the 'Verdrieslichkeit'—his own word—which hampered him at Mühlhausen. As at Arnstadt, he was succeeded by a cousin (No. 18 *supra*), and left a city to which his son Johann Gottfried Bernhard (No. 35 *infra*) returned after an interval in which his father's name had become famous.

Weimar, 1708–17.—Bach went to Weimar as Hof-Organist and Kammer-Musikus to the reigning Duke Wilhelm Ernst (*d.* 1728). The Court orchestra was small and efficient, but until Bach's appointment as Konzertmeister its direction was in other hands, while the position of Kapellmeister, which he coveted, was not offered him in 1716 when it was vacant. His most responsible duty at the outset was as organist of the Schloss-Kirche, whose instrument, inconveniently placed[2] and small, possessed a 32-feet pedal, whose absence Bach had regretted at Mühlhausen. On it were heard for the first time most of the masterpieces whose production makes the Weimar years an epoch in the history of organ music: the Passacaglia and Fugue in C minor; the Vivaldi Concertos; most of the mature Preludes and Fugues; the Toccatas; the *Orgelbüchlein*[3]; and others. In this period, too, Bach became famous as a player in Saxony and beyond. As early as 1716, Johann Mattheson (1681–1764) writes in high praise of the 'berühmter Organist' of Weimar. Three years earlier, in 1713, Bach was invited to succeed Handel's master, Friedrich Wilhelm Zachau (1663–1712), in the Liebfrauen-Kirche at Halle, after performing his 'Probe' upon the new but unfinished organ. He refused the invitation in a letter (Mar. 19, 1714) which fails to make clear his original entertainment of it; he had in fact been promoted to the Weimar Konzertmeistership a fortnight earlier (Mar. 2). In 1716 he again inspected and performed on the instrument, when the feeling roused by his action three years earlier had entirely abated (M. Seiffert, *J. S. Bach 1716 in Halle*, in *Sammelbd. I.M.G.* vi., 1905). In 1714 he visited Cassel,

[1] Bach had the satisfaction of seeing the parts in print at the Council's expense. His title-page describes the cantata as a 'Glückwünschende Kirchen-Motetto.'

[2] A picture of the chapel is in Terry's *Bach: a Biography*.

[3] The design of the *Orgelbüchlein* is exposed in Terry, *Bach's Chorals*, iii. 18 f

his virtuosity so astonishing the future Frederick I. of Sweden that he presented the player with a diamond ring from his finger: an admirer declared that Bach's feet 'flew over the pedal-board as if they had wings' (C. Scherer, *Bachs Aufenthalt in Kassel*, in *Monatshefte f. Musik*, xxv., 1895). Early in 1716 Bach accompanied his master on a visit to Duke Christian of Saxe-Weissenfels, and performed (Feb. 23), as 'Tafelsmusik,' a secular cantata on Salomo Franck's libretto, *Was mir behagt*, a melodious work for which Bach found subsequent uses.

In the last months of his service at Weimar Bach was prominent in an event which gave him a national reputation. In the autumn of 1717, Jean Louis Marchand (1669–1732), organist to Louis XV., visited Dresden. Forkel supposes that Bach was specially summoned from Weimar to challenge the Frenchman. More probably he was already in Dresden to hear Marchand, whose compositions he admired (Pirro, *J. S. Bach*, p. 51). The idea of a contest between the two perhaps suggested itself to Jean Baptiste Volumier (1677–1728), probably a Spaniard by birth, Konzertmeister to the Dresden court. Bach agreed and undertook to play at sight whatever Marchand put before him, provided the Frenchman submitted himself to a similar test (details as to the conditions vary). Marchand agreed and the contest was appointed to take place in the house of Count Flemming, who had witnessed Handel's triumphant descent upon the Saxon court some years before. Bach arrived at the hour appointed. Marchand, anticipating defeat, already had left the town.

Bach was promoted to be Konzertmeister at Weimar on Mar. 2, 1714, under an obligation to compose 'monatlich neue Stücke' for the court chapel (Bojanowski, p. 25). Thenceforward he produced a steady stream of cantatas in collaboration with Salomo Franck, like Bach himself in the duke's service, and Erdmann Neumeister (1671–1756), who opportunely evolved a type of libretto poetic, sincere, delicate, reflective, and singularly in harmony with Bach's notions of what cantata texts should be. Towards the close of 1716 the series abruptly ceased. The ducal Kapellmeister, Johann Samuel Drese, died on Dec. 1, 1716. Whether Bach resented the duke's neglect to offer him the post, or his friendly relations with Duke Ernst August (*d.* 1748), the reigning duke's nephew and heir, involved him in their inharmonious relations, or whether he was merely tired of a master whose actions proclaim him a martinet, Bach seized an opportune chance to betake himself elsewhere.

Early in 1716 Duke Ernst August married the sister of the reigning Prince Leopold of Anhalt-Cöthen. The latter, according to the *Nekrolog*, 'ein grosser Kenner und Liebhaber der Musik,' was introduced by his sister's marriage to the talented Konzertmeister of the Weimar court. A protocol of the expenses of the Cöthen Kapelle shows that Bach drew a stipend as Kapellmeister there from Aug. 1, 1717, though the princely document permitting his resignation six years later names Aug. 5, 1717, as the date of his appointment as Kapellmeister and 'Direktor unserer Kammer-Musik' (*B. J.-B.*, 1905, pp. 24, 30). Since the Cöthen court was 'reformed,' its service offered Bach no opportunity for the composition of church music. The chapel organ, though new, was not one to attract a player of his eminence. His family of four children, the eldest of whom was in her ninth year and the youngest an infant of two, had not reached an age when the question of their education can be supposed to have influenced their father's decision. Hence, it must be supposed that Bach, who at no period accepted without protest treatment which he deemed derogatory to himself or his art, either was dissatisfied with his circumstances at Weimar or flattered by the friendliness of Leopold, whose relations with his musicians contrasted with Duke Wilhelm August's feudal aloofness. The latter refused to release Bach from his engagement, and on Nov. 6, 1717, placed him under arrest for demanding his release in a manner which displeased his master. He remained in confinement till Dec. 2, 1717, when he received permission to betake himself elsewhere. By Dec. 10 he entered upon his duties at Cöthen.

CÖTHEN, 1717–23.—As Weimar is distinguished by the composition of his organ works, and Leipzig by that of the Oratorios, Passions, Masses and Cantatas, the Cöthen period is pre-eminently marked by the production of Bach's chamber music. His sole responsibility was to conduct the Court Kapelle, in which, anticipating Frederick the Great, the Prince himself played. The Concertos dedicated on Mar. 24, 1721, to Duke Christian Ludwig of Brandenburg, the Suites (Ouvertures) for orchestra, Violin concertos, Sonatas (Suites) for violin (*B. J.-B.*, 1920, p. 30 f.), violoncello, flute, viola da gamba, Prince Leopold's instrument (*ibid.*, 1911, p. 75 f.), were products of the Cöthen period. Secular instrumental music was beginning to take a position of its own; the fact may have attracted Bach to experiment in an idiom hitherto outside his practical experience. His normal orchestra consisted of strings, oboes, bassoons, horns, trumpets and drums. More rarely he employed the oboe d' amore and da caccia and also corno da caccia. Like Handel, he was hindered by the conventions of his period from getting from his instruments their fullest contribution to orchestral effect. Where the modern composer colours his score by subtle combinations of orchestral tone, Bach

drew in line, imposing as their chief function on his instruments the duty to expose or reinforce the polyphonic structure of the movement in which they were engaged. Hence he made little contribution to the problems of modern orchestration (cf. Parry, *Style in Musical Art*, p. 76 f.; C. Forsyth, *Orchestration*, *passim*). On the other hand, his sensitiveness to orchestral tone is exhibited by his invention of new or modification of existing instrumental types, and by the extraordinary diversity of orchestral combinations in his scores. (See Lauten Clavicymbal and Viola Pomposo.) Otherwise, the effect of his Cöthen experience upon his artistic development cannot be overestimated: it provided him with an equipment without which his distinctive work at Leipzig must have been impoverished and incomplete. The Clavier music of the Cöthen period includes the Chromatic Fantasia[1] and Fugue, the English and French Suites, and (primarily for his elder children's education) the *Wohltemperirte Clavier* (first part), Little Preludes, Inventions and Symphonies. Johannes Schreyer (*B. J.-B.*, 1906, p. 134) gives ground for doubting whether the two note-books for Anna Magdalena Bach actually were written for her.

Excepting one tragic occurrence, Bach's years at Cöthen, if not the happiest, were the most placid in his career. His relations with his master were intimate. He accompanied the Prince in May-June 1718 and May-July 1720 to Carlsbad, where, with others of the court orchestra, he entertained visitors of fashion. On Nov. 17, 1718, the Prince stood godfather to the short-lived youngest child of Bach's first marriage. Bach reciprocated with music in honour of his patron. For his birthday in 1718, probably, he offered the 'Serenada,' 'Durchlaucht'ster Leopold,' of whose libretto also he may be supposed the author. A few years later (?1722) he offered tribute on a similar occasion in the cantata 'Mit Gnaden bekröne.' The text of a lost 'Gratulations-Kantate' for the New Year 1723 is in the Bach Museum at Eisenach (Falck, *W. F. Bach*, 1919, p. 4). On Nov. 30, 1726, after he had left Cöthen, Bach returned to celebrate the birthday of the Princess with the cantata 'Steigt freudig in der Luft,' for which Picander wrote the words. All these works were refashioned for other purposes at Leipzig. A wedding cantata, 'Weichet nur betrübte Schatten,' also seems to belong to an occasion unrecorded in the Cöthen period. To the Prince's infant son Bach presented the autograph of the first (B flat) Partita in the first part of the *Clavierübung*, the first of his works published (1726) since the Mühlhausen Cantata. Two years later the death of Prince Leopold summoned him to perform a last duty to his patron. The Prince died on Nov. 19, 1728, and on March 24, 1729, Bach performed at Cöthen a work which Forkel, who had seen the score, described as 'a funeral cantata containing remarkably fine double choruses.' It was assumed to be one of the many works of Bach lost or destroyed until, in 1873, Wilhelm Rust (B.-G. xx. (2), pref.) was able to show, from a study of Picander's libretto, that Bach adapted to it nine movements[2] from the 'Matthäuspassion' which he was then writing, prefacing them with the opening chorus of the 'Trauer-Ode' (1727).

Meanwhile Bach continued to display his powers, or give expert advice, as an organist. Ten days after his release from confinement at Weimar he examined and reported on the newly completed organ in the Pauliner-Kirche at Leipzig—his receipt for 20 thalers is dated Dec. 18, 1717 (B. F. Richter's article on Bach and the University in *Gesellschaft f. Musikforschung*, 1901). In 1719 he sought out Handel at Halle, but found him already returned to England. The two men never met. In 1729, when Handel was again in Halle, Bach was too unwell to travel, but sent an invitation to Leipzig by the hand of his eldest son, which Handel was unable to accept. Handel's last visit, in 1750, coincided with Bach's fatal illness. Returning to Cöthen with the Prince from Carlsbad in July 1720, Bach found his wife dead and buried (July 7) during his absence. A desire to sever himself from Cöthen and its associations is suggested by his visit to Hamburg in the autumn of 1720. To Reinken, who was still active there, Bach gave an improvisation upon the melody 'An Wasserflüssen Babylon' in the Böhm-Buxtehude manner, which elicited a high compliment: 'I thought this art was dead; but I see that it survives in you,' Reinken addressed the younger master. Coincidently the post of organist in the Jacobi-Kirche at Hamburg fell vacant.[3] Erdmann Neumeister, its 'Haupt-Prediger,' was eager to secure Bach, himself not unwilling. The post, however, was given to a musician whose coincident contribution to the church's treasury exposes the considerations which obtained him the appointment. Neumeister remarked caustically, that had one of the Seraphim descended to compete he must have been rejected unless a heavy purse commended his candidature.

Grounded upon domestic reasons, Bach's inclination to leave Cöthen was spurred by his patron's marriage (Dec. 11, 1721) to a youthful princess of Anhalt-Bernburg, 'eine *amusa*,' in

[1] Forkel's copy, received from W. F. Bach, was appropriately inscribed 'bleibt schön in alle Saecula!'

[2] They were used in this order: Nos. 10, 47, 58, 66, 29, 26, 75, 19, 78. The opening chorus of the 'Trauer-Ode' preceded No. 10, and a setting of Psalm lxviii. 20 separated Nos. 10 and 47. The numbers refer to the Novello edition.

[3] Bach's application for the Jacobi-Kirche post is preserved in the Hamburg Staatsarchiv. See *Archiv. f. Musikwissenschaft*, 1921, Heft 2, p. 123 *f.*

Bach's opinion, who diverted her husband from music to other pursuits. Personal reasons also directed him. A week before his patron's wedding he married (Dec. 3, 1721) Anna Magdalena Wilcken (Wülcke, Wölckner), youngest daughter of Johann Caspar Wilcken, Hof- und Feld-Trompeter and Kammer-Musikus successively at Zeitz, Weissenfels and Zerbst (*B. J.-B.*, 1907, p. 178), a young wife of twenty to control a family of children the eldest of whom was twelve, and whose education was now a matter of concern. In Calvinist Cöthen the best educational facilities were provided in the Calvinist or 'reformed' school. Bach would not permit his children to attend it, preferring the newly established Lutheran seminary (*B. J.-B.*, 1905, p. 28). Therefore, though it was 'not entirely agreeable to become a mere Cantor after being a Kapellmeister,' as Bach wrote to Georg Erdmann, a prospect of employment at Leipzig in 1722 was not unwelcome.

Johann Kuhnau, cantor of the Leipzig Thomasschule, died on June 5, 1722. For the post six candidates forthwith appeared, the most distinguished of whom, Georg Philipp Telemann (1681–1767), already well known in Leipzig, was unanimously elected by the Council on Aug. 11, 1722. He declined the appointment, however, and so brought Bach into the field. On Dec. 21 his name was formally before the Council, who gave the appointment to Christoph Graupner (1683–1760), a former pupil of Kuhnau's in the Thomasschule and now Kapellmeister at Darmstadt, who vainly (Jan. 20, 1723) requested the Landgraf to release him. Still hoping to secure him, the Leipzig Council proceeded with its task of selection. Other candidates having been heard, on Quinquagesima Sunday (Feb. 7, 1723) Bach presented himself, fulfilled his 'Probe,' and performed the cantata 'Jesus nahm zu sich die Zwölfe' (No. 22). Graupner's definite withdrawal was announced on Apr. 9, a member of the Council remarking that, as the best musicians (*i.e.* Telemann and Graupner) were not available, 'müsse man mittlere nehmen'! On Apr. 22, 1723, to a full session of the Council Bach declared his willingness to instruct the scholars 'in den colloquiis Corderi und in der Grammatic' With permission to employ a deputy in the task, and an official caution that his music must be 'nicht theatralisch,' he was elected (*B. J.-B.*, 1905, p. 48 f.; cf. *ibid.*, 1913, p. 145 f.). On May 5, 1723, Bach signed the bond, originally prepared for Telemann, pledging him to lead an 'eingezogenen' life, teach the scholars 'treulich,' show the Council 'allen schuldigen *Respect* und Gehorsam,' provide music neither too diffuse nor 'opernhafftig,' and not leave the town without the burgomaster's permission (Spitta, App. iii. 301). A week later (May 13), having subscribed to the *corpus* of Lutheran doctrine, his appointment was confirmed by the Leipzig Consistory, and on Tuesday, June 1,[1] he was formally inducted in the school. Two days before (May 30), the First Sunday after Trinity, he had begun his duties by conducting in the Nicholai-Kirche his cantata 'Die Elenden sollen essen' (No. 75). Like his other cantatas for this Sunday it is in two parts, an innovation in Leipzig use involving the interposition of the sermon between them.

Leipzig, 1723–50.—The Thomasschule to which Bach was attached for the rest of his life was an Augustinian foundation dating from Mar. 20, 1212 (R. Sachse, *Ältere Geschichte der Thomasschule zu Leipzig*, 1912), whose control had been assumed by the Municipal Council on May 1, 1543, its scholars thenceforth supplying the music in the town's churches. Under the 'Schul-Ordnung' of 1634, effective at the time of Bach's appointment, the staff consisted of the rector, conrector, cantor and tertius, who formed the *superiores*, and four junior masters for the lower classes of non-foundation pupils. The cantor, like the rector, was lodged in the schoolhouse and was concerned exclusively with the four classes of foundation scholars, who numbered fifty-five, to whom he gave collective instruction in singing every week-day morning except Thursday, when he accompanied the school to church. The school supplied the choirs of the city churches. In the Thomas-Kirche and Nicholai-Kirche elaborate concerted music was performed with orchestral accompaniment. Both churches had their own organist, the cantor directing the choir and orchestra in St. Thomas's in the organ gallery on the west wall of the church. On ordinary Sundays a cantata was performed in the two churches alternately. On the principal festivals cantatas were sung in both churches, and in Holy Week the Passion was performed in them alternately. In the Neue-Kirche hymns and motets from Erhard Bodenschatz's (1576–1636) collection were sung under the direction of a prefect. In the Peters-Kirche the music consisted only of hymns.

Bach's duties brought him into touch with three authorities—the University, the Rector, and the Town Council, with all of whom his relations at first were uncordial. From his predecessor Kuhnau he inherited a controversy with the University relating to the cantor's duties in the Pauliner-Kirche, the University Church. Until 1710 service was held in it only on the three great Festivals, the Reformation Festival, and in special circumstances, the cantor, since the cantorate of Seth Calvisius (1594–1615), directing the music on these occasions. In 1710 the University instituted a regular Sunday service in the church and

[1] Not May 31, as Spitta and other writers prefer.

provoked a controversy. Kuhnau, cantor since 1701, claimed its direction *ex officio*. Unwilling to establish a precedent which would tie it in perpetuity to the 'Stadtkantor,' in whose appointment it had no voice, the University demurred, but accepted Kuhnau's undertaking to fulfil the new duty without an augmentation of his emolument (12 thalers). Telemann, on his appointment as 'Stadtkantor,' applied for and received the University office (Aug. 18, 1722), with the intimation that it was his because he had asked for it and not as having a right to it. Upon his withdrawal, and three weeks before Bach's appointment, Johann Gottlieb Görner (1697–1778), organist of the Nicholai-Kirche, petitioned for and received (Apr. 3, 1723) the post, and was charged not only to direct the 'neu Gottesdienst' instituted in 1710, but the 'alt Gottesdienst' as well. Upon his election as 'Stadtkantor,' Bach made his protest, claimed at least his emolument for the 'old service,' and was refused it (Sept. 28, 1723) on the ground that the appointment was not vacant and that he had no *jus prohibendi*. Bach persisted: for association with the University was essential to his new activities. In dissociating the 'old service' from the cantorship the University was clearly in the wrong, and in the face of Bach's persistence, yielded (May 13, 1723), but offered only half the traditional emolument. After vain negotiations Bach appealed direct (Sept. 14, 1725) to the King-Elector; the University sent up a counter-statement (Dec. 31, 1725); and, on Jan. 21, 1726, the sovereign delivered a Solomonic judgment: since the 'old service' was supported by ancient endowments, it must remain attached to the cantorship of the Thomasschule; with regard to the 'new service' the University was competent to make its own regulations.

Irritation and discord were not removed by the judgment. Bach provided the music for the University celebrations honouring Dr. August F. Müller (Aug. 3, 1725) and Dr. Gottlieb Korte (Dec. 11, 1726). (See Secular Cantatas, Nos. 1, 2 *infra*.) But Görner had his partisans, and the death of the Electress Christiane Eberhardine on Sept. 6, 1727, brought the two factions into collision. A fortnight later (Sept. 23), Hans Carl von Kirchbach begged of the University permission to deliver an oration on the event in the Pauliner-Kirche. Anticipating a royal command to mark the occasion officially, the University hesitated. Kirchbach appealed direct to Dresden, whence came an order to proceed with the solemnity. Thereupon Kirchbach commissioned Professor J. Chr. Gottsched to write a 'Trauer-Ode' and Bach to compose the music. Görner now intervened: as 'Direktor Chori Musici Academici' he insisted on his prerogative to write the music for the ceremony, demanding protection against invasions of his rights in future. The University supported him. Notwithstanding Kirchbach's assurance that Bach was at work upon the score and had been paid for it, its performance was ordered (Oct. 9) to be handed over to Görner and his University choir. Kirchbach threatened to abandon the celebration altogether if difficulties were put in his way, and as his munificence was relieving the University of the costs of a public obligation, its authorities proposed a compromise: Görner accepted a solatium of 12 thalers and surrendered his rights for the occasion, provided that Bach signed a document declaring his present intervention to be by favour only, and that in future he would contract with no one to provide music for similar celebrations without the University's express permission. The clerk was sent forthwith to obtain Bach's signature, spent an hour in vain effort to procure it, and handed the document unsigned to Kirchbach on Oct. 13 (*Gesellschaft f. Musikforschung*, 1901, p. 101 f.). The performance of the 'Trauer-Ode' took place four days later (Oct. 17). For lack of occasion Bach never again conducted a composition in the University Church, with the exception of the motet 'Der Geist hilft unsrer Schwachheit auf' performed at the funeral of Johann Heinrich Ernesti (*d.* Oct. 16, 1729), who was both rector of the Thomasschule and Professor of Poetry. The University solemnities for which Bach in future supplied the music were held elsewhere, and though they originated with the students and not their impecunious seniors, their character and their frequency prove that Bach was regarded as the natural provider of cantatas on ceremonial occasions.

When Bach came to Leipzig in 1723 there existed two musical societies (Collegium Musicum), of one of which, founded by Telemann in 1704, he became conductor in 1729. It met once a week, in the summer in Gottfried Zimmermann's garden in the Windmühlstrasse, in winter in his coffee-house in the Catherstrasse. Its hours were four to six in summer, eight to ten in winter. For the most part the members were University students, who provided an intelligent audience before whom distinguished musicians were willing to perform, and produced the ceremonial cantatas with which Bach's unflagging and not disinterested loyalty acclaimed the reigning house (cf. Secular Cantatas *infra*). The programmes of 'Tönet ihr Pauken' (Dec. 8, 1733) and 'Blast Lärmen, ihr Feinde' (Jan. 17, 1734) announce their performance 'in unterthänigster Ehrfurcht in dem Collegio Musico durch J. S. B.' (*B. J.-B.*, 1913, pp. 85, 87). For the Abendmusik on Oct. 5, 1734, when 'Preise dein Glücke, gesegneter Sachsen' was performed, the students and others subscribed 299 thalers 22 groschen, most of which was expended on

white wax torches, though 50 thalers, ten of which went to the Stadtpfeifern, found their way into Bach's purse for the music. In honour of the newly wedded Princess Amalia, on Apr. 28, 1738, the University directed the proceedings, since an oration formed part of the solemnity. Several professors preferred an ode set to music by Görner. But a majority concluded to revive the collaboration of Bach and Gottsched. The latter's text, 'Willkommen! ihr herrschenden Götter der Erden,' survives; Bach's music is lost. Bach received 58, Gottsched 12, and the Stadtpfeifern 8 thalers (*Gesellschaft f. Musikf. ut supra*). No other instance of Bach's employment by the University is recorded, and probably none occurred. He was succeeded by Carl Gotthelf Gerlach in the conductorship of the Collegium Musicum (*B. J.-B.*, 1913, pp. 89, 96).[1] On May 2, 1741, an 'Abendmusik' for the King-Elector was composed by Görner to Gottsched's text. Two years later (1743), a new organisation, founded and supported by wealthy members of the commercial community, came into existence, whose institution marked a development in the musical life of Leipzig with which Bach was not associated. Out of it the Gewandhaus or 'Grosses Konzert' came into existence thirty-eight years later (1781).

With the Municipal Council Bach involved himself in controversy in 1729, over their patronage of the scholarships in the Thomasschule which provided him with singers. A report by him in 1730 gives their number as fifty-five. He described seventeen of them as 'brauchbaren' on whom he relied for the performance of concerted music: only five or six of this competent body—which included the Krebs brothers—were under seventeen years of age (*B. J.-B.*, 1907, p. 61).[2] In a second category were the 'Motetten Singer,' scholars not yet competent to perform concerted music. They numbered twenty, equally divided between those above and below seventeen. Six of them formed the core of the Neue-Kirche (to-day the Matthai-Kirche: cf. *Die Musik*, 1912, vol. 42, p. 153) choir; the remainder served that one of the two principal churches in which on alternate Sundays concerted music was not performed. The third body numbered seventeen, and was made up of those, Bach reported, 'die sind gar keine Musici.' Eight of them served the Peters-Kirche, where only simple hymns were sung; the rest were distributed between the Motet choir and the Neue-Kirche: those above and below seventeen were nine and eight respectively. Thus Bach had about 24 sopranos and altos and 30 tenors and basses.

[1] The date of the termination of Bach's connection with the Collegium Musicum is not ascertained. A letter of Johann Elias Bach's (Sept. 28, 1739) clearly implies that Bach then was still connected with it (*Die Musik*, 1912-13).

[2] By far the greater number of scholars in Bach's time entered the Thomasschule at the age of fourteen and upwards: 43 entered at sixteen, 19 at seventeen, 9 at eighteen, 3 at nineteen and twenty, 1 at twenty-one (*B. J.-B.*, 1907, p. 50).

A 'Chorordnung' for 1744–45 gives the following distribution of parts in the four choirs: *Choir I.* S. 5, A. 2, T. 3, B. 7 = 17. *Choir II.* S. 4, A. 4, T. 5, B. 4 = 17. *Choir III.* S. 3, A. 4, T. 4, B. 2 = 13. *Choir IV.* S. 1, A. 1, T. 4, B. 1 = 7 (*B. J.-B.*, 1907, p. 77). Help was rarely provided; but in 1745–47 Bach's future son-in-law Altnikol was paid 'für assistence' as a bass. Evidently the resources at Bach's disposal were weak and inexperienced. His memorandum to the Council (1730) very reasonably invited that body to reflect that the 'status musices' had changed; that 'die ehemalige Arth von Music' was no longer tolerable; that it was therefore unreasonable to expect his young singers to function either with justice to the music they were now called upon to perform, or, he added, to the satisfaction of the composer of it.

Unfortunately for Bach the period was one of transition in the schools, where music no longer held its place unchallenged among the humanities. A new type of scholar demanded admission to the Thomasschule, as elsewhere, to which the musical obligations of school life were as irksome as its ability to perform them was inconsiderable. On the other hand, the cantor was concerned to insist that the foundationers possessed the qualifications necessary to fulfil the purposes for which the school traditionally existed. These opposing interests clashed in 1729, when the Council was called upon to appoint ten scholars. Twenty-three candidates appeared, on whom Bach presented a report, recommending 9 sopranos, 2 altos, 1 tenor, and dismissing 11 as of no musical value. The Council selected five candidates on Bach's list (4 sopranos and 1 alto), 4 whom he had rejected, and one whom he had not even examined, a candidate whose social position—his father was Hof-Sekretar—suggests that private influence guided the decision. Bach did not conceal his dissatisfaction, and as the Council retaliated with charges of perfunctory performance of his duties, resolved to expose the conditions under which he worked. On Aug. 23, 1730, he addressed a memorandum to the Council, pointing out that if unskilled youths were admitted it was impossible, out of the school's restricted membership, to form the four choirs required. The instrumental material at his disposal was equally unsatisfactory The town maintained four Stadtpfeifern, three Kunstgeigern (string players) and one Geselle (assistant). At the moment one of these posts was vacant; the rest provided him with a first and second trumpet, two violins, a first and second oboe and a bassoonist. He needed, however, an orchestra of twenty (strings, flutes, oboes, bassoons, trumpets, drums), and for string players was dependent on the Collegium Musicum and school scholars, whose presence

in the orchestra, however, withdrew them from the choir. Bach complained that the Council had ceased to provide him with the means to secure competent instrumental assistance, and, by withholding former *beneficia*, put it out of his power to set things on a better footing. The Choral cantatas of his latest period, after the termination of his connection with the Collegium Musicum, with their simple orchestra of strings, oboes and cornetto, show how seriously he was handicapped by the imperfect instrumental resources at his disposal.

The immediate outcome of Bach's controversy with the Council was his resolution to solicit a court title to compel the deference of his civic masters. He retained his Cöthen appointment till 1728, and in 1728 or 1729 was appointed Kapellmeister 'von Haus aus' at the court of Weissenfels, for whose Duke Christian he composed 'Was mir behagt' in 1716. But these distinctions carried little weight in Leipzig, where, Bach judged, an appointment to the Dresden court would shield him from the annoyances to which he was subjected. This is clear from the letter he addressed on July 27, 1733, to Augustus III., the new King-Elector of Poland-Saxony, requesting his 'powerful protection' and declaring himself the victim of 'undeserved affronts which are likely to continue' unless his sovereign graciously appointed him to his Kapelle. The parts of the B Minor Kyrie and Gloria accompanied the petition, and in the following months Bach indefatigably serenaded the royal house with secular examples of his art. In Sept. 1736 he renewed his application, and a month later (Nov. 19) was rewarded with the title 'Königlicher Hof-Componist.'

The award of the coveted title found Bach involved in a fresh controversy. Johann Henrich Ernesti had been rector of the Thomasschule since 1684, a year before Bach's birth. An old man, and at no time well fitted for the duty, he had permitted the school to decline in numbers and efficiency, resented proposals for reform, and, like the rest of the higher staff, was financially interested in the continuance of some of the admitted evils. Ernesti's death (1729) brought in his place (1730) Johann Matthias Gesner, lately conrector of the Weimar Academy, where Bach had known him. Gesner restored school discipline, his relations with the cantor were cordial, and his interest in music was as evident as his admiration of Bach, in whom were combined, he declared in after years, 'multos Orpheos et viginti Arionas!' Had he remained, Bach would have been spared many annoyances, and the school an unedifying example of strife in high places. In 1734 he gave place to Johann August Ernesti, a young man of twenty-seven, conrector of the school since 1732.

The new rector proved as antipathetic to the musical curriculum of the school as his predecessor was the reverse. With an obstinacy that matched Bach's, he proposed to make it indisputable that he was master of the institution, that music was of subordinate importance in it, and that if his authority and that of the cantor clashed, his own must prevail. The inevitable collision occurred in 1736 over the cantor's claim to control the Chor-Präfecten, among whom the head prefect, as the cantor's deputy, stood in a particularly intimate relation towards him. In the summer of 1736 this office was held by Gottfried Theodor Krause, of Herzberg, who had been eight years in the school and was on the eve of leaving it for the University. A strict disciplinarian, it was reported to the rector that he had threatened to flog younger scholars whose conduct at a wedding called for rebuke. Krause was nearly twenty-two years old (*B. J.-B.*, 1907, p. 69), his previous conduct blameless; yet Ernesti proposed to flog him publicly, an indignity which Krause evaded by leaving the school. Upon his own authority Ernesti promoted to the vacant prefectship another Krause (Johann Gottlieb). Bach already had objected to his character, while admitting his abilities to be adequate for the position of junior prefect. He concurred, however, in his promotion. A few weeks later, finding Krause incompetent in his more responsible post, Bach put in his place Samuel Kittler, a youth of twenty-one. Krause complained to the rector and Ernesti referred him to Bach, who injudiciously admitted that he had degraded him in order to assert his authority against the rector's. Naturally Krause reported the admission to Ernesti, to whom Bach angrily repeated it. Ernesti accordingly reinstated Krause, whom Bach turned out of the organ gallery on the Sunday morning following, and at vespers in the afternoon ejected him again. On the following Sunday (Aug. 19, 1736) these unedifying altercations were repeated, and Bach appealed to the Council to support his authority. That body, however, was not eager to involve itself in a dispute in which the rival authority of the ecclesiastical Consistory already had been invoked. Not until Apr. 1737 did the Council deliver a judgment which left things much as they were before. On Oct. 18, 1737, Bach appealed directly to his sovereign, whose visit to Leipzig on Apr. 28, 1738, afforded him opportunity to express his loyalty in the cantata 'Willkommen! ihr herrschenden Götter der Erden.' Augustus's intervention seemingly concluded in Bach's favour a squabble whose larger interest is its illustration of the new influences at work to depreciate music among the school humanities, a prejudice illustrated by Ernesti's contemptuous

reference to any of his scholars who played an instrument as a 'Bierfiedler.' An echo of the controversy was heard in 1749, when 'Phöbus und Pan' was revived and Bach remodelled the last recitative in order to impale Ernesti and a similarly prejudiced pedagogue, Johann Gottlieb Biedermann, of Freiberg, who had expressed himself contemptuously upon music's value in the curriculum.

These aggravations were forgotten as Bach's increasing reputation abroad reacted upon his relations with his fellow-citizens. As early as Aug. 1730 the Leipzig Council complained of his leaving the town without leave. He appears once at least to have revisited Weimar, whose new sovereign, Duke Ernst August (1728–48), continued his regard for him. In 1732 he was invited to Cassel to play the renovated organ in the Martinus-Kirche there, receiving 50 thalers remuneration and half as much for the travelling expenses of himself and his wife, who accompanied him (Scherer, *ut sup.* i. 176). On Sept. 26, 1746, he visited Naumburg on a similar mission (*B. J.-B.*, 1906, p. 131). His official position at the Saxon court, and his son Friedemann's appointment as organist to the Sophien-Kirche, invited Bach to the congenial society of Dresden musicians, especially Johann Adolf Hasse (1699–1783), director of the opera there, and his gifted wife Faustina Bordoni. He was present at the first performance of Hasse's 'Cleofide' on Sept. 13, 1731, and on the following afternoon gave an organ recital in the Sophien-Kirche which drew a compliment to his 'hurtigen Hand' as more potent than Orpheus's fingers! In Count Hermann Carl Keyserlingk he found a powerful patron, to whom he probably owed his court appointment, and on whose commission he wrote the Goldberg Variations. He performed again on the Silbermann organ in the Sophien-Kirche on Dec. 1, 1736, and subsequent visits took place in May 1738 and Nov. 1741 (Falck, *W. F. Bach*, p. 18).

His son Carl Philipp Emanuel's appointment to Frederick the Great's service in 1740 drew Bach to a circle still more august. In Aug. 1741 he visited Berlin on a purpose not stated (Letters of Johann Elias Bach of Aug. 5 and 9, 1741, in *Die Musik*, 1912–13, pp. 3-19). In the spring [1] of 1747, Potsdam being again accessible to a Saxon, Bach made a second journey thither, in response to repeated expressions of Frederick's desire to receive him. It was the king's custom to hold a private concert in the evening, himself playing the flute. On such an evening, when the musicians were at their desks, a chamberlain entered with a list of passengers newly set down by the coach. Frederick, running his eye down it, rose suddenly in some excitement. 'Gentlemen, old Bach has arrived,' he announced. A summons brought Bach from his son's lodging in his travelling dress, having been forbidden time to put on his cantor's black gown. High compliments were exchanged, the concert was abandoned, and, accompanied by the king and his musicians, Bach passed from room to room of the palace, trying Frederick's new Silbermann pianofortes, and extemporising on them to the king's admiration. At Bach's invitation Frederick played him a subject to treat extempore. Frederick then asked for a fugue in six parts. Bach forthwith improvised one, and on his return to Leipzig developed Frederick's interesting theme in a similar manner. Judiciously including a trio for flute, violin and clavier, he despatched the gift to Frederick as a 'Musikalisches Opfer,' with a dedication (July 7, 1747) to 'a sovereign admired in music as in all other sciences of war and peace.'

The Potsdam visit was probably the last, as it was the most flattering and agreeable, of Bach's professional perambulations. As a player he was already distinguished as 'the Great,' 'the prince of clavier and organ players.' His compositions were little known outside Leipzig, except in the repertory of his pupils, and his vocal works invited the adverse criticism of two of the leading critics of the day. Johann Mattheson, of Hamburg, criticised Bach's declamation in the only cantata, perhaps, known to him—'Ich hatte viel Bekümmernis' (No. 21), while Johann Adolf Scheibe (1708–76) ventured more spiteful comment. His animus dated from 1729, when Bach failed to support his candidature for the vacant organ in the Thomas-Kirche. Bach answered his notorious criticisms in 'Phöbus und Pan' (1731), where, in the character of Midas, he had the pleasure of calling Scheibe an ass. In 1737 Scheibe retaliated. Entirely unsusceptible to the poetic and romantic inspiration of Bach's music, but recognising him as the most prominent of those who, he deplored, were putting German music in bondage to Italian artificialities, he printed an anonymous attack upon Bach's art in his *Kritischer Musikus*. Bach, incensed, invited his friend Johann Abraham Birnbaum, Professor of Rhetoric in the University, to take up the cudgels in his behalf in a contest which he felt himself unqualified to conduct. In Jan. 1738 Birnbaum published an academic and anonymous reply which Scheibe answered a few weeks later. Extending the radius of his criticism, he foolishly asserted that Bach lacked the literary equipment necessary to a composer who desired 'den Natur und Vernunft zu untersuchen und zu kennen.' Standing at length on his own ground, Birnbaum easily

[1] Bach was at Potsdam on May 7 and 8. Forkel's account (*supra*) is unreliable.

routed Scheibe, who in later years exhibited signs of regret for the acerbities of his earlier criticism.

There are few materials out of which to reconstruct an intimate interior of Bach's domestic life at Leipzig. A letter to Georg Erdmann in 1730 (Spitta, ii. 258), which speaks of his children as all born musicians, and declares 'I can already form a concert, vocal and instrumental, in my own family'; two letters to Johann Elias Bach in 1748 which reveal Bach's frugal parsimony (Spitta, iii. 271, 272); and a series of letters written by Johann Elias from 1738 to 1740 while he was a member of Bach's family (*Die Musik*, 1912–1913, pp. 3-19), all exhale the atmosphere of a household singularly fragrant, well ordered, and homely. The cantor's official residence was in the south wing of the schoolhouse, under the shadow of the church. Bach brought to it four children of his first marriage, and for the first seven years of their residence in it Anna Magdalena presented him annually with a son or daughter. The family outgrew its quarters, and found a lodging elsewhere in 1731, while extra storeys were added to the schoolhouse. The building was reopened and dedicated on June 5, 1732, when Bach, collaborating with his colleague Winkler, produced the cantata 'Froher Tag, verlangte Stunden.' From thenceforward till his death eighteen years later his occupancy was not interrupted. Pupils resorted to him, distinguished, Forkel declared in 1802, 'according as they came early or late under his influence.' Among them were his kinsmen, Samuel Anton Bach, of Meiningen; Johann Ernst, son of Bernhard Bach, of Eisenach; Johann Elias Bach, of Schweinfurt. Others were Heinrich Nikolaus Gerber (1702–75), Johann Tobias Krebs's (himself a Weimar pupil) three sons, of the eldest of whom, Johann Ludwig (*b.* 1713), Bach declared punningly that he was 'the best crab (Krebs) in the brook (Bach)'; Johann Schneider (1702–87); Georg Friedrich Einicke; Johann Friedrich Agricola (1720–1774); Johann Friedrich Doles (1715–97); Gottfried August Homilius (1714–85); Johann Philipp Kirnberger (1721–83); Rudolf Straube, Christoph Transchel, and Johann Theophilus Goldberg (*b. circa* 1730) (who studied chiefly under W. F. Bach). During his last years, when his sons were already distinguished elsewhere, those outside his family closest to him were his pupils Johann Christian Kittel, Johann Gottfried Müthel (*b.* 1720), and Johann Christoph Altnikol (*d.* 1759), whose marriage with Bach's daughter Liessgen (Elisabeth) in Jan. 1749 was the single event of that character in his family.

Indifferent as a schoolmaster, Bach was the rarer product, a teacher from whom the talented drew inspiration. Forkel devotes a section of his monograph to this aspect of Bach's genius, concluding, from the evidence of Bach's pupils, that he was 'the most instructive, clear, and definite teacher that has ever been.' In teaching the clavier he began with simple exercises to develop the sympathetic touch which was his own, as it was Handel's, distinction. The familiar preludes and inventions were written for this purpose. He next instructed his pupils in the various ornaments. When this elementary foundation had been laid he allowed them to study his larger works, playing them over first with the remark, 'That's how it ought to sound.' He taught a system of fingering of his own which gave the thumb an active function hitherto denied it, an innovation set forth, along with the general principles of Bach's method, by C. P. E. Bach in his *Versuch über die wahre Art des Klavier zu spielen* (1753). On the organ he directed much attention to registration, his unusual combinations frequently astonishing both organists and organ-builders. In composition, postponing the technicalities of counterpoint, he started his pupils on four-part harmony over a figured bass, making them write out the parts on separate staves in order to impress them with the need to give an individuality to each. Thence he passed to hymn-tunes, insisting again on each part having a clear melodic form. When these qualities had been grasped and enforced by the study of classic models, the pupil was permitted to proceed to counterpoint. Bach insisted on the exercises brought to him being composed away from the clavier, ridiculing those who did otherwise as 'harpsichord horsemen' riding aimlessly up and down the keyboard. He insisted upon the separate individuality of each part, and if an irrelevant note occurred in it, let its author understand why it could not be admitted. Outside these fundamental restrictions he encouraged originality in his pupils. It was not customary to allow such liberty, and Kirnberger's *Kunst des reinen Satzes* (Berlin, 1774–79), based on his experience as Bach's pupil, unfolds his master's method.

There is little to indicate that Bach frequented the cultured society of Leipzig. Gottsched and Marianne von Ziegler provided him with libretti for his cantatas, but he does not appear to have been admitted to their circle. Officially he was connected with the University, but, excepting Rambaum and one or two others, he does not seem to have been on terms of intimacy with its staff. His indifference to Mattheson's request for biographical details to publish in his *Ehrenpforte* is characteristic of one whose interests were concentrated steadily upon his art and home. Only with reluctance was he induced to apply for admission to his former pupil L. C.

Mizler's, 'Sozietät der musikalischen Wissenschaften,' founded in 1738. Not until June 1747 did he permit his name to be added to its exclusive roll, depositing as his diploma work the canonic variations on the melody 'Vom Himmel hoch,' and (probably) his portrait by Elias Gottlieb Haussmann, court painter at Dresden, which shows in his hand the 'canon triplex à 6 voc.' posthumously printed in the society's journal in 1754. Along with it may be mentioned the *Kunst der Fuge*, published to an indifferent public in 1750.

It is easily observed in Haussmann's portrait[1] that the lifelong strain of copying music irreparably injured Bach's eyesight. Before the end of 1749 the symptoms were distressing, and on the advice of friends he submitted to an operation by the Chevalier John Taylor, surgeon oculist to George III., a plausible practitioner who also operated on Handel. In his *History of the Travels and Adventures of the Chevalier John Taylor* (1761), amid much that is inaccurate, Taylor refers to his patient at Leipzig, 'a celebrated master of music . . . with whom I once thought to have had the same success [as with Handel], having all circumstances in his favour, motions of the pupil, light, etc. But, upon drawing the curtain, we found the bottom defective from a paralytic disorder' (vol. i. 25). Bach lost his sight completely, and pernicious medicines increased his disorder. He passed his time almost entirely in a darkened room, attempting, when health permitted, the revision of the 'Eighteen' Choral Preludes. Ten days before his death his eyesight returned. But the promise of recovery was not fulfilled. A paralytic stroke followed by high fever supervened and defied the skill of his physicians. On July 28, 1750,* in the sixty-sixth year of his age, he passed away at a quarter before nine in the evening. Three days later (July 31) he was buried near the south door of the Johannis-Kirche, in whose churchyard for more than two centuries the citizens of Leipzig had been laid to rest. No outward mark distinguished Bach's grave, and its locality could only be generally indicated when, on the second centenary of his birth in 1885, a tablet was placed on the south wall of the church to record his burial. On Oct. 22, 1894, while excavating to extend the foundations of the church, three coffins were disclosed, one of which contained the bones of an elderly man, well proportioned, but not largely built (*Mus. Wochenblatt*, xxvi., Leipzig, 1895).[2] Investigations conducted by a skilled anatomist, Geheimrat Wilhelm His, proved conclusively that the skull was Bach's. His ashes now lie in a sarcophagus beneath the Johannis-Kirche, bearing the terse inscription, 'Johann Sebastian Bach, 1685–1750.'[3] His contemporary townsman, Christian Früchtegott Gellert (1715–69), lies beside him in the vault.

Music, to Bach, was the apparatus of worship, and, it has been truly observed, the line of demarcation between the sacred and secular forms was for him not decisively drawn (Parry, *J. S. Bach*, p. 563). He himself defined music as 'eine wohlklingende Harmonie zur Ehre Gottes und zulässiger Ergötzung des Gemüths.' Even the little clavier exercises he composed for his children are prefaced with the words 'In nomine Jesu.' The *Orgelbüchlein*, that outline never completed, he inscribed 'Dem Höchsten Gott allein zu Ehren.' He rarely failed to add 'Soli Deo Gloria' as a colophon to his scores, or omitted the petition 'Jesu juva' as he sat down to write them. Religion, tinged with the pietism and mysticism of his generation, was the foundation of his character. Beside this trait the rest are of trivial account. An obstinate disposition which developed easily to pugnacity is the single blemish, if it be one, in a personality otherwise equable, serene, modest, and wholly lovable.

In the history of his art Bach is the link between the old and new, not exclusively a reformer, the originator of new forms, but rather 'a spectator of all musical time, and existence' (D. F. Tovey, *Ency. Brit.* iii. 126), wedded to no formula, old or new, but attracted by every utterance that rang true. His career is the progress of a curiosity as insatiable as Queen Caroline's, determined to explore every path of promise in the mystery of his art. From the day when he copied a coveted manuscript in the moonlight at Ohrdruf his life was the indefatigable pursuit of a purpose undeviatingly observed, a searching for all that was best in his art to refine it in the fire of his genius. His distinctive achievement was to present in its final shape the fabric of polyphony. The new sonata form as yet was too immature to attract him, the opera too superficial to engage his pen. These were the standards of the generation that followed his death, to which his sons conformed. Hence the neglect which obscured his grandeur for nearly a century. The science of polyphony which he demonstrated in its perfection, the cantata, oratorio, motet, expressed an artistic idiom already passing out of date. Bach's fame as an organ-player, and so far as his works were known, as a composer for the organ, survived. Otherwise he awaited the advent of a generation better equipped to fathom him.

The Leipzig Compositions.—The nature of his employment governed the productiveness of Bach's genius during the Leipzig years. By

[1] Cf. an article on the portrait in *B. J.-B.*, 1914, p. 1 f.

[2] Cf. 'Un portrait et les ossements de J.-S. Bach (avec illustrations)' in *Le Ménestrel*, lxi. 31, 1895.

[3] Subscriptions for a monument were invited. Cf. *Mus. T.*, 1896, p. 309.

far the greater number of his compositions in the period were written for the church. Enumerating Bach's then unpublished works the *Nekrolog* names five ' Jahrgänge ' of church cantatas. Compositions of this kind were familiar in Leipzig from the cantorate of Sebastian Knüpfer (1657–76) (*B. J.-B.*, 1912, p. 87); but the word had hardly established itself in Bach's time. He writes it on only five of his scores, whereas ' Concerto ' is found on forty of them. The cantata (' Stück '; ' principal music ') was sung immediately before the prayer preceding the sermon, and, if in two parts, the second followed the announcements that concluded the sermon. It is not extraordinary that Bach should have written five complete yearly sets of cantatas: Telemann produced twelve! Of Bach's 295 (5 × 59) cantatas, approximately 265 were composed at Leipzig between 1723 and 1744. Of the number 202 have come down to us, some of them doubtfully genuine, besides four (B.-G. Jhrg. xli.) whose non-authenticity is admitted. For his libretti Bach drew upon the published cycles of Neumeister, Salomo Franck, Christian Friedrich Henrici (Picander) (1700–64), and Marianne von Ziegler. But he depended chiefly upon texts specially written for him, a large number of which, it is conjectured, were provided by two of the Thomas-Kirche clergy, Christian Weiss, father and son. Bach's own hand is frequently visible in his libretti, and Gottsched provided him with one (No. 198). In the last period of his activity he adopted a libretto in which he had been patiently experimenting—the so-called ' Choral Cantata ' of his maturest art, a madrigalised version of congregational hymns, in whose transformation the facile but superficial pen of Picander is generally apparent.

The *Nekrolog* assigns five Passions to Bach, ' worunter eine zweychörige.' The statement is probably inaccurate. The ' Lukaspassion,' published by the Bachgesellschaft (Jhrg. xlv. (2)), is certainly not his composition. (Cf. J. Schreyer, *Beiträge zur Bach-Kritik* (1911), p. 27 f.; *B. J.-B.*, 1911, p. 105 f.; *ibid.* 1922, p. 63 f.). Apart from internal evidence, only twenty-three of its fifty-seven pages are in his handwriting. Four Passions, however, can be accounted for. On Good Friday, 1723 (rather than 1724), the ' Johannespassion ' had its first performance in the Thomas-Kirche (*B. J.-B.*, 1905, p. 62). Its libretto, based as to some of its numbers upon B. H. Brockes' poem, may be attributed to Bach himself. The performance in 1723 was not given in its present form, which probably dates from 1727.[1] For Good Friday 1725 Picander published an indifferent libretto (Spitta, Germ. edn. ii. 873) which Bach may be assumed to have set to music. It differs from the others in the paucity of Chorals and versification of the Evangelist's narrative. For Good Friday 1729 Picander wrote the ' Matthäuspassion,' a portion of which, as has already been noticed, was used as a ' Trauer-Ode ' at Cöthen a few weeks earlier. The score of the ' Matthäuspassion ' is published in facsimile by the Insel-Verlag, Leipzig. For Good Friday 1731 the same author wrote a ' Passions-Music nach dem Evangelisten Marco.' Wilhelm Rust (B.-G. xx. (2)) was the first to discover that Bach's music for it is not wholly lost, since certainly five movements of the ' Trauer-Ode ' for Queen Christiane Eberhardine of Poland-Saxony in 1727 are incorporated into it.

To three of his compositions Bach attached the title ' Oratorium,' each work treating events in the life of Christ in narrative and reflective movements. The ' Weihnachts-Oratorium ' (Christmas Oratorio), was produced as a whole in 1734,[2] but was certainly written in or by 1733. Its arias and choruses, with eight exceptions, were adapted for the secular cantatas ' Lasst uns sorgen ' (produced Sept. 5, 1733), ' Tönet, ihr Pauken ' (produced Dec. 8, 1733), and ' Preise dein Glücke ' (produced Oct. 5, 1734), but, contrary to the hitherto generally accepted opinion, were not written originally to those secular libretti. Probability points to 1736 as the year in which the ' Oster-Oratorium ' was composed. It differs from the other two oratorios in its lack of a scriptural narrative and in the fact that Bach twice revised it. It was customary to celebrate the Easter festival at Leipzig with a musical setting of the Easter story, such as appears at pages 311-361 of Gottfried Vopelius' *Neu Leipziger Gesangbuch* (1682). Bach's original oratorio was of that character. The B.-G. score represents an attempt to reproduce his final version by a collation of the surviving vocal parts of the last revision with the score of the intermediate version. Picander's authorship of the Easter and Christmas Oratorios can be assumed. The Ascension Oratorio ' Lobet Gott in seinen Reichen ' (Cantata No. 11) may be dated *circa* 1735–36. Judging from the faulty declamation, its opening chorus was borrowed from a secular cantata, while its alto aria provided the subject of the Agnus Dei of the Mass in B minor.

Six authentic motets by Bach have survived, all of which are of the Leipzig period: 1. ' Lobt den Herrn, alle Heiden ' (S.A.T.B. and continuo); 2. ' Jesu meine Freude ' (S.S.A.T.B.); 3. ' Der Geist hilft unsrer Schwachheit auf ' (S.S.A.A.T.T.B.B.); 4. ' Singet den Herrn ein neues Lied ' (S.S.A.A. T.T.B.B.); 5. ' Fürchte dich nicht ' (S.S.A.A. T.T.B.B.); 6. ' Komm, Jesu, komm, mein Leib

[1] The existing opening and concluding choruses replace movements transferred respectively to the ' Matthäuspassion ' (No. 35) and Cantata No. 23 (last movement). Three deleted arias (B.-G. xii. (1) Anhang) were (1) interpolated between Nos. 15-16, and (2), (3) replaced by Nos. 19, 31 and 32 of the present edition.

[2] Cf Terry *Bach's Cantata Texts*, p. 75

ist müde' (S.S.A.A.T.T.B.B.). Spitta's inference (ii. 597) that these motets were designed to take the place of the cantata in the church service cannot be entertained. The motet had its peculiar place in the Leipzig liturgy, at the beginning of the morning or principal service ('Hauptgottesdienst'); at the beginning of vespers; and, if required, during the celebration of the Communion at the 'Hauptgottesdienst.' The motets sung at these points of the service were taken chiefly from Erhard Bodenschatz' *Florilegium Portense* (1621), Bach's use of which is proved by a fact recorded in Spitta ii. 252. With the possible exception of No. 1 (a setting of Psalm cxvii., probably the opening chorus of a cantata [1]), Bach's motets are mourning music. It was a recent and occasional custom to hold a funeral service for prominent citizens in place of Sunday vespers, when a sermon was preached and music was sung. Motets 2, 3, 4, 5 and 6 were composed for such occasions, and those that are extant are probably all that Bach wrote. No. 2, a setting of Johann Franck's hymn, with passages from Romans viii. 1, 2, 9, 10, was probably composed for the funeral of Frau Käse, wife of the Oberpostmeister of Leipzig, on Sunday, July 18, 1723 (*B. J.-B.*, 1912, p. 9). No. 3, a setting of Romans viii. 26, 27, was composed (as the autograph states) for the funeral of Johann Heinrich Ernesti (*d.* Oct. 16, 1729). Alone among the motets it has orchestral parts, a circumstance certainly due to the fact that Ernesti was both rector of the Thomasschule and Professor of Poetry in the University. Hence, the motet was sung in the Pauliner-Kirche as well as the Thomas-Kirche. In the latter the performance was *a cappella*, a restriction which did not rest upon the University Church. No. 4 is a setting of Psalms cxlix. 1-3, and cl. 2, with a middle hymn section. Spitta's conjecture (ii. 603) that it was composed for New Year's Day is not tenable: the text of the middle section clearly declares it a funeral composition. No. 5, a setting of Isaiah xli. 10, xliii. 1, with a hymn stanza, was written for the funeral of Frau Winkler, wife of the Stadthauptmann of Leipzig, on Feb. 4, 1726 (*B. J.-B.*, 1912, p. 11). No. 6, a setting of verses 1 and 2 of an anonymous funerary hymn, founded on St. John xiv. 6, also was clearly written for a funeral.

Five of the Leipzig works bear the title 'Missa' (Messe: Mass)—the Mass in B minor, and four miscalled 'short' Masses in F major, A major, G minor and G major. In Lutheran liturgical use the 'Missa' was a setting of the Kyrie and Gloria in Excelsis sung at the beginning of the 'Hauptgottesdienst' after the Introit. The four 'short' Masses are complete Lutheran *Messen*. The Mass in B minor in its original form also was a Lutheran *Messe*, composed in 1733 in circumstances already related. The subsequent addition of the Credo, Sanctus (with Osanna and Benedictus) and Agnus Dei enlarged it to conform in structure to the Roman *Ordinarium Missae*, though Bach neither wrote it for Roman use nor made it serviceable for use at Dresden by sending the added portions of it to his Roman Catholic sovereign. These addenda were to a large extent drawn from earlier works,[2] and the autograph of the complete Mass may be dated *circa* 1738. A facsimile is published by the Insel-Verlag, Leipzig. The four shorter Masses were written probably to fulfil Bach's obligations as Hof-Componist, and may be regarded as the homage of four consecutive years, *circa* 1737–40. His sovereign's neglect of the B minor Kyrie and Gloria offered no encouragement to the composer to make more than a formal gesture. The Masses in G major and G minor are constructed entirely of old material. In the A major only the Kyrie and Domine Deus are original. In the F major the Kyrie, Gloria and Domine Deus alone cannot be identified in earlier cantatas.

On high festivals concerted music was performed at Vespers after the sermon (Paul Graff, *Geschichte der Auflösung der alten gottesdienstlichen Formen* (1921), p. 114), when the German Magnificat, sung on ordinary Sundays, was replaced by a Latin setting of the canticle. Graupner brought a Latin Magnificat to Leipzig for Christmas 1722 (*B. J.-B.*, 1913, p. 147), and Bach composed one, probably for Christmas 1723. Two scores of it exist (Preuss. Staatsbibliothek). The older (E flat major) has four Christmas hymns inserted between its movements (B.-G. xi. (1), Anhang). The later version (D major) lacks them. A third setting, apparently written *circa* 1723–27, in existence so recently as 1855, has since been lost.

For academic ceremonials Bach composed a number of secular cantatas, of which the greater number survive. 1. 'Der zufriedengestellte Äolus' celebrated the birthday of Professor August Friedrich Müller (Aug. 3, 1725). Subsequently (Jan. 17, 1734) the music was performed to another text, *Blast Lärmen, ihr Feinde!* to celebrate Augustus III.'s 'Krönungs-Feste' (libretto in Spitta, Germ. edn. ii. 881). 2. 'Vereinigte Zwietracht der wechselnden Saiten' celebrated the inauguration (Dec. 11, 1726) of Dr. Gottlieb Korte as Professor of Roman Law. Subsequently (Aug. 3 (?), 1734) the music was performed to another text, *Auf, schmetternde Töne*, to celebrate the king's birthday. 3. 'Froher Tag, verlangte Stunden' was per-

[1] The fact that it has a continuo part and no Choral puts it in a category apart from the other five.

[2] About one-third of the whole is borrowed material. So instructed a scholar as Dr. Arnold Schering, in an article 'Über Bachs Parodieverfahren' in the *B. J.-B.*, 1921, is unaware that No. 19 of the 'Confiteor' is a masterly reconstruction of the first chorus of Cantata No. 120.

formed at the opening of the reconstructed Thomasschule on June 5, 1732. The music is lost (libretto in Spitta, Germ. edn. ii. 888). 4. 'Schwingt freudig euch empor' is a reconstruction of the Cöthen 'Steigt freudig in die Luft,' probably in honour of Rector Johann Matthias Gesner. 5. 'Die Freude reget sich' is a reconstruction of No. 4 *supra* in honour of Professor Florens Rivinus, *circa* 1733 (libretto of these recensions in B.-G. xxxiv. Pref.). 6. 'Thomana sass annoch' celebrated the induction of Johann August Ernesti as rector of the Thomasschule on Nov. 21, 1734. The music is lost (libretto in B.-G. xxxiv. p. lviii).

For civic ceremonials the following secular cantatas were composed: 7. 'Entfernet euch, ihr heitern Sterne,' in honour of Augustus II.'s birthday, May 12, 1727. The music is lost (libretto in B.-G. xxxiv. p. xliii). 8. 'Erwählte Pleissen-Stadt,' a revision of No. 18 *infra*, performed *post* 1728 in honour of the Leipzig Council (libretto, by Bach, in Spitta, Germ. edn. ii. 891). 9. 'Lasst uns sorgen' ('Die Wahl des Herkules,' or 'Herkules auf dem Scheidewege') celebrated the birthday of the Saxon Crown Prince Christian Friedrich, Sept. 5, 1733. 10. 'Tönet ihr Pauken,' for the birthday of the Queen-Electress, Dec. 8, 1733 (libretto in Spitta, Germ. edn. ii. 886). (See Nos. 1 and 2 *supra*.) 11. 'Preise dein Glücke, gesegnetes Sachsen,' for the anniversary of the election of Augustus III. to the Polish throne, Oct. 5, 1734. 12. 'Schleicht spielende Wellen,' for the birthday of Augustus III., Oct. 7, 1734; repeated in 1736.[1] 13. 'Willkommen! ihr herrschenden Götter der Erden,' performed at an Abend-Musik in honour of the marriage of Princess Amalia and Charles IV. of the Two Sicilies, Apr. 28, 1738. The music is lost (libretto, by Gottsched, in B.-G. xxxiv. p. xlviii).

The remaining secular cantatas lack a uniform purpose: 14. 'Angenehmes Wiederau,' performed on the occasion of Johann Christian Hennicke taking possession of the estate of Wiederau, Sept. 28, 1737. 15. 'Mer hahn en neues Oberkeet' (the Peasant Cantata), for a similar occasion (Carl Heinrich von Dieskau), Aug. 30, 1742. 16. 'Der Streit zwischen Phöbus und Pan,' a satirical burlesque, 1731. 17. 'Schweigt stille, plaudert nicht' (the Coffee Cantata), a satirical burlesque, ? 1732. 18. 'Vergnügte Pleissen-Stadt,' for the wedding of Johann Heinrich Wolff and Fräulein Hempel, Feb. 5, 1728. The voice parts have recently been discovered and are published (Schlesinger) to an accompaniment by Dr. G. Schumann. 19. 'O holder Tag, erwünschte Zeit,' for a wedding, probably in Sept. 1746 (*B. J.-B.*, 1913, p. 115). 20. 'Amore traditore' (authenticity doubtful. Cf. Johannes Schreyer, *Beiträge zur Bach-Kritik*, 1910). 21. 'Ich bin in mir vergnügt,' *circa* 1730. 22. 'Non sa che sia dolore' (authenticity questioned. Cf. Schreyer *ut supra*). 23. 'O angenehme Melodei,' *circa* 1749. 24. Spitta (ii. 637) mentions a third Italian cantata (lost), 'Andro dal colle al prato.' The books of the firm of Breitkopf & Härtel reveal three others (lost) (*B. J.-B.*, 1913, p. 69 f.). 25. 'Es lebe den König,' for the birthday of Augustus II., Aug. 3, 1732. 26. 'Frohes Volk, vergnügte Sachsen,' for the birthday of Augustus III., Aug. 3, 1733; judging from the metre of the Arias, a revision of No. 3 *supra*. 27. 'Schliest die Gruft,' for the birthday of Duke Heinrich of Merseburg, 1735 (cf. *B. J.-B.*, 1907, p. 79 f.).

In 1736 Georg Christian Schemelli, Schloss-Cantor at Zeitz, published with Breitkopf his *Musicalisches Gesangbuch*, a collection of 954 hymns on the model of Freylinghausen's (1704) popular hymn-book. Bach edited the tunes, twenty-one of which are not found earlier in print; sixteen of them undoubtedly were composed by himself (Terry, *Bach's Original Hymn-Tunes*, 1922). The Preface announced two hundred more melodies as ready for a second edition. They were not called for, but subsequently were published by C. P. E. Bach. (See Bach Gesellschaft.)

Bach's preoccupations as cantor did not divert him entirely from instrumental music. The six Partitas in Part I. of the *Clavierübung* were published 1726–31; the Italian Concerto and Partita in B minor in Part II. of the *Clavierübung*, in 1735; the four Duetti, Catechism Choralvorspiele, and Prelude and Fugue in E flat in Part III. of the *Clavierübung*, in 1739[2]; the Goldberg Variations, in Part IV. of the *Clavierübung*, in 1742. In 1744 the second part of *Das wohltemperirte Clavier* was finished (autograph in Brit. Mus. Add. MS. 35,021). The Concertos for one, two, three and four claviers may be dated 1727–36. For the organ, the canonic variations on 'Vom Himmel hoch' were published *circa* 1746, and the 'Sechs Choräle' by Johann Georg Schübler at about the same time.[3] During his last illness Bach was revising the 'Achtzehn Choräle' for publication. The first fifteen in the MS. (Preuss. Staatsbibliothek) are Bach's holograph; Nos. 16 and 17 are in Altnikol's hand; No. 18 is unfinished. The unpublished organ works of the Leipzig period include the Six Sonatas and the 'Great' Preludes and Fugues in G major, C major, B minor, and E minor.

[1] For Aug. 3, 1735, the Cöthen Cantata, 'Was mir behagt' seems to have been used in the king's honour (*B. J.-B.*, 1913, p. 86).

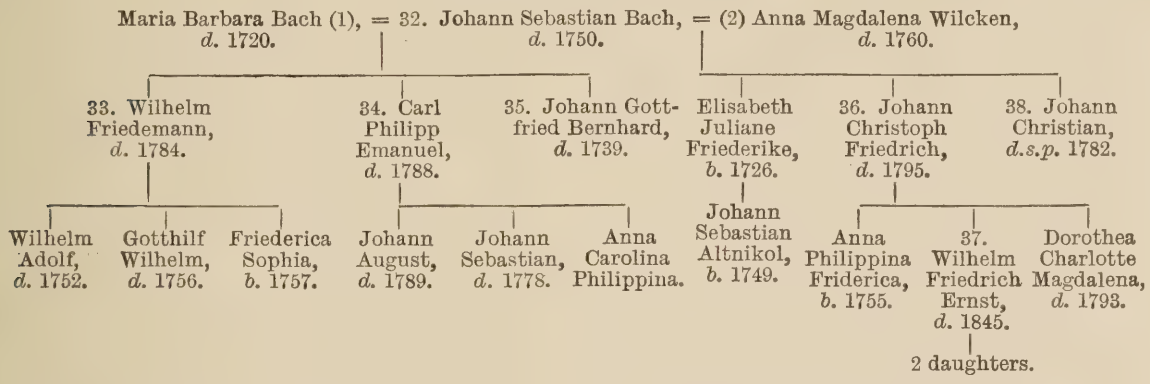
[2] The year may be stated positively. On Jan. 10, 1739, J. Elias Bach writes to his step-brother: 'My cousin [Joh. Seb. Bach] wishes to publish some Clavier pieces, which are eminently adapted for organists and are exceptionally well written. They may be ready by the Easter Fair and consist of eighty sheets' (*Die Musik*, 1912-13, pp. 3-19).

[3] Max Schneider (*B. J.-B.*, 1906, p. 93) gives the date as 1740.

Herr Paul Bach (Weimar) owns a small painting of Johann Sebastian by his Meiningen cousin, Gottlieb Fr. Bach (1714–85).

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Pedigree Table II



III. Johann Sebastian's Children

Johann Sebastian Bach was twice married. By his first wife, Maria Barbara Bach (*d.* 1720), he had a daughter, Catharina Dorothea (*b.* Dec. 27, 1708; *d.* unmarried on Jan. 14, 1774), two sons, Wilhelm Friedemann and Carl Philipp Emanuel, all of whom survived him; two sons who predeceased him, Johann Gottfried Bernhard and Leopold Augustus (*b.* Nov. 15, 1718; *d.* Sept. 28, 1719); and twins who briefly survived their birth on Feb. 23, 1713 (Bojanowski, p. 33). Wilhelm Friedemann, Carl Philipp Emanuel, and Johann Gottfried Bernhard are the subjects of detailed notices.

Wilhelm Friedemann Bach [33], second child and eldest son of Johann Sebastian and Maria Barbara Bach, was born at Weimar on Nov. 22, 1710.* Baptized at the Stadt-Kirche on Nov. 24, he received his Christian names from his godparents, Wilhelm Ferdinand Baron von Lyncker, Chamberlain to the Electoral Court of Saxony, and Friedemann Weckbach, a lawyer at Mühlhausen. He received no systematic instruction in music until his tenth year, when his father gave him the *Clavier-Büchlein vor Wilhelm Friedemann Bach.* The first part of the *Wohltemperirte Clavier*, the 'Little Preludes,' and 'Preludes for Beginners,' as well as the Inventions and Symphonies, were written, 1722–23, for his instruction. At Cöthen Friedemann attended the Lutheran Gymnasium and was enrolled by Ernesti in the Thomasschule on his father's appointment to Leipzig in 1723. That Sebastian's departure from Cöthen was influenced by consideration of his children's education is revealed in his letter to Georg Erdmann in 1730 (Spitta, ii. 253) and in the fact that expeditiously, on Dec. 22, 1723, he entered Friedemann's name for the University. The boy meanwhile progressed rapidly in his musical studies under his father, who wrote the six Sonatas for clavicembalo for him (Forkel, p. 136). He also received violin lessons from Johann Gottlieb Graun (1698–1771) at Merseburg in 1726–27, and obtained practical experience in the concerts of his father's Collegium Musicum. A clavier concerto in A minor (Steingräber edn. 163) reveals his proficiency as a composer at this period. On Mar. 5, 1729, Friedemann matriculated at Leipzig University, and three months later (June) visited Handel at Halle, bearing an invitation to Leipzig which, owing to his mother's ill-health, Handel could not accept. Friedemann frequently accompanied his father to Dresden, and was present on Sept. 13, 1731, at the first performance of Hasse's 'Cleofide,' attending his father's recital on the following afternoon in the Sophien-Kirche, to which he was appointed organist two years later.

On June 7, 1733, in a letter which bears evident marks of his father's composition, Friedemann applied for the vacant post and begged to be admitted 'zur Probe.' Six other candidates came forward, among them Carl Hartwig and C. H. Gräbner, pupils of the Thomasschule. Neither was selected to compete in the Sophien-Kirche on June 22,

1733, when Friedemann's performance was eulogised by Kammermusiker Pantaleon Hebenstreit (1669–1750), who acted as assessor. At a salary of eighty-five thalers, his duties began on the following Aug. 1. They were not exacting: to play during service on Sunday afternoons and Monday mornings, at eight, the so-called 'alt Gottesdienst' instituted by Sophia, the wife of Christian I. (1586–91), after whom the church was named. Friedemann had considerable leisure to compose, give lessons, and continue his studies in mathematics, a subject to which he had been attracted at Leipzig, perhaps by his father's former pupil L. C. Mizler. His father's eminence, Count Keyserlingk's favour, and his own pre-eminent abilities gave Friedemann a prominent position in the musical society of the Saxon capital. He attended the court concerts and produced a considerable amount of instrumental music. To the Dresden years belong the Clavier Concertos in D major and F major (Steingräber edn. 162 and 164), the Sonata in F major for two claviers (edited anonymously by Brahms; also Steingräber edn. 148), the greater number of the Symphonies and Clavier Sonatas (Steingräber edn. 165), trios, and some of the Polonaises (Univ. edn. 1539). The D major Sonata was published at Dresden in 1745 (Brit. Mus. c. 62).

Desiring greater independence and a more adequate income, Friedemann resigned his appointment on Apr. 16, 1746, intimating his intention to accept an engagement elsewhere at Whitsuntide, and recommending, unsuccessfully, his future brother-in-law, Altnikol, as his successor. His new employment was at Halle, where the death of Gottfried Kirchhoff, Zachau's gifted successor as organist of the Liebfrauen-Kirche, on Jan. 21, 1746, created a vacancy. It is a testimony to Friedemann's ability and reputation, that whereas his father was invited to compete in similar circumstances in 1713, the post was now granted without the usual 'Probe.' Friedemann's appointment, dated on the day of his resignation of his Dresden post, admitted him to a considerably augmented stipend and more responsible duties. Besides playing the organ he was required to direct the concerted music, which was performed, with instrumental accompaniment, at Christmas, Easter and Whitsuntide, on the first day of each festival in the Liebfrauen (Unserer Lieben Frauen)-Kirche, on the second day in S. Ulrich's, and on the third in the S. Moritz-Kirche. 'Grosse Musik' was also performed on Sundays in the three churches in rotation, and in the Liebfrauen-Kirche alone on the lesser festivals. In Passion Week the Passion was sung. At Friedemann's disposal were the 'Schulchor' and 'Stadtchor,' the former attached to the Liebfrauen-Kirche, the latter serving the other two churches. The Collegium Musicum and Stadtmusiki provided an excellent orchestra.

Friedemann entered upon his duties on Whitsunday 1746 with a performance of his cantata 'Wer mich liebet.' Probably he resided,[1] from 1746 till 1763, with Gotthilf Georgi, an excise official whose second daughter, Dorothea Elizabeth (*b.* 1721), he married on Feb. 25, 1751. Georgi's respectable standing challenges the allegation that Friedemann was addicted to drink. Moreover, seeing that his colleague, the cantor Mittag, was dismissed for irregularity in 1748, and Friedemann himself was reprimanded for a prolonged absence in 1750, it is improbable that he should have escaped censure had he been notorious for greater fault. His absence in 1750 was caused by his father's death, which called him to Leipzig to wind up Sebastian's affairs. He acted there for Carl Philipp Emanuel (Spitta, Germ. edn. ii. 973), and thereafter conducted his youngest half-brother, Johann Christian, to Emanuel's charge in Berlin, which he had already visited in 1747. The discreditable anecdotes of his Halle career detailed by Friedrich Wilhelm Marpurg (1718–95), Johann Friedrich Reichardt (1752–1814), and Johann Friedrich Rochlitz (1769–1842) are rejected by facts which testify palpably to the rectitude of his public deportment. For his eldest son, Wilhelm Adolf (baptized Jan. 13, 1752; *d.* Nov. 20, 1752), Count Johann Georg von Einsiedl, Oberhofmarschall at the Dresden court, Frau von Dieskau, for whose husband's 'homage' Johann Sebastian wrote the Peasant Cantata, and Wilhelm von Happe of Berlin stood sponsors. For the second son, Gotthilf Wilhelm (*b.* July 30, 1754; *d.* Jan. 16, 1756), the godparents were relatives. For the youngest child, Friederica Sophia (*b.* Feb. 7, 1757), the sovereigns of Anhalt-Cöthen and the Countess of Schwarzburg-Rudolstadt acted as sponsors.

Soon after his marriage, Friedemann's dissatisfied nature moved him to apply for the organistship of the Johannis-Kirche at Zittau, vacant by the death of G. Krause in 1753. Carl Philipp Emanuel, eager to escape from the bondage of Potsdam, J. L. Krebs and Altnikol also were candidates. The post was given to Johann Trier, an alumnus of the Leipzig Thomasschule. Nine years later Friedemann was invited (July 6, 1762) to succeed Christoph Graupner (1683–1760), Kapellmeister at the Darmstadt court, Johann Sebastian's successful rival in 1723. After some delay, he accepted the appointment (Aug. 28, 1762), but apparently was attracted by the title rather than the duties of the office. Whether his negotiations with the Landgraf reached a definite settlement is not known: in 1767 he used the title in his dedication of the E minor

[1] A picture of the house is in *B. J.-B.*, 1910, p. 110.

Clavier Concerto (Steingräber edn. 161). A statement, repeated by Reichardt, that Friedemann at this period received an invitation to Rudolstadt, appears to be based on the Darmstadt incident.

Embittered by failure to receive the recognition to which his evident abilities entitled him, indolent, ungracious even to his friends, self-centred, and somewhat eccentric, Friedemann resigned his Halle appointment on May 12, 1764, and for the last twenty years of his life drifted aimless and without settled employment. During the period 1746–64, besides a large number of cantatas, he had written the Symphony in D major (unpublished), the unfinished E flat Clavier Concerto, the twelve Polonaises (Univ. edn. 1539), the E flat Clavier Sonata (Steingräber edn. 165, No. 7), and smaller works. Among his pupils in the same period were Johann Christian Bach (of Halle), Johann Samuel Petri (1738–1808), of Sorau, and Fr. Wilhelm Rust (1739–96), grandfather of the most able of the B.-G. editors. At Dresden Johann Theophilus Goldberg (*b. circa* 1730) had received early lessons from him on the clavier. In Aug. 1770 his wife's property at Halle, valued at 630 Rthalers, was announced for sale, and in the following Oct., after dating the E minor Fantasia (Steingräber edn. 165, No. 12), he transferred his household to Brunswick.

Intermittently Friedemann sought regular employment. In Apr. 1771, he applied without success for the organistship of the new Stadt-Kirche at Wolfenbüttel. A month later (May 17) he petitioned the duke for the vacant organ in the Aegidius-Kirche there. On June 14 he performed his ' Probe ' and received from the adjudicator a weighty declaration in his favour—' Er hat auch gänzl. gezeigt, wie volkommen mächtig er der Orgel sey.' But he was over sixty, and a less competent candidate half his age obtained the appointment. For two years longer Friedemann remained in Brunswick, earning a precarious living by teaching and public recitals. The story of his brother's recognition of him in a band of wandering players is an improbable legend. In straitened circumstances good fortune brought him into touch with Johann Nikolaus Forkel, whose interest in and projected monograph on Johann Sebastian inclined him to befriend Sebastian's son. In 1773 Friedemann visited him at Göttingen and played in the University church there. He was again in Brunswick on Aug. 22 of that year, when he gave an organ recital, followed by another at Wolfenbüttel. In Apr. 1774 he moved to Berlin, leaving behind him for auction at Brunswick a portion of his father's autographs, the *Kunst der Fuge* among them. Whether their sale was effected is not known; in 1778 Friedemann tardily asked for information.

Until his death Berlin remained his home. He made a slender livelihood by organ recitals at which his great powers were acknowledged, by the composition and sale of clavier pieces and other trifles, and by teaching—Sara Levi, Mendelssohn's grandmother, took lessons from him Kirnberger, his father's former pupil, and the Princess Amalia, to whom he dedicated (Feb. 24, 1778) the eight clavier fugues (Peters edn. 750), admired his genius and befriended him until he lost her favour by an attempt to undermine Kirnberger in her regard. Desperate circumstances perhaps drove him to unfilial and dishonest acts. Among his father's autographs was the score of an Organ Concerto in D minor arranged from Antonio Vivaldi's Concerto Grosso (op. 3, No. 11) in the same period as the four published by the B.-G. (Jhrg. xxxviii.). The score is Sebastian's holograph and the paper of the Weimar period. Friedemann's authorship therefore is impossible; but the manuscript (Preuss. Staatsbibliothek) bears the inscription in his handwriting, ' di W. F. Bach manu mei patris descript ' (cf. *Allgem. Musik-Zeitung*, 1912). The Concerto is published by Augener (5863); a piano arrangement of it is in Breitkopf, edn. 2241. Two compositions of his own—a Kyrie in G minor and a setting of the 100th Psalm, ' Dienet dem Herrn mit Freuden,' composed in 1755—Friedemann attributed to his father by substituting ' J. S.' for ' F. W.' on the manuscripts. That he was in want and dependent on the sale or loan of his MSS. is stated by Forkel. On July 1, 1784,* he died at Berlin of ' Brustkrankheit,' leaving his widow and daughter, aged twenty-six. A grant to relieve their necessities was made from the proceeds of the performance of Handel's ' Messiah ' at Berlin in 1785 (Bitter, ii. 267).

Forkel, who had opportunities to form a judgment, eulogises Friedemann's remarkable abilities as a player; on the clavier his touch was elegant, delicate, agreeable; on the organ he excited ' reverent awe '; on the one he was charming, on the other impressive. As a composer, he came nearest among his brothers to his father in the originality and bent of his genius, and in his powers of improvisation. Though he expressed himself in rococo forms which Johann Sebastian had not touched, his compositions have a distinction which sets them above his brothers', whose artistic conscience adjusted itself more readily to the standards of their generation. Forkel complained that he preferred to expend his genius on improvisations, shrinking, with characteristic indolence,[1] from putting them on paper. Their number, in fact, is not inconsiderable. According to Falck's *Thematisches Verzeichnis*, Friedemann wrote *for the Clavier* at least 9 Sonatas (6 in

[1] It is observable that hardly any of his extant letters are holograph.

Steingräber edn. 165, unpublished in C, A, B); 2 Sonatas (concerto) for two claviers, in F (Steingräber edn. 148) and D (lost); 12 Polonaises (Univ. edn. 1539), and another in C (unpublished); 10 Fantasias (6 in Steingräber edn. 165, and Kistner (ed. Carl Banck), unpublished in C, C minor (2), G); a Suite in G minor and smaller pieces (Steingräber edn. 165); 8 Fugues dedicated to Princess Amalia in 1778 (Peters edn. 750), and 3 unpublished in C minor, F, B. *For the Organ*, 3 Fugues (C, F, G minor), 7 Choralvorspiele, an organ trio on the melody 'Allein Gott in der Höh sei Ehr' (lost), canons and six studies, all unpublished. *Concertos*: 5 for clavier and strings (4 in Steingräber edn. 161-4; 1 in E flat unpublished) and a doubtful one in G minor (unpublished); 1 for two claviers and orchestra in E flat (arranged for two claviers in Steingräber edn. 149, 2398). *Sonatas*: 5 Trio-sonatas for violin or flute (one in B flat, for strings, in Breitkopf's *Coll. Mus.*, 1875); 3 Sonatas for flute and continuo (lost); 6 *Duets* for flute and 3 for viola, all unpublished; 9 *Symphonies*, in C, D, D minor (Erich Prieger, 1910, Brit. Mus. Add. MSS. 32,147 f. 1), D minor (Brit. Mus. Add. MS. 32,147 f. 25), F, G (2), A, B). *Vocal Works*: 21 cantatas, a 'Deutsche Messe,' an opera 'Lausus und Lydie,' and smaller works, all unpublished. A Rembrandtesque picture of Friedemann, by an unknown artist, is in the Halle Städt. Kunstsammlung. Bitter reproduces another.

Bibl.—Martin Falck, *Wilhelm Friedemann Bach*, 2nd edn. Leipzig, 1919. C. H. Bitter, *Carl Philipp Emanuel und Wilhelm Friedemann Bach und deren Brüder*, 2 vols., Berlin, 1868 (vol. ii. chap. 9). C. H. Bitter, *Die Söhne Sebastian Bach's*, Leipzig, 1883. C. Zehler, *W. Friedemann Bach und seine hallische Wirksamkeit* (*B. J.-B.*, 1910, p. 103 f.). Max Schneider, 'Das sogenannte "Orgelkonzert d-moll von Wilhelm Friedemann Bach"' (*B. J.-B.*, 1911, p. 23 f.). F. W. Marpurg, *Legenden einiger Musikheiligen*, 1786. J. P. Reichardt, *Musikalischer Almanach*, 1796. J. F. Rochlitz, *Leipz. allg. Mus.-Zeitung*, 1800. R. Eitner, *Q.-L.* vol. i. 1899.

Carl Philipp Emanuel Bach [34], second son of Johann Sebastian and Maria Barbara Bach, born at Weimar on Mar. 8, 1714,* received his second and third names from his godparents, Adam Emanuel Weltzig, 'Pagen Hof-Meister' and Hof-Musikus at Weissenfels, and Georg Philipp Telemann (1681–1767), Kapellmeister at Frankfort-on-Main (Bojanowski, p. 34). Educated at the Leipzig Thomasschule, whence he proceeded in 1734 to the University of Frankfort, the statement that Sebastian destined him for a learned profession is improbable. Though he was left-handed, and therefore impeded in the playing of all instruments except the clavier and organ, his musical precocity was remarkable. At the age of eleven, a swift glance over his father's shoulder enabled him to play forthwith the music he was writing. Before he left the Thomasschule he had composed a number of clavier pieces and other works (Bitter, ii. 325), and on the clavier, as for composition, had no other teacher than his father. Probably attracted to Frankfort by his godfather's association with the town, he found there ample opportunity to employ his musical gifts. He was active in the Musik-Akademie and Collegium Musicum, and in 1737 performed his compositions in the presence of the Markgraf Friedrich Wilhelm, and Friedrich Wilhelm I. of Prussia, the father of his future patron.

Had Friedrich Wilhelm's tastes been other than they were, the conjecture might be hazarded that his Frankfort visit was the link between Emanuel and Prussian service. According to Fétis, Emanuel waited on the Crown Prince in 1738, but was disappointed of an engagement by Frederick's impecuniousness. Burney confirms the story. Emanuel himself declared that the summons to Rheinsberg was 'unvermutheter.' Probably he was aware of Frederick's proficiency on the flute, an instrument for which he had already written, and sought an interview, receiving encouragement to anticipate an engagement when circumstances permitted. In May 1740, Frederick succeeded his father, and in the following winter launched his unchivalrous attack upon Maria Theresa. Supposing himself forgotten, Emanuel was about to accompany a young pupil on his travels, when, in 1740, he was appointed cembalist in the King's Kapelle. According to Burney, he accompanied Frederick in the first flute solo he played at Charlottenburg after his accession. His salary was 300 thalers.

Emanuel's duty bound him to attend the royal concerts, held in the palace every evening except Mondays and Fridays, the opera nights. Frederick himself put out the parts before summoning the players—some 40 performers—and Burney, privileged to attend one of these evenings in 1772, from an adjacent room distinctly heard the King practising solfeggi and difficult passages (*State of Music in Germany*, ii. 150). Frederick's taste was conservative, his repertoire restricted to some 300 concertos, which had been performed in rotation for more than forty years. For other compositions than those of the two Grauns and his flute-master, Johann Joachim Quantz (1697–1773), he had no liking. Emanuel's music found little favour with him. Nor was Frederick agreeable to accompany; he took many liberties with the tempo and required from his cembalist deference which Emanuel found it increasingly difficult to accord. In 1750 he applied unsuccessfully for the vacant cantorship at Leipzig. In 1753 he was ready to find employment at Zittau (Falck, *W. F. Bach*, p. 34). In 1756, Carl Friedrich Christian Fasch (1736–1800) was appointed second cembalist, and, showing himself less impatient of the king's imperfections, won Frederick's preference. Emanuel, however, vainly sought permission to accept an appointment elsewhere, and though, as a Saxon,

he was at liberty to go if he pleased, his marriage to a Prussian subject in 1744 made him dependent on the King's favour.

At Berlin Emanuel enjoyed the friendship of the King's sister-in-law, Princess Amalia, and counted among his pupils the future Duke Carl Eugen of Württemberg (*d.* 1793). His reputation as a clavier-player was established by the publication, in two parts (1753, 1762), of his *Versuch über die wahre Art das Klavier zu spielen* (ed. Walter Niemann, Kahnt, Leipzig). The work is the first methodical treatise on its subject, laying down principles derived from Johann Sebastian and developed by Muzio Clementi (*d.* 1832), Johann Baptist Cramer (1771–1858) and Johann Nepomuk Hummel (1778–1837). Mozart owned his obligation to its author in emphatic terms: 'Er ist der Vater, wir sind die Buben. Wer von uns was rechts kann, hat von ihn gelernt; und wer das nicht eingesteht ist ein Lump' (Jahn, ii. 441). Haydn, whom Emanuel declared to be the only man who thoroughly understood him (*ibid.* ii. 377), made it for a time his chief object to master Emanuel's form. Both in the technique he developed and the music he wrote for it Emanuel may be regarded as the father of modern pianoforte playing. Reichardt, who visited him at Hamburg in May 1774, was impressed by his improvisation: 'Bach would become lost for hours in new ideas and a sea of fresh modulations. . . . His soul seemed absent from the earth. His eyes swam as though in some delicious dream. The lower lip drooped over his chin, his face and form bowed apparently lifeless over the keyboard' (*Allgem. Musik-Zeitung*, Jan. 12, 1814). Burney (ii. 246), too, remarked 'the wild careless manner' in which Bach 'threw away thoughts that would have set up any one else.' Emanuel wrote a *Kurze Anweisung zum General-Bass*, the autograph of which is in the Fétis Library, Brussels (press-mark 6487). Riemann (p. 65) groundlessly suggests that this may be the work published by Joh. Michael Bach in 1780 (*supra*, p. 154).

The death of his godfather Telemann on June 25, 1767, conveniently opened to Emanuel a door of escape from Potsdam. He had longed unceasingly, he told Burney (ii. 252), for 'more tranquillity and independence' than Frederick's service allowed him, and there is no reason to doubt the correctness of Fasch's attribution to him of the remark, that the King might be the autocrat of his kingdom, but enjoyed no prescriptive pre-eminence in the realm of art. Frederick, however, appreciated his genius and was proud of his pre-eminence; only after repeated solicitations and on grounds of health (*B. J.-B.*, 1915, p. 41) was he permitted to resign. The Princess Amalia, who interested herself in Emanuel's candidature, appointed him her Kapellmeister 'von Haus aus' in token of her regard upon his departure. He entered upon his duties at Hamburg on Nov. 3, 1767, the *Wochentliche Nachrichten* welcoming 'this great master of clavier playing' to a post 'in which he will be able to display his distinguished talents in another idiom.'

Hamburg had long outlived the traditions of Mattheson and Handel, and Emanuel playfully chided Burney in 1772 for visiting the city 'fifty years too late.' He was himself the only musician of eminence in it, directing, as cantor of the Johanneum, the music in its five principal churches. The opera no longer flourished (Burney, ii. 245), but Emanuel was active as a concert giver. The *Magazin f. Musik* of 1784 speaks of 'die besten und frequentesten Konzerte' conducted by 'der grosse Bach,' who played the clavier and produced his much-appreciated works at them. Burney, visiting him in 1772, found him in his fifty-ninth year, 'rather short in stature, with black hair and eyes,[1] and brown complexion, a very animated countenance, and of a cheerful and lively disposition.' Reichardt, too, was impressed by his keen wit; but his allegations of avarice seem to rest upon a foundation as unsubstantial as that which supports his defamation of Friedemann. Emanuel died at Hamburg, in his seventy-fifth year, on Dec. 15, 1788,* of 'Brustkrankheit.' A writer in the *Zeitung Hamburg. unparth. Correspondenten*—probably Karl Friedrich Cramer (1752–1807)—eulogised him a day later as one of the greatest musicians of his generation, both theoretical and practical, the creator of clavier technique, a player unmatched on that instrument, and a man of wit and humour whose name 'wird auf immer heilig sein.' The erection of a memorial to his memory at Hamburg and Weimar was proposed and designs for both were prepared. Neither was carried into effect. Haydn, actually unaware of his death, visited Hamburg in 1795 in hope to meet him, and found his daughter the sole survivor of the family. Emanuel married at Berlin in 1744 Johanna Maria Danneman, youngest daughter of a wine merchant, by whom he had two sons and a daughter. The eldest son, Johann August (*b.* Nov. 30, 1745), practised as a lawyer at Hamburg and died on Apr. 24, 1789. The younger son, Johann Sebastian [2] (*b.* Sept. 1748), studied painting in Leipzig and Dresden, and died at Rome in Sept. 1778. Their mother died, in her seventy-first year, at Hamburg on July 19-20, 1795. Her daughter Anna Carolina Philippina, announcing her death in the public press, declared her intention to carry on 'mit der äussersten Aufmerksamkeit' the

[1] Portraits of Emanuel and Friedemann are in Bitter.

[2] The initials 'I. S.' are under his portrait (*B. J.-B.*, 1911, p. 90). His father called him 'Hans.' 'S' certainly stands for 'Sebastian'; but Wustmann suggests 'Samuel.' Korabinsky names him Sebastian.

business connected with her father's and grandfather's 'Musikalien,' a natural announcement which unnecessarily suggests to Schweitzer (i. 234) sordid trafficking in her grandfather's manuscripts. Anna Carolina lived on at Hamburg (Valentinskamp); her name is not found in the 'Adressbüchern' after 1804.

As a composer Emanuel stands out prominently in the transition generation that separates Johann Sebastian from the full maturity of Haydn's genius. Though he professed, to Burney and Forkel, high respect for his father's work, the 'taste,' 'refinement,' 'melody and expression,' which Burney discovered to be his characteristics were not founded upon his father's art. In conversation (Burney, ii. 252) he expressed himself contemptuously on 'learned music,' and spoke 'irreverently' of canons as 'dry and despicable pieces of pedantry that any one might compose who would give his time to them.' Being told that there were no great contrapuntists in Italy, he rejoined that their absence was no great matter: 'for many more essential things [than counterpoint] are wanting to constitute a good composer.' The characteristics of his art are, homophonic treatment of thematic material, formality of design and delicacy of workmanship. Extraordinarily prolific in every form of musical expression, he excelled upon the clavier, for which he wrote the best music of his generation. His instrumental style is discussed under FORM and SONATA. His compositions are exceedingly numerous. Bitter's chronological list (ii. 325 f.) reveals nearly 700, vocal and instrumental, which are conveniently tabulated in Wotquenne's *Thematisches Verzeichnis* (1905) The 'Oden und Lieder' include *Gellerts geistliche Oden und Lieder mit Melodeyen* (1758, 4th edn., 1771, in Brit. Mus. F. 324, b. (1)), and its continuation, *Zwölf geistliche Oden und Lieder* (1764, Brit. Mus. F. 324, b. (2)); *Oden mit Melodien* (1762, Brit. Mus. E. 601, h. (2)); *Cramers übersetzte Psalmen mit Melodien* (1774, Brit. Mus. F. 324, c.); *Ch. Ch. Sturms geistliche Gesänge mit Melodien* (1780–81, Brit. Mus. F. 324); *Neue Lieder-Melodien nebst einer Kantate zum singen beym Klavier* (1789, Brit. Mus. C. 582); Gleim's 'Singode,' *Der Wirth und die Gaste* (1766, 3rd edn., 1791, in Brit. Mus. E. 270, d. (2)); a number (fifty-six) of songs, printed and in MSS., scattered among various collections (Wotquenne, No. 202); *Neue Melodien zu einigen Liedern des neuen hamburgischen Gesangbuchs* (1787, Brit. Mus. E. 602, m. (1): No. 23 of this collection, 'Wie gross ist die Allmächt'gen Güte,' arranged for T.T.B.B. and wind orchestra, is published by Forberg, Leipzig. Selections from the foregoing collections are published by Peters (No. 3748), C. F. Kahnt (ed. Dittberner), and Drei Masken Verlag (Munich), ed. O. Vrieslander. The motets, psalms, etc., include two Litanies for double chorus (1786, Brit. Mus. D. 619, j. (1)); a Magnificat in D for S.A.T.B. and orchestra (MS. 1749); and a popular 'Heilig' (Sanctus) for double chorus (1779, Brit. Mus. I. 45). Among the larger concerted vocal works are the secular cantatas 'Phillis und Thirsis' (1766, in Vrieslander, *supra*), 'Selma' (1770), and 'Der Frühling' (1770–72); two 'Passions' (St. Matthew and St. Luke, 1787, 1788), and a 'Passions-Cantate' 'Du Gottlicher! warum bist du' (1770, Brit. Mus. F. 955 (1)); two Oratorios: 'Die Israeliten in der Wüste' (1775, Brit. Mus. I. 45, a.)[1]: three soprano arias, ed. Fr. Commer, are in Trautwein's *Cantica sacra*, tom. i.); and a setting of C. W. Rammler's 'Auferstehung und Himmelfahrt Jesu' (1787, Brit. Mus. H. 1819, b., and R.C.M.); a setting of Klopstock's 'Morgengsang am Schöpfungsfeste' (1784, pub. B. & H.); four Easter Cantatas, including 'Gott hat den Herrn auferwecket' (1784, Brit. Mus. Add. MSS. 33,569 ff. 25-54); four Michaelmas cantatas; a 'Weihnachts-Musik' (MS. 1775); and four cantatas written for the induction of a pastor. Of fifty Clavier Concertos, No. 18 (of Wotquenne's catalogue) in D (1745) is published in Steingräber edn. 103; No. 23, in D minor (1748), in *ibid.* 2091; four of the six dedicated to Princess Amalia (1772), in D, E flat, C minor, G, in *ibid.* 104, 105, 101, 102, and August Crantz (Hamburg). Senff publishes a Clavier Concerto in F minor (neither in Bitter nor Wotquenne). Wotquenne's Nos. 2 (E flat, 1734), 11 (D, 1745), 14 (E, 1760), 24 (E minor, 1748), 25 (B flat, 1752), 34 (G, 1755) are in the Brit. Mus. Others are in the Royal Collection there. The two Concertos for two claviers are in Steingräber edn. 2145 (1740, F), 2144 (1788, E flat). Of the Clavier Sonatas, those 'für Kenner und Liebhaber' are published in Breitkopf's *Urtextausgabe klassischer Musikwerke*, Universal edn., and F. Leuckart (Breslau); No. 6 of the six dedicated to Frederick II. (A, 1742) is in Steingräber edn. 94; Nos. 1, 2, 5 of the six dedicated to the Duke of Würtemberg (1744) in Peters edn. 276, and Senart edn. 32-3, 135-6, 353-4; No. 4 (F sharp minor) of six published in 1763, in Steingräber edn. 94; Nos. 4 and 6 (A and G) of the six 'für Kenner und Liebhaber' (1779) in Peters edn. 276; three of those in the *Dritter Sammlung*, 1781, in C minor, D minor, F minor, are in Peters edn. 276, and the first Rondo (E) is in Steingräber edn. 94, which also publishes a 'posthumous' sonata in B flat. Nos. 48-51, 53-59, 61, 107, 265, of Wotquenne's Catalogue are in the Brit. Mus. Smaller and popular clavier pieces

[1] The score is also in the Euing Library of the Royal Technical College, Glasgow, and the Royal College of Music.

are in the Steingräber, Augener, Schlesinger, Universal, Forberg, Steffenhagen, Piper, Kahnt, Senart and Rühle edns. Of five sonatas for violin and clavier two (B minor and C minor, 1763) are in Peters edn. 3619, a. and b. The sonata for viola da gamba and clavier in G minor (1759), arranged for violoncello, is in Peters edn. 2063. Of the instrumental trios the Brit Mus. has Nos. 89-91, and 161 of Wotquenne's Catalogue. One of the trios, in G, is in the Collegium Musicum (Breitkopf and Max Brockhaus), and two string quartets (Sinfonia), in G and D, are published by Beyer (Langensalza). Of the three violoncello concertos the earliest (A minor, 1750) is in Breitkopf edn. 3836; the third (A major, 1753) is published by Senart (Paris). Four flute concertos (MS.) are in the R.C.M. Three of the four orchestral symphonies dedicated to the Crown Prince (1780) are published by Peters. Schuberth and Peters print piano arrangements of them. The adagio of the organ sonata in G minor is in Ritter's *Kunst des Orgelspiels*, Bd. ii. (Peters). Zimmermann published (1925) the Vienna MS. of the sonata in C for flute and clavier.

The Meiningen Johann Phil. Bach's pastel of Carl Philipp Emanuel is in the Preuss. Staatsbibliothek. Herr Paul Bach (Weimar) has another. An original silhouette is in the Archives of Breitkopf & Härtel.

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JOHANN GOTTFRIED BERNHARD BACH [35], third surviving son of Johann Sebastian and Maria Barbara Bach, born at Weimar on May 11, 1715,* received his first and third names from his godparents, Johann Andreas Rheuert, Hof-Registrator at Ohrdruf, and Johann Bernhard Bach, of Eisenach (No. 11 *supra*) (Bojanowski, p. 34). Of his early Weimar and Cöthen years no details survive. In 1730, aged fifteen, he was in the second class (presumably of the Thomasschule) at Leipzig (Spitta, ii. 254). On May 2, 1735 (*ibid.* iii. 269) his father successfully proposed him, as being 'so *habil* in der Music,' for the organistship in the Marien-Kirche at Mühlhausen. On Oct. 30 and Nov. 18, 1736, Sebastian wrote to Johann Friedrich Klemm, a town councillor of Sangerhausen, soliciting his favour in Bernhard's behalf for the vacant organ in the Jacobi-Kirche there.[1] Bernhard passed his 'Probe' on Jan. 13, 1737, and on the following day his appointment was approved, subject to the production of testimonials of good character from Mühlhausen. It was apparently not known that Bernhard was already involved in financial difficulties. He succeeded, therefore, in securing two (Mar. 11-12, 1737) which testified to his 'höflich und honnett' conduct, and on Apr. 4, 1737, the Leipzig Consistory confirmed his appointment. In the spring of 1738 Bernhard left the town secretly to avoid his creditors, and on July 1 the Town Council intimated to the Consistory that he had proved otherwise unsatisfactory. Meanwhile, on May 24, 1738, Sebastian addressed a piteous letter to Klemm begging that the situation might be kept open until the whereabouts of his son, whose former debts he had paid, was discovered. Two days later, he wrote again, bewailing his ignorance of his son's movements. Bernhard in fact was at Jena. The parish register records his death there, as a law student ('Rechtsgelahrtheit Beflissener'), of high fever ('hitzigen Fieber') on May 27, 1739.* At Tenbury is a copy of Praetorius' Syntagma (I.) which belonged to J. B. Bach and afterwards to J. C. Bach [38]; 'alumnus Scholae Thom. 1739 d. 1 Jan' is on the title-page.

BIBL.—SPITTA, *J. S. Bach, passim.* FRIEDRICH SCHMIDT'S article in *Zeitschrift der Internationalen Musik-Gesellschaft*, Jhrg. iii., 1902, pp. 351-60. R. EITNER, *Q.-L.*, vol. i., 1899. *Mühlhäuser Geschichts-Blätter*, Jhrg. 1919–20, p. 50. *Ibid.* 1920–21, p. 71.

By his second wife, Anna Magdalena Wilcken, Johann Sebastian had seven daughters, one of whom, Elisabeth Juliane Friederike (*b.* Apr. 3, 1726), married Johann Christoph Altnikol and had issue Johann Sebastian (*b.* Oct. 4, 1749). Two other daughters, Johanna Caroline (baptized Oct. 30, 1737; *d.* Aug. 18, 1781) and Regine Susanna (baptized Feb. 22, 1742; *d.* Dec. 14, 1809), died unmarried. Of the six sons, three —Gottfried Heinrich (baptized Feb. 27, 1724; *d.* Feb. 12, 1763, in Naumburg), Johann Christoph Friedrich and Johann Christian—survived their father. The last two are the subject of separate notices. Since Sebastian died intestate, his widow received only one-third of his realised estate. In 1752 she was receiving charitable relief and, to the discredit of her sons and stepsons, died, an 'Almosenfrau,' on Feb. 27, 1760. The last surviving daughter, Regine Susanna, was the object of a public subscription, to which Beethoven contributed. She was the last survivor of Bach's children.

JOHANN CHRISTOPH FRIEDRICH BACH [36], eldest surviving son of Johann Sebastian and Anna Magdalena Bach, born at Leipzig on June 21, 1732,* received his first and second names from his godparents, Johann Sigismund Beiche, Kammer-Kommissarius at Pegau, and Christoph Donndorf, a Leipzig lawyer. His godmother was the daughter of Christian Weiss, one of the clergy of the Thomas-Kirche, who provided Bach with cantata libretti. Friedrich's early training probably was received from

[1] Incidentally the letter of Nov. 18 reveals the fact that in his early youth Sebastian had sought a similar position at Sangerhausen.

Johann Elias Bach, then residing in the cantor's house (*Die Musik*, 1912–13, p. 7). He attended the University at Leipzig, and early in 1750, aged eighteen, was appointed Kammer-Musikus to Count Wilhelm of Schaumburg-Lippe at Bückeburg. The Count favoured Italian music, and the posts of Konzertmeister and Kapellmeister were held respectively by Angelo Colonna and Giovanni Battista Serini. On Jan. 8, 1755, Friedrich married Lucia Elizabeth Münchausen, daughter of one of the court musicians, herself a court singer. In May 1756 the Italians resigned, and about 1758 Friedrich was promoted to be Konzertmeister. A daughter, Anna Philippina Friderica, had been born to him in 1755 (baptized Oct. 7), and a son, Wilhelm Friedrich Ernst [No. 37 *infra*], to whom the Count stood godfather, followed in 1759 (baptized May 24).

Though Italian music continued in favour, Friedrich dedicated to his patron in 1769 and published with Bock of Hamburg (English edn. (? 1780) in Brit. Mus. g. 397), six quartets for flute, violin, viola and bass. In the same year he produced a setting of C. W. Rammler's 'Der Tod Jesu' and (1773) 'Auferstehung und Himmelfahrt Jesu.' But in May 1771 the arrival of Johann Gottfried Herder (1744–1803) brought him into sympathetic association with a poet who provided texts of imaginative merit. The first of their joint works was the 'biblische Gemählde' 'Die Kindheit Jesu'[1] (*D.D.T.* Bd. 56 : Breitkopf & Härtel) for chorus and orchestra, first performed on Feb. 11, 1773. On Dec. 2 of the same year another joint work 'Die Auferweckung Lazarus' (*D.D.T.* Bd. 56) was produced, and in Apr. 1776 the oratorio 'Der Fremdling auf Golgotha' (lost). Herder also provided the libretti of a 'Pfingst-Kantate' (1773, lost), an Ascension Cantata 'Gross und mächtig, stark und prächtig' (July 10, 1776), a Michaelmas Cantata (1775) 'Der Streit des Guten und Bösen in der Welt,' a 'Musikdrama' 'Brutus' (Feb. 27, 1774 : music lost) and the 'Szenen mit Gesang' 'Philoktetes' (1774, music lost). Friedrich in these years also contributed simple melodies to Balthasar Münther's first (1773) and second (1774) *Sammlung geistlicher Lieder.*

The death of his sympathetic patroness, Countess Eleanore (1776), the subsequent departure of Herder, and the death of Count Wilhelm on Sept. 10, 1777, changed the atmosphere of the court for Friedrich, whose relations with all of them had been cordial. In the spring of 1778 he visited his brother Johann Christian in London, taking with him his son Wilhelm, and visiting his brother Emanuel at Hamburg on the way. After a short illness Friedrich died of 'hitzigen Brustfieber' on Jan. 26, 1795.* His youngest daughter, Dorothea Charlotte Magdalena, predeceased him on June 21, 1793. His widow, aged 75, followed him on Oct. 1, 1803.

Though the London visit diverted his interest to instrumental composition, Bach's works after 1778 include the cantatas 'Singet dem Herrn' (Feb. 6, 1785, lost), 'Gott wird deinen Fuss nicht gleiten lassen' (June 8, 1787), the oratorio 'Die Hirten bey der Krippe' (1785, lost), the 'Duodrama' for sopranos, 'Mosis Mutter und ihre Tochter' (1788), the cantatas 'Cassandra' for contralto, 'Pygmalion' for contralto, 'Ino' for soprano (Breitkopf, 1786), a setting of Gerstenberg's 'Die Amerikanerin' (ed. 1776 in Brit. Mus., ed. G. A. Walter, 1919) (see letters of Bach and Gerstenberg in *B. J.-B.*, 1916, p. 20 f.), a solo cantata 'L' inciampo,' 'O wir bringen gerne dir' (duet), and 'Luci amate' (soprano aria).

To another *genre* belong the three motets 'Ich lieg und schlafe ganz mit Frieden' (1780), 'Wachet auf, ruft uns die Stimme' (*Ausgewählte Werke*, Bd. i.), and 'Er ist erstanden' (*Die heilige Cäcilia*, i. 24). Friedrich's secular songs are in his *Musikalische Nebenstunden* (1787) and C. P. E. Bach's *Musikalisches Vielerley* (Hamburg, 1770). Senart publishes five of his quartets (ed. Duttenhofer), in E flat, A, D, G, F.

Friedrich's numerous instrumental compositions include several clavier sonatas, eight clavier concertos, instrumental trios, quartets, a sextet, septet, and fourteen symphonies not unworthy to stand beside those of Haydn. Four clavier sonatas (A, D, A, C (four hands)) are in Bd. v. of the *Ausgewählte Werke* (Siegel) ; another (A major, 4 hands, dated 1786) is in Steingräber edn. 167. A Rondo in C is in Pauer's *Alte Klaviermusik*, Heft 4 (Senff), and an 'Allegretto con variazioni' in Steingräber edn. 166. Bd. vii. of the *Ausgewählte Werke* contains two instrumental trios in G and C and the septet in C. An organ fugue in B flat is in Ritter's *Kunst des Orgelspiels*, Bd. ii. 30 (Peters). Zimmermann publishes six sonatas for flute and clavier, and Litolff publishes (2375) a violoncello sonata in D (another in G is unpublished). Bach's *Ausgewählte Werke* are in process of publication by Siegel (Linnemann) for the Bückeburg Institut f. musikwissenschaftliche Forschung. As yet Bde. i. v. vii. have appeared. A *Thematisches Verzeichnis* of Bach's works, by Georg Schünemann, is in *D.D.B.*, Bd. 56.

Bibl.–C. H. Bitter, *C. P. E. und W. F Bach und deren Brüder*, Berlin, 1868 (vol. ii chap. 7). C. H. Bitter, *Die Söhne Sebastian Bach's*, Leipzig, 1883. Georg Schünemann, *Johann Christoph Friedrich Bach* (*B. J.-B.*, 1914, pp. 45-165.) George Schünemann, *Friedrich Bachs Briefwechsel mit Gerstenberg und Breitkopf* (*B. J.-B.*, 1916, p. 20 f.). R. Eitner, *Q.-L.*, vol. i., 1899.

Wilhelm Friedrich Ernst Bach [37], only son of Johann Christoph Friedrich (No. 36 *supra*), baptized May 24, 1759 (*B. J.-B.*, 1914, p. 54), took his first name from his godfather, Count Wilhelm of Schaumburg-Lippe. He

[1] A copy in the Brit. Mus. (Add. MSS. 32,039 f. 25) incorrectly attributes the work to Friedrich's son.

received his early musical education from his father, whom he accompanied to London in 1778, visiting on the way his uncle Emanuel at Hamburg, where he played in public (Bitter, ii. 117). At London, under Johann Christian's tuition, he became an accomplished player, and after his uncle's death in 1782 visited France and Holland and eventually settled at Minden, where he is mentioned in 1787 as Musik-Direktor (Eitner, i. 259). In honour of Friedrich Wilhelm II. of Prussia's first visit to Minden after his accession (1786), Wilhelm performed his cantata 'Westphalens Freude, ihren viel geliebten König zu sehen,' which was received with favour by the music-loving sovereign, who summoned the composer to Berlin in 1789. Here Wilhelm held in succession the office of Kapellmeister to the queens of Friedrich Wilhelm II. and Friedrich Wilhelm III. (1797–1840). The latter sovereign and his brothers were Wilhelm's pupils. After the death of Queen Louisa in 1810 he retired from the court, and as the last male representative of Sebastian's line attended the inauguration of the monument to his grandfather at Leipzig on Apr. 23, 1843. Two years later (Dec. 25, 1845)* he died at Berlin in his eighty-seventh year. By his marriage he had two daughters, who, with their mother, accompanied him to Leipzig in 1843.

Wilhelm Bach as a composer achieved none of the popular success of his uncles Emanuel and Christian. The Brit. Mus. possesses a clavier sonata (Dresden, 1745), six sonatas for clavier and violin (or violoncello) dedicated to Miss Dumergue (London, 1785 ?), and the vocal score of the cantata 'Westphalens Freude' (Rinteln, 1791). Of his unpublished works (chiefly autograph) the Museum possesses a 'Vater Unser' for tenor and bass and orchestra (Add. MSS. 32,039 ff. 1-24, b.),[1] a 'Ballet Pantomime' (dated Berlin, 1798) (Add. MS. 32,041), a scena apparently from an opera 'Columbus oder die Entdeckung von America' (Add. MSS. 32,040 f. 1-38, b.), a 'Concerto buffo' for bass, toy instruments and orchestra (Add. MS. 32,081), two symphonies in C and G (Add. MSS. 32,042 f. 10-25, b.; 32,043 f. 40-60, b.), two orchestral suites in E flat and B flat (Add. MSS. 32,040 f. 39-73; 32,316 f. 1-12, b.), a Sonata in C for clavier and violin (Add. MSS. 32,043 f. 61-69, b.), a Divertimento and Sestetto in E flat for orchestra (Add. MSS. 32,043 f. 21-39, b.; 32,147 f. 9-24), a 'Dreyblatt' in F for three performers on one pianoforte (Add. MS. 32,045), and various instrumental and vocal pieces. Few of these are named in Eitner's list (i. 259). The autograph score of a 'Trauer-Cantate' performed at Minden in 1787 on the death of Frederick the Great is in the Danzig Stadtbibliothek (*Misc. Mus. Bio-bibliographica*, Jhrg. i. Heft 4, p. 81).

[1] The MS. also contains J. C. F. Bach's 'Die Kindheit Jesu,' here attributed to his son.

Bibl.—C. H. Bitter, *C. P. E. und W. F. Bach und deren Brüder*, Berlin, 1868 (vol. ii. chap. 7). Georg Schünemann, 'Johann Christoph Friedrich Bach' (*B. J.-B.*, 1914, pp. 45-165). R. Eitner, *Q.-L.* vol. i., 1899.

Johann Christian Bach [38], youngest son of Johann Sebastian and Anna Magdalena Bach, was born at Leipzig on Sept. 5, 1735.* His godfathers were Johann August Ernesti, rector of the Thomasschule, and Johann Florens Rivinus, in whose honour Sebastian produced the cantata 'Die Freude reget sich' *circa* 1733. The infant took his second name from his godmother, Christiana Sibylla, daughter of Georg Heinrich Bosen, a Leipzig merchant. There is no record of his attendance at the Thomasschule, and his father's death in 1750 denied him the university training his elder brothers received. Probably his earliest tutor was his kinsman Johann Elias Bach, a member of the cantor's household at that time. Christian's proficiency, or a father's partiality for his youngest son, is suggested by Sebastian's gift to him of three clavicembali (Spitta, iii. 358). After his father's death Christian was taken to Berlin by his half-brother Friedemann, and remained for four years under Emanuel's tuition (1750–54). Rejecting an appointment as organist, Christian left Berlin for Italy in 1754. The alleged scandalous circumstances of his departure are apocryphal. He probably went directly to Milan with an introduction to the Conte Cavaliere Agostino Litta, who afforded him the means to study at Bologna under Padre Giambattista Martini (1706–84). Here (1754–56) he became a Roman Catholic and devoted himself chiefly to ecclesiastical music (Burney, iv. 482). On July 29, 1757 (Bach's letter of July 30, 1757, in La Mara), a private rehearsal took place at Milan of a Mass composed under Martini's supervision. Its reception was enthusiastic, and a public performance was given in the Church of San Fedele a month later (Aug. 23). In 1758 Bach composed a Magnificat for double chorus in C major, a Te Deum for double chorus in D, and in 1760 another setting of the former canticle in C (autographs in Royal Collection, Brit. Mus.; copies of the Magnificats in the R.C.M.). A Requiem, Paternoster, and study of Palestrina, to whose works Martini directed him, further declare the bent of his mind at this period. Litta's desire to retain his 'amatissimo giovannino' in Italy was gratified by his appointment (June 1760) as organist of Milan Cathedral, in the room of Angelo Caselli. But Christian's agreeable though superficial genius was already attracted to another form of his art. In 1760 he was employed at Reggio and Parma to discover singers for the opera at Turin, where in 1761 he produced his

'Artaserse,' an opera in three acts (autograph score in Royal Collection, Brit. Mus.). In the same year his 'Catone in Utica' was produced in the San Carlo Theatre at Naples,[1] the librettist of both being the prolific Pietro Metastasio (1698–1782), who also furnished the text of Christian's 'Allessandro nell' Indie,' produced at Naples on Jan. 20, 1762. These preoccupations, and the prolonged absences they entailed, roused in Milan complaints of neglected duty and suspicions of Christian's 'frivolous character' (Litta to Martini, Apr. 7, 1762). Opportunely, therefore, the prospect of employment presented itself elsewhere.

Since 1757, Signora Mattei, impressaria of the King's Theatre, London, had employed the Neapolitan Gioacchino Cocchi (1715–1804) as composer to the opera. Finding his powers of invention exhausted and his abilities of little use except for pasticcios, she engaged Bach, who arrived in England in the autumn of 1762. That he had been for some time in touch with England is suggested by his setting of John Lockman's 'Ode on the auspicious Arrival and Nuptials of Queen Charlotte' (Sept. 1761), and the wedding ode, 'Happy Morn, auspicious rise,' written for the same occasion; the autographs of both are in the Royal Collection in the Brit. Mus. A Latin Te Deum, dated 1762, is in the same collection. Disappointed with the singers at his disposal, Bach discovered in the Neapolitan Anna Lucia de Amicis, then singing in opera-buffa in London, an artist whose gifts afterwards delighted Mozart (Jahn, i. 142). Bach's first opera in England, 'Orione ossia Diana vindicata' (Brit. Mus. H. 348, c. (2); G. 159; and Add. MSS. 31,717 f. 1; also in Tenbury Catalogue, 348) was produced at the King's Theatre on Feb. 19, 1763. The King and Queen attended the first two performances, which were 'extremely applauded by a very numerous audience,' while the occasion is remarkable for the first introduction of clarinets into an English orchestra (Burney, iv. 481).[2] The opera ran for nearly three months and was succeeded on May 7, 1763, by Bach's 'Zanaida' (Brit. Mus. G. 159, and g. 212, a.), which filled the theatre until the season closed a month later (June 11). Bach's success was marked by his appointment as music-master to the Queen. The youthful Mozart, visiting London in 1764, was won by his kindness and interest. The two performed a sonata together, each in turn playing a bar, and then a fugue, which Bach began and Mozart completed (Jahn, i. 39). On Feb. 20, 1764, at Spring Gardens, the first of the concerts took place in which Bach collaborated with Carl Friedrich Abel (1725–87), one of Sebastian's latest pupils in the Thomasschule. They were continued, at Almack's and the Hanover Square Rooms, for seventeen years; the last concert was given on May 9, 1781 (*Public Advertiser*, May 8, 1781).

Meanwhile, after a production of Arne's, which had little success, Bach opened the season in 1765 with a pasticcio, 'Berenice,' to which he contributed the popular song 'Confusa smarrita.' On Jan. 26, 1765, he produced his 'Adriano in Siria' (Brit. Mus. H. 348, c. (1)), which failed to please. He was more successful with his 'Carattaco' (Brit. Mus. H. 740, c.) in 1767. In 1769 he produced Nicola Piccini's (1728–1800) 'Olimpiade,' with additions of his own, and treated Gluck's 'Orfeo' in a similar manner (1769–70) (Brit. Mus. E. 91, c. 1). In *c.* 1770 he produced 'Manalcas, a Pastoral,' a one-act pasticcio (words by James Harris), consisting of five numbers by Bach and a concluding chorus of shepherds by Handel. A copy of the score formerly belonging to the Society of British Musicians was in the collection of Dr. Erich Prieger of Bonn, at the sale of which (at Cologne, July 15, 1924) it was bought by Dr. Ernst von Waldhausen of Essen. In 1770 his oratorio 'Gioas rè di Giuda' (Brit. Mus. H. 348, c. (3)) was given at the King's Theatre. His last English productions were the operas 'La clemenza di Scipione' (Brit. Mus. H. 740), performed in 1775, and revived for her benefit by Mrs. Billington in 1805, 'Siface,' and 'Exio' (a pasticcio). Meanwhile, in 1772 and 1774, Bach visited Mannheim and produced on the first occasion his opera 'Temistocle,' and on the second 'Lucia Silla,' a libretto by Giovanni da Camera which Mozart already had put to music (Jahn, i. 178). He was attracted to Mannheim, it may be presumed, by the fact that among the singers there was Dorothea Spurni (1737–1811), wife of the flautist Johann Christian Wending, 'the German Melpomene of Mannheim's Golden Age' (Jahn, i. 373), whom he himself had desired to marry (cf. Ludwig Landshoff's article). The cantatas for Tenducci, 'Amor vincitore' and 'L' Endimione,' also were performed at Mannheim, and the latter was first produced at Oggersheim in 1772 (*ibid.*). In 1778 Bach was invited to write an opera for Paris. Mozart met him there in August, with his 'bosom friend,' the singer Giusto Ferdinando Tenducci, engaged in sounding the qualities of the French singers (Jahn, ii. 64; *B. J.-B.*, 1914, p. 106). Bach's opera, 'Amadis des Gaules' (Brit. Mus. H. 740, a.), was produced at Paris on Dec. 14, 1779, in the theatre of the Royal Academy of Music and was severely criticised. He died childless in London on Jan. 1, 1782,* and was survived by his widow, Cecilia Grassi, who received from Queen Charlotte a pension and money for her return to Italy.

As a pianist, according to Burney, Bach

[1] An earlier performance in 1758, at Milan, is stated, but improbable.

[2] The wedding ode of 1761 is also scored for clarinets.

lacked the technique to perform difficult music, though his style was much admired. His compositions for the clavier therefore were 'such as ladies can execute with little trouble.' Max Schwarz prints a complete catalogue of his compositions. Of thirty-three clavier concertos, the original editions of many are in the British Museum, and three (in G, E, D) are published in the Steingräber edn. 92, 106, 107. The number of sonatas and smaller pieces is considerable (see Brit. Mus. Cat. Printed Music, i. 110–11); ten are published in ed. Peters (No. 3831); another in B flat (ed. Pauer) in Senff's *Alte Klaviermusik* (Folge 2, Heft iv.); others (for four hands) in Steingräber edn. 2260 and Schott, 04,865-6. An Adagio and Allegretto are in Univ. edn. 745. Of Bach's numerous symphonies, overtures, instrumental concertos and chamber music, a very full collection is in the British Museum, including a Concerto in E flat in the Royal Collection. A Trio in D for piano and strings is in the Collegium Musicum, No. 1737-38 (B. & H.). Besides the operas already named, Schwarz mentions four cantatas written for Tenducci, including 'Aurora' (Brit. Mus. Add. MSS. 24,310), a large number of arias and duets (see B.M. Cat. of MSS. vol. ii.), 'Salve Regina,' for treble voice and orchestra (B.M. Add. MSS. 29,293: autograph), and a number of early works for church use. G. A. Walter publishes two arias with orchestral accompaniment (1919). The MS. of an oratorio, in two parts, 'Gli Ebrei nel deserto,' attributed to Bach, is in the Euing Library of the Royal Technical College, Glasgow. Bach's early training under Emanuel bore fruit in a treatise entitled *Méthode ou Recueil de connaissances élémentaires pour le fortepiano ou clavecin*, written (with F. P. Ricci) for the Naples Conservatoire (Preuss. Staatsbibliothek, No. 250). A collection of his concert and operatic Arias (ed. Dr. Ludwig Landshoff) is published by the Drei Masken Verlag (1925). Bach's portrait was painted by Gainsborough (cf. *Radford's Art Sales*, i. 42). It is in the Liceo musicale at Bologna, where also is preserved a series (1757–78) of letters from Bach to Padre Martini. Another portrait of him is in the Preuss. Staatsbibliothek, Berlin, by Matthieu (1774). There is an engraved medallion of him, by Bartolozzi after Carlini, dated 1782, and, from this, one by J. F. Schröter dated 1789; also a lithograph by H. E. Wintter in 1816. Bach was buried in London, in the burial-ground of St. Pancras.

BIBL.—C. H. BITTER, *op. cit.* vol. ii. chap. 8. C. H. BITTER, *Die Söhne Bach's*, Leipzig, 1883. MAX SCHWARZ's article in *Internat. Musik-Gesellschaft*, II. 401-54. HERMANN ABERT, *J. C. Bach's italienische Opern in ihr Einfluss auf Mozart (Zeitschrift für Musikwissenschaft*, I. vi. 313-28). F. FLORIMO, *La scuola musicale di Napoli*, 1881 (vol. iv. 236 f.). LA MARA, *Musikerbriefe aus fünf Jahrhunderten*, 1886). C. BURNEY, *History of Music*, vol. iv. 463 f. SALVIOLI, *Bibliografia universale del teatro drammatico italiano*. LUDWIG LANDSHOFF'S article in *Zeitschrift f. Musikwissenschaft* IV. 121 f. HEINRICH SCHÖKEL, *Die Instrumentalwerke von Joh. Christian Bach*, Munich, 1921.

C. S. T.

BACH CHOIR, THE. (1) In 1875 a body of amateurs was got together by A. D. COLERIDGE (*q.v.*) for the purpose of studying Bach's Mass in B minor, a work concerning which musicians in England were then in almost total ignorance. The music was studied under the direction of Otto GOLDSCHMIDT (*q.v.*), who had devoted much preparatory care to the Mass; and the work was performed at St. James's Hall, Apr. 26, 1876, and again in May of the same year. Its success was such as to encourage the promoters of the scheme to convert the temporary choir into a permanent association for the production of classical vocal music. The new society was called 'The Bach Choir' (in commemoration of the inaugural performance), and its object was defined by the rules to be the practice and production of choral works of excellence of various schools. Lord Coleridge became president, Goldschmidt musical director and conductor, and A. D. Coleridge honorary secretary, while the details of the administration were handed over to a salaried secretary and librarian. In Mar. 1879 Queen Victoria graciously consented to become patron of the choir, and her successors have continued the Royal Patronage.

While practising and producing other choral works, the Mass was not neglected, and it was performed, for the 8th time in London, in the Albert Hall, Mar. 25, 1885, in celebration of the bicentenary of Bach's birth. For this performance the choir was largely augmented by voices selected from other leading societies, and many retired members resumed for the occasion their places in the chorus. Interest was also lent to this performance by the use for the first time in England of the trumpet and oboi d' amore parts as written by Bach. The whole forces were directed by Otto Goldschmidt, who shortly afterwards resigned the post of conductor, and, declining re-election, was succeeded by C. V. Stanford (1885–1902). Subsequent conductors have been H. Walford Davies (1902–07), H. P. Allen (1907–20), R. Vaughan Williams (1920–). During Stanford's *régime* two three-days festivals of Bach's music were given in Queen's Hall (Apr. 1895 and 1897). Under Allen the choir, largely reconstituted, entered on a very vigorous period of activity which culminated in a four-days festival of Bach in the Central Hall, Westminster (Apr. 16-20, 1920). A jubilee festival, four performances including, with the Mass, other works with which the choir had been specially associated during its 50 years, was held in the same hall, June 7-11, 1926, under the direction of Vaughan Williams.

Apart from Bach the choir has performed many choral works new and old. Certain classics have been edited specially for it and published in a series known as 'The Bach Choir Magazine.' The present (1926) officers

are the Earl of Balfour (president), R. Vaughan Williams (musical director), F. V. Schuster (hon. treasurer), F. J. Belton (secretary). Its affairs are managed by a committee of members. M. L.; addns. C.

(2) Many other choral societies in England and elsewhere use the title, devoting themselves in various degrees to the music of Bach. Among the most important are those of OXFORD and NEWCASTLE (*q.v.*). That of Glasgow holds a high place. The formation of a Bach Cantata Club in London (1926) is noteworthy.

(3) In America the name is specially associated with an organisation formed at Bethlehem, Pennsylvania, in 1900, by Mrs. Ruth Porter Doster at the instigation of John Frederick WOLLE (*q.v.*), for the performance of Bach's music in a series of festivals. These festivals, all conducted by Wolle, have extended from two to six days, and the Mass in B minor has been a constant feature. The two settings of the 'Passion,' the 'Christmas Oratorio,' Magnificat and many church cantatas have been given; the Philadelphia orchestra has been employed since 1912 and Wolle's energy and devotion has made the Bethlehem Bach Choir an important institution in the musical life of America.

BIBL.—WALTERS, *The Bethlehem Bach Choir*, 1918. (See *Amer. Supp.*). C.

BACH GESELLSCHAFT. A German society established in 1850 with the object of publishing a 'vollständige kritische Ausgabe aller Werke Johann Sebastian Bach's,' in commemoration of the first centenary of his death. The project, urged by Robert Schumann (*Neue Zeitschrift f. Musik*, xix. 87), and stimulated by the foundation of the Handel Society in 1843, was brought to maturity by Otto Jahn, who, in association with Schumann, Carl Fr. Becker, of Leipzig, Moritz Hauptmann, cantor of the Thomasschule, and the firm of Breitkopf & Härtel, issued (July 3, 1850) a circular outlining its purpose. The response being cordial, a formal proposal to found a 'Bachgesellschaft' was addressed (July 28, 1850) 'an die Freunde ernster Tonkunst,' bearing the additional signatures, among others, of Ferdinand David, Konzertmeister in Leipzig; S. W. Dehn, Custos of the department of music in the Berlin Königl. Bibliothek; Franz Liszt; I. Moscheles, Professor in Leipzig; Johann Theodor Mosewius, Musikdirector in Breslau; Louis Spohr, Kapellmeister in Cassel; and Carl von Winterfeld, Geh. Obertribunalrath in Berlin. On Dec. 15, 1850, the constitution of the Society was approved at a meeting in the Old Gewandhaus at Leipzig, which continued to be its headquarters until 1873. An executive was appointed, consisting of Hauptmann as president, Jahn as secretary, Breitkopf & Härtel as treasurers, along with Becker and Moscheles. The first publication, containing Cantatas 1-10, edited by Hauptmann, appeared in Dec. 1851, with a list of members which included 23 royal patrons, 237 subscribers in Germany, 1 in Belgium (J. A. Gevaert), 4 in Denmark (Niels W. Gade among them), 11 in England, 6 in France, 1 in Galicia, 3 in the Netherlands, 1 in Norway, 1 in Poland, 5 in Posen, 22 in Russia, 1 in Sweden, 4 in Switzerland, and 1 in the U.S.A. The total number of volumes subscribed for was 403, at a yearly subscription of five thalers. When the Society was dissolved in 1900 the number of volumes issued to subscribers had risen to 652. Italy, Spain and South America were represented in the membership, and English subscribers had risen to 76.

The foundation of the Bach Gesellschaft marked the culmination of a generation of rediscovery. Forkel's monograph (1802) was the first to announce Bach's greatness; while Johann Friedrich Rochlitz (1769–1842), Bach's earliest critic on the æsthetic side, used the pages of the *Allgemeine musikalische Zeitung* to proclaim the art of one whom that generation was disposed to regard as 'an unintelligible musical arithmetician.' More effective still, Bach's music began to win converts. The motets were sung, soon after their publication, by the Berlin Singakademie, under Carl Friedrich Zelter (1758–1832), whose letters to Goethe express the admiration they roused in him. At his house the Mendelssohns, Felix and Fanny, and the Devrients met to study what Zelter called 'die borstigen Stücke von Sebastian Bach' (Devrient, *Recollections*, p. 13). With the feeling of the Passions and cantatas Zelter was less in touch. It was therefore a propitious mood that moved him to stand aside in favour of Mendelssohn for the performance of the 'Matthäuspassion' in 1829, on the centenary of its first production. Since 1827 Mendelssohn had been rehearsing it with a small choir of enthusiasts, and early in 1829 Zelter and the Singakademie were won over to the proposal to give it public performance. The work was produced on Mar. 11, 1829, and made 'an extraordinary sensation in the educated circles of Berlin' (Devrient, p. 62). A second performance followed on Mar. 21, and Zelter himself conducted a third on Good Friday, Apr. 17, of the same year, in place of Graun's customary 'Tod Jesu.' In the following years it was given at a number of other towns. Leipzig heard it in 1841 and did tardy homage to its composer by erecting (1843) his monument before the Thomasschule. Of that action also Mendelssohn was the indefatigable inspirer, to whose enthusiasm, endorsing its motive, Schumann made his compliment (*Gesammelte Schriften*, iii. 256). Meanwhile in 1833 the Berlin Singakademie produced the 'Johannispassion' and a truncated version of the Mass in B minor in 1835, whose 'Credo,' 'Kyrie,'

and 'Gloria,' already had been revived by Johann Nepomuk Schelble (1789–1837) at Frankfort in 1828–31. In Breslau, in the same period, Mosewius was producing the recently published cantatas, and at Leipzig, during the cantorates of Johann Gottfried Schicht (1810–23) and Moritz Hauptmann (1842–68), his church's neglect of Bach ceased to be a reproach. Robert Franz, in a later year, devoted himself to the provision of accompaniments suited to the modern orchestra, a labour of doubtful morality, which, however, facilitated the performance of the works it edited.

England also, though faintly, responded to the new impulse. Johann Christian, the 'English Bach,' did nothing to propagate his father's cult, and until Kollmann's treatise (*infra*, p. 184) in 1799 probably not a note of Bach's music was in print except a portion of the Goldberg Variations in Hawkins's *General History* (1776). Dr. Benjamin Cooke (1734–1793), of Westminster Abbey, possessed a manuscript of the Organ Prelude in C major (Peters edn. bk. 241, No. 1), but attributed it to his predecessor, John Robinson! (1682–1762). The effective pioneer of Bach's English cult was Samuel Wesley (1766–1837), actively supported by Charles Frederic Horn (1762–1830), organist of St. George's, Windsor, and Benjamin Jacob (1778–1829), organist of Surrey Chapel, Blackfriars Road. Wesley's concerts of Bach music in 1808 and 1809, his enthusiasm for 'Old Wig,' as he, like Johann Christian, called Bach, and his association with Horn in the publication of Bach's organ trios, are told with boisterous ardour in his letters to Benjamin Jacob (*q.v.*) (London, 1875). On June 3, 1809, the motet 'Jesu, meine Freude' was sung at his concert in the New Rooms, Hanover Square, probably the earliest performance of Bach's vocal music in England. In 1808 he was preparing an English edition of Forkel's monograph, aided by E. Stephenson, the banker, of Great Ormonde Street, owner of a remarkable collection of Cremona violins (W. T. Parkes, *Memoirs*, i. pp. 301, 302). T. Boosey & Co., of Holles Street, Cavendish Square, published the book in 1820. Wesley's zeal meanwhile converted William Crotch (1775–1847), whose asserted distinction it is to have been the first to play in public, on the pianoforte, the 'St. Ann's' Fugue, in 1816. Henry John Gauntlett (1806–76) claimed to share with Samuel Sebastian Wesley the honour of first playing it on the organ publicly at St. Stephen's, Coleman Street, on Oct. 17, 1827. But the knowledge of Bach's organ works made slow progress, though the introduction of the CC, superseding the G, compass removed a serious impediment to their study and performance. The English visits of Mendelssohn in 1829 and 1832 brought his zeal for Bach to this country. His performances of Bach's music, at St. Paul's Cathedral and elsewhere, introduced fugues that had not so far been heard in England, and afforded lessons in interpretation that were not unnecessary. With Coventry and Hollier he published (preface dated Feb. 17, 1845) the Choralvorspiele of the *Orgelbüchlein* from his copy of the Autograph.[1] At his instigation a portion of the 'Matthäuspassion' was performed at the Birmingham Festival in 1837. A year later (Apr. 25, 1838) Nos. 1, 2, 11 of the 'Magnificat' were sung at one of the Ancient Concerts, at which also, on the following 23rd May, a ruthlessly incompetent performance of the 'Gloria,' 'Qui sedes,' and 'Quoniam tu solus' of the B minor Mass was perpetrated. In 1840 the B minor Mass was rehearsed, but not performed, by the Sacred Harmonic Society. On June 24, 1844, Bach's name appeared for the first time on the programmes of the Philharmonic Society, when the Overture in D (Peters, bk. 269) was conducted by Mendelssohn. J. W. Davison, the leading critic, found the Gigue 'bag-wiggish' and the whole composition 'somewhat tedious.' Bach could still be styled 'this great and comparatively unknown master' when, at a meeting at Sterndale Bennett's house on Oct. 27, 1849, the 'Bach Society' was founded, under his presidency, with two objects: To collect Bach's works and all biographical material relating to him and his family in a library of reference for the use of members; and, to further acquaintance with his works by their performance.

Indicative of awakening interest is the increasing publication of Bach's works in the half-century preceding the Society's formation. During his lifetime only the following were engraved: Cantata No. 71, 'Gott ist mein König' (1708; parts only); the six Partitas in *Clavierübung* Part I. (1726–31); *Clavierübung* Part II. (1735); certain hymn-tunes in G. C. Schemelli's *Gesangbuch* (1736); *Clavierübung* Part III. (1739); the Schübler 'Sechs Choräle' (1740); *Clavierübung* Part IV. (1742); the 'Vom Himmel hoch' variations (*circa* 1746); and the 'Musikalisches Opfer' (1747).

In the half-century following Bach's death the only additions to his engraved works were *Die Kunst der Fuge* (1750); *XXII. Inventiones vors Clavier* (Breitkopf, 1763); *Vierstimmige Choralgesänge, gesammelt von C. Ph. E. Bach*, published by Birnstiel, 1765 (second part, 1769), followed by a complete collection, edited by C. P. E. Bach, issued by Breitkopf & Härtel in four parts, 1784–87. In 1799 Augustus Fr. Kollmann (1756–1829), organist of 'His Majesty's German Chapel at St. James's', printed, as examples in his 'Essay on practical musical composition,' No. 1 (Prelude and Fugue

[1] It is stated in the *Mus. T.* for 1896, p. 724, that the Fugue in E minor was first printed in England from a copy supplied to Novello by Mendelssohn in 1833 (No. 42 of Novello's 'Select Organ Pieces'). The Fugue was published in the same year by Breitkopf & Härtel.

in C) of Part II. of the *Wohltemperirte Clavier* (autograph in the Brit. Mus. Add. MS. 35,021) and the Trio in E flat for pedal clavicembalo,[1] announcing his intention, 'if I find sufficient encouragement,' to publish the '24 Fugues by Sebastian Bach.' But the intention was not fulfilled (*Mus. T.* vol. 37, p. 587); in 1801 the *Wohltemperirte Clavier* was published elsewhere, by Simrock at Bonn, Nägeli at Zürich, Hoffmeister at Vienna and Hoffmeister & Kühnel at Leipzig. Broderib and Wilkinson shortly after issued a London edition.[2] Hawkins (1776) printed the Goldberg Aria and Variations in his *History*.

Following the appearance of Forkel's *Über Johann Sebastian Bachs Leben* (1802), the publication of Bach's neglected MSS. proceeded with awakened interest. In 1802–03 Johann Gottfried Schicht, subsequently (1810–1823) cantor of the Thomasschule, edited the motets (vocal parts, 1845), excepting 'Lobet den Herrn' (published 1821?), for Breitkopf & Härtel. Simrock published the 'Magnificat' (in E flat) in 1811 and the Mass in A in 1818 (vocal parts and pianoforte score, 1834), both edited by Georg Pölchau. In 1819, according to Fétis, the 'Trauer-Ode' appeared, and two years later (1821) Breitkopf & Härtel published the first of the cantatas, 'Ein feste Burg' (No. 80). In 1828 Pölchau edited the Mass in G (vocal parts, 1830; pianoforte score, 1834) for Simrock, and Schlesinger (Berlin) published the score of the 'Matthäuspassion' in 1830 (piano score and vocal parts, 1834). In 1830, also, Simrock issued six more cantatas: 'Nimm von uns, Herr' (No. 101), 'Herr, deine Augen sehen' (No. 102), 'Ihr werdet weinen und heulen' (No. 103), 'Du Hirte Israel' (No. 104), 'Herr, gehe nicht ins Gericht' (No. 105) and 'Gottes Zeit' (*Actus tragicus*, No. 106), under the editorship of Professor A. B. Marx, and Trautwein published the piano score of the 'Johannespassion' (vocal parts, 1834). In 1833 Nägeli published in score the B minor 'Kyrie' and 'Gloria,' the remainder of the work being issued by Simrock in 1845; the piano score (ed. A. B. Marx) and vocal parts of the work having been already published (1834) by him. In 1837 Crantz published at Berlin the 'Peasant' and 'Coffee' cantatas, edited by S. W. Dehn. In 1840 the opening chorus of Cantata 115, 'Mache dich, mein Geist, bereit,' was issued by Schott. In 1843–45 Trautwein published four more cantatas: 'Nimm, was dein ist' (No. 144), 'Siehe zu dass deine Gottesfurcht' (No. 179), 'Himmelskönig, sei willkommen' (No. 182) and 'Barmherziges Herze der ewigen Liebe' (No. 185). Three more were engraved in the third volume (1847) of Carl von Winterfeld's *Der evangelische Kirchengesang* (pp. 145, 172, 230)—'Warum betrübst du dich' (No. 138), 'Wachet auf, ruft uns die Stimme' (No. 140) and 'Also hat Gott die Welt geliebt' (No. 68)—in which also the Choral 'Jesu, richte mein Beginnen' (No. 42 of the 'Christmas Oratorio') first appeared (p. 121) in print.

Of the organ works, in the same period, Breitkopf & Härtel published four books of 'Choralvorspiele' (1803–06). In 1809–10 Wesley & Horn published the Organ Trios. Riedl of Vienna published six Preludes and Fugues in 1817, and Preston (London) issued others *circa* 1820. Publication of separate movements proceeded with increasing frequency in the two following decades, until in 1845–47, with the editorial assistance of Conrad Griepenkerl and Ferdinand August Roitzsch, Peters issued a complete 'kritisch-correkte' edition of Bach's organ compositions.

Of the clavier works, Kollmann's 'Celebrated Fantasia Chromatica, with additions' by himself (1806), was the earliest of a series of separate publications, followed by the issue of Hoffmeister & Kühnel's (subsequently Peters) 'Œuvres complettes' (1801–17) and 'Édition nouvelle, soigneusement revue, corrigée, métronomisée et doigtée par un Comité d'Artistes' (Czerny, Griepenkerl, Dehn, Roitzsch) (1837–51).

Of the chamber and orchestral music, Simrock published the solo violin sonatas, 1817–28, and Nägeli those for violin and clavier, 1804–17. Breitkopf & Härtel published the violoncello suites in 1826. The 'English Suites' were published by Trautwein in 1828–30, and the D major concerto for clavier and strings (Peters edn. bk. 251) by Kistner (Whistling) of Leipzig in 1838. In 1847 Crantz published the violin Chaconne, with additional accompaniments by Mendelssohn. The Sinfonia (suite) in D for orchestra appeared at Paris in 1817, and Schott published the concerto in A minor for clavier and orchestra (Peters edn. bk. 255) in 1848.

Thus, in 1850, while the bulk of Bach's organ and clavier work was already in print, little of his chamber music was published; the three oratorios were still in MS.; two of the masses were unpublished; only two of the secular cantatas were known; and of Bach's distinctive work at Leipzig, the church cantatas, only a meagre fraction had been brought to light.

The editorial work of the Society was considerably eased by the concentration of Bach's MSS. in Berlin. The bulk of them passed at his death to Friedemann and Carl Philipp Emanuel. Those entrusted to Friedemann were negligently treated. Emanuel

[1] Kirnberger also had printed the Prelude in A minor of Part II. as well as the Fugue in B minor of Part I. to illustrate his 'Kunst des reinen Satz,' published 1776.

[2] The edition appears to be a reprint of Simrock's. The title-page is undated (Brit. Mus. f. 11 d.). The firm was dissolved in 1808, and therefore the edition is earlier than Wesley and Horn's (Birchall: 1810-13).

took the greatest care of his, and a catalogue of them has been of the greatest use to investigators. Dispersed at his death, his collection passed into various hands, in particular those of Georg Pölchau, librarian of the Berlin Singakademie (1833–36). The Berlin Königl. Bibliothek (now the Preuss. Staatsbibliothek) bought his private collection in 1841 and that of the Singakademie in 1855. The exceedingly comprehensive collection of Bachiana made by Franz Hauser (1794–1870) also was of the greatest service to the editors, and is now in the Berlin Library's custody, which also possesses the collection of Count von Voss, who acquired many of Friedemann's MSS. Johann Nikolaus Forkel, Joh. Christoph Westphal, Professor Fischhof, the Vienna Archiv des Musikvereins, and the Brussels Conservatoire also contributed materials. Though Bach's sons acquired the scores of the cantatas, the vocal and instrumental parts of a considerable number of them were found in the Thomasschule. A collection of Bach MSS., formerly belonging to his pupil Johann Philipp Kirnberger, in the Amalienbibliothek of the Berlin Joachimsthal'sche Gymnasium, was also of service. Another valuable collection was that of Professor Ernst Rudorff, who placed it at the disposal of the editors. It has since been dispersed. Much of it is to-day in the Musikbibliothek Peters at Leipzig; but the autograph score of Cantata 115 is in the Fitzwilliam Museum, Cambridge, and that of Cantata 97 is in private possession in New York. Philipp Spitta, Bach's biographer, owned a large number of MSS. which he placed at the service of the Society and after his death passed to the Berlin Hochschule f. Musik. C. F. Becker, Breitkopf & Härtel, Griepenkerl, Jähns, Kötschau (Mendelssohn's brother), Moscheles, Mosewius, Schelble, Gleichauf, Wilhelm Rust, S. W. Dehn and Spohr were also among those intimately involved in the Society's activities who contributed material for its volumes. Writing to Hauser in Feb. 1833, Mendelssohn could name as many as 672 authentic Bach MSS. then in Berlin.

At the outset, however, the Society's difficulties were due in large measure to inadequate knowledge of its materials. In Jan. 1851 the subscribers were promised the score of the Mass in B minor for the first volume. It was proposed to reconstruct the score from the parts of the 'Kyrie' and 'Gloria' at Dresden and materials in the Berlin Library. But the autograph score itself was in the hands of Hermann Nägeli, who inherited it from his father (who bought it from C. F. Schwenke (1767–1822), C. P. E. Bach's successor at Hamburg), and, when appealed to, refused to lend it, on the curious ground that the Handel Society was sufficiently commemorating the achievements of German art, and that its activities were likely to prejudice the Bach Gesellschaft's operations. Publication of the Mass was delayed until 1856 (Jahrgang 6). In 1857, the Autograph having become available, a 'neue Redaktion' of the 'Credo,' 'Sanctus' and 'Agnus Dei' was issued to members. In place of the Mass the first volume issued by the Committee contained ten unpublished Church Cantatas, edited by Moritz Hauptmann, chiefly from the original parts in the Thomasschule, supplemented by scores lent by the Königl. Bibliothek, Hauser, Ernst Rudorff, and original parts in Count von Voss's collection. In 1863 (Jahrgang 13, Lieferung 2) a defective edition of the French and English Suites was published, rectified subsequently by the issue of a 'neue berichtigte Ausgabe' in 1897 (Jahrgang 45, Lieferung 1). But having repaired one error, the Committee in 1898 committed a greater by publishing the 'Lukaspassion,' a work partly in Bach's autograph, but certainly not by him (cf. *supra*, p. 168). Elsewhere, too, the editors showed a disposition to err on the side of liberality where doubt existed regarding the authenticity of their MSS. Thus in 1894 (Jahrgang 43, Lieferung 1) Friedemann Bach's Sonata in F major for two claviers was admitted (p. 47). In the same year (Jahrgang 42), in an appendix of 'Compositionen, derer Ächtheit nicht sicher verbürgt ist,' a 'Toccata quasi Fantasia con Fuga' in A major by Henry Purcell is discovered (p. 250). The motet 'Ich lasse dich nicht,' by Johann Christoph Bach (*d.* 1703), appears in Jahrgang 39 (p. 157). In Jahrgang 36 the Prelude and Fugue in E (p. 88) also is by Johann Christoph Bach. MSS. of doubtful authenticity are included among the clavier works in Jahrgang 42 (pp. 173, 243). Among the organ works a similar category appears in Jahrgang 38 (p. 213) and 40 (p. 167). R. Buchmayer (*Int. Mus. Gesell.* ii. p. 253 f.) shows that the Passacaglia in D minor (B.-G. xlii. No. 15, p. 234) is by Ch. Fr. Witt (1660–1716) and the Rondeau in B major in A. M. Bach's *Notenbuch* (B.-G. xliii. Lief. 2, No. 6) by Couperin. Other works of doubtful authenticity are discussed in Johannes Schreyer's *Beiträge zur Bach-Kritik* (Leipzig, 1911–13).

The editorial work was undertaken in unequal proportions and merit by ten editors over a period of fifty years. Sixty volumes altogether were issued, and the original promise to produce a 'complete and critical edition' of Bach's works was fulfilled. Only two additions (*infra*, p. 189) have since been made to the literature published by the old Bach Gesellschaft. The preface to each volume, while varying in ability and information, sets forth invariably the sources of the texts, collates them where more than one were

available, and exposes Bach's corrections of score and parts. In the early years the editorial work was undertaken by different members of the Committee—an editor was not among the officers instituted in 1850. Hauptmann edited the first, second, and eighth years' volumes; Becker the third; Kapellmeister Julius Rietz the fourth and sixth; Franz Kroll the fourteenth; and Alfred Dörffel the twenty-fourth, twenty-sixth and twenty-seventh. With the issue of the fifth year's volume, and until the completion of the twenty-eighth, however, the editorial work was undertaken otherwise by Wilhelm Rust, grandson of Friedrich Wilhelm Rust (1739–96), whose prefaces stand beside Spitta's work as an invaluable contribution to Bach criticism. His labours extended from 1855 to 1881. In 1882 he resigned the editorship, having been appointed to the cantorship of the Thomasschule in 1880, though Spitta's criticisms contributed to mould his decision. For the remainder of the Society's existence the editorial work was undertaken chiefly by Professor Ernst Naumann, of Jena, Alfred Dörffel and Paul Count Waldersee. On Jan. 27, 1900, the concluding volume, edited by Hermann Kretzschmar, Professor in the University of Leipzig, was laid before the Committee.

The following is a complete catalogue of the Society's publications:

1851. First Year.
Ed. M. Hauptmann.
Church Cantatas. Vol. I.

1. Wie schön leuchtet.
2. Ach Gott, vom Himmel.
3. Ach Gott, wie manches (*c.* 1740).
4. Christ lag in Todesbanden.
5. Wo soll ich fliehen hin.
6. Bleib' bei uns.
7. Christ unser Herr.
8. Liebster Gott, wann werd' ich sterben?
9. Es ist das Heil.
10. Meine Seel' erhebt den Herren!

1852. Second Year.
Ed. M. Hauptmann.
Church Cantatas. Vol. II.

11. Lobet Gott in seinen Reichen.
12. Weinen, Klagen.
13. Meine Seufzer.
14. Wär' Gott nicht mit uns.
15. Denn du wirst meine Seele.
16. Herr Gott dich loben wir.
17. Wer Dank opfert.
18. Gleich wie der Regen.
19. Es erhub sich ein Streit.
20. O Ewigkeit, du Donnerwort.

1853. Third Year.
Ed. C. F. Becket.
Clavier Works. Vol. I.

15 Inventions and 15 Symphonies.
Clavierübung:
Pt. 1. 6 Partitas.
Pt. 2. Concerto in F major, and Partita in B minor.
Pt. 3. Org. Prel. and Fugue in E flat; Duetti; Catechism Choral Preludes (Org.).
Pt. 4. Air, with 30 Variations.
Toccata in F minor.
Toccata in C minor.
Fugue in A minor.

1854. Fourth Year.
Ed. Julius Rietz.
Passion Music (St. Matthew).

1855. Fifth Year.
Ed. W. Rust.
(1) Church Cantatas. Vol. III.

21. Ich hatte viel Bekümmerniss.
22. Jesus nahm zu sich.
23. Du wahrer Gott.
24. Ein ungefärbt Gemüthe.
25. Es ist nichts Gesundes.
26. Ach wie flüchtig.
27. Wer weiss, wie nahe mir.
28. Gottlob! nun geht das Jahr.
29. Wir danken dir, Gott.
30. Freue dich, erlöste Schaar.

(2) (1856) Christmas Oratorio.
Ed. W. Rust.

1856. Sixth Year.
Ed. J. Rietz.
Mass in B minor.
A 'cancel' of pp. 155 to end was issued in 1857.

1857. Seventh Year.
Ed. W. Rust.
Church Cantatas. Vol. IV.

31. Der Himmel lacht.
32. Liebster Jesu.
33. Allein zu dir, Herr Jesu Christ.
34. O ewiges Feuer.
35. Geist und Seele.
36. Schwingt freudig euch.
37. Wer da glaubet.
38. Aus tiefer Noth.
39. Brich dem Hungrigen.
40. Dazu ist erschienen.

1858. Eighth Year.
Ed. M. Hauptmann.
Four masses: in F, A, G minor, and G.

1859 (1860). Ninth Year.
Ed. W. Rust.
Chamber Music. Vol. I.
3 Sonatas for Clavier and Flute.
Suite in A major for Clavier and Violin.
6 Sonatas for ditto, ditto.
3 ditto for Clavier and Viola ad gamba.
Sonata for Flute, Violin and Clavier in G major.
Ditto for 2 Violins and Clavier in C major.
Ditto for Clavier and Violin in G minor.

1860. Tenth Year.
Ed. W. Rust.
Church Cantatas. Vol. V.

41. Jesu, nun sei gepreiset.
42. Am Abend aber desselbigen.
43. Gott fähret auf.
44. Sie werden euch.
45. Es ist dir gesagt.
46. Schauet doch und sehet.
47. Wer sich selbst erhöhet.
48. Ich elender Mensch.
49. Ich geh' und suche.
50. Nun ist das Heil.

1861 (1862). Eleventh Year.
Ed. W. Rust.
(1) Magnificat in D.
Four Sanctuses, in C, D, D minor, and G.

(2) Chamber Music. Vocal. Vol. I.
Ed. W. Rust.
Phöbus und Pan.
Weichet nur, betrübte Schatten.
Amore traditore.
Von der Vergnügsamkeit.
Der zufriedengestellte Äolus.

1862 (1863). Twelfth Year.
Ed. W. Rust.
(1) Passion Music (St. John).

(2) Church Cantatas. Vol. VI.
Ed. W. Rust.

51. Jauchzet Gott.
52. Falsche Welt.
53. Schlage doch.
54. Widerstehe doch.
55. Ich armer Mensch.
56. Ich will den Kreuzstab.
57. Selig ist der Mann.
58. Ach Gott, wie manches (1733).
59. Wer mich liebet (1716).
60. O Ewigkeit (1732).

1863 (1864). Thirteenth Year.
Ed. W. Rust.
(1) Wedding Cantatas.
Dem Gerechten muss das Licht.
Der Herr denket an uns.
Gott ist uns're Zuversicht.
Three Chorals.

(2) (1863) Clavier Works. Vol. II.
Ed. W. Rust.
The English Suites.
The French Suites.

(3) (1865). Trauer-Ode.
Ed. W. Rust.

1864 (1866). Fourteenth Year.
Clavier Works. Vol. III.
Ed. Franz Kroll.
Das wohltemperirte Clavier, with Appendix.

1865 (1867). Fifteenth Year.
Ed. W. Rust.
Organ Works. Vol. I.
6 Sonatas.
18 Preludes and Fugues.
3 Toccatas.
Passacaglia.

1866 (1868). Sixteenth Year.
Ed. W. Rust.
Church Cantatas. Vol. VII.

61. Nun komm, der Heiden (1714).
62. Ibid. (*c.* 1740)
63. Christen, ätzet diesen Tag.
64. Sehet, welch' eine Liebe.
65. Sie werden aus Saba.
66. Erfreut euch, ihr Herzen.
67. Halt' im Gedächtniss.
68. Also hat Gott die Welt.
69. Lobe den Herrn.
70. Wachet, betet, seid bereit.

1867 (1869). Seventeenth Year.
Ed. W. Rust.
Chamber Music. Vol. II.
Concertos for Clavier and Orchestra: D minor; E; D; A; F minor; F; G minor.
Concerto for Clavier, Flute and Violin, with Orchestra, in A minor.

1868 (1870). Eighteenth Year.
Ed. W. Rust.
Church Cantatas. Vol. VIII.

71. Gott ist mein König.
72. Alles nur nach Gottes Willen.
73. Herr, wie du willt.
74. Wer mich liebet (? 1735).
75. Die Elenden sollen essen.
76. Die Himmel erzählen.
77. Du sollst Gott.
78. Jesu, der du meine Seele.
79. Gott, der Herr, ist Sonn'.
80. Ein' feste Burg.

1869 (1871). Nineteenth Year.
Ed. W. Rust.
Chamber Music. Vol. III.
6 Concertos (Brandenburg) for Orchestra.

1870 (1872). Twentieth Year.
Ed. W. Rust.
(1) Church Cantatas. Vol. IX.

81. Jesus schläft.
82. Ich habe genug.
83. Erfreute Zeit.
84. Ich bin vergnügt.
85. Ich bin ein guter Hirt.
86. Wahrlich, ich sage euch.
87. Bisher habt ihr nichts.
88. Siehe, ich will viel Fischer.
89. Was soll ich aus dir machen.
90. Es reifet euch.

(2) (1873). Chamber Music. Vocal. Vol. II.
Ed. W. Rust.
Schleicht, spielende Wellen.
Vereinigte zwietracht.
Auf, schmetternde Töne.

1871 (1874). Twenty-first Year.
(1) Chamber Music. Vol. IV.
Ed. W. Rust.
2 Concertos for Violin and Orchestra.
1 ditto for 2 ditto and ditto.
Symphonic movement for Violin and Orchestra in D major.

(2) Chamber Music. Vol. V.
Ed. W. Rust.
3 Concertos for 2 Claviers and Orchestra.

(3) Easter Oratorio.
Ed. W. Rust.

1872 (1875). Twenty-Second Year.
Church Cantatas. Vol. X.
Ed. W. Rust.

91. Gelobet seist du.
92. Ich hab' in Gottes.
93. Wer nur den lieben Gott.
94. Was frag ich.
95. Christus, der ist mein Leben.
96. Herr Christ, der ein'ge.
97. In allen meinen Thaten.
98. Was Gott thut (*c.* 1732).
99. Ditto (*c.* 1733).
100. Ditto (*c.* 1735).

1873 (1876). Twenty-third Year.
Church Cantatas. Vol. XI.
Ed. W. Rust.

101. Nimm von uns, Herr.
102. Herr, deine Augen sehen.
103. Ihr werdet weinen und heulen.
104. Du Hirte Israel.
105. Herr, gehe nicht ins Gericht.
106. Gottes Zeit ist die allerbeste Zeit.
107. Was willst du dich betrüben
108. Es ist euch gut.
109. Ich glaube, lieber Herr.
110. Unser Mund sei voll Lachens.

1874 (1876). Twenty-fourth Year.
Church Cantatas. Vol. XII.
Ed. Alfred Dörffel.

111. Was mein Gott will.
112. Der Herr ist mein getreuer Hirt.
113. Herr Jesu Christ, du höchstes Gut.

114. Ach, lieben Christen.
115. Mache dich, mein Geist, bereit.
116. Du Friedefürst, Herr Jesu Christ.
117. Sei Lob und Ehr'.
118. O Jesu Christ, mein's Lebens Licht.
119. Preise Jerusalem, den Herrn.
120. Gott, man lobet dich.

1875 (1878). Twenty-fifth Year.
Ed. W. Rust.
(1) Die Kunst der Fuge: 1749-50.

(2) Organ Works. Vol. II.
Ed. W. Rust.
Orgelbüchlein.
6 Choral Preludes (Schübler).
The 'Eighteen' ditto.

1876 (1878). Twenty-sixth Year.
Ed. Alfred Dörffel.
Church Cantatas. Vol. XIII.
121. Christum wir sollen loben schon.
122. Das neugebor'ne Kindelein.
123. Liebster Immanuel.
124. Meinen Jesum lass' ich nicht.
125. Mit Fried' und Freud'.
126. Erhalt' uns, Herr.
127. Herr Jesu Christ, wahr'r Mensch.
128. Auf Christi Himmelfahrt.
129. Gelobet sei der Herr.
130. Herr Gott, dich loben alle wir.

1877 (1879). Twenty-seventh Year.
Ed. A. Dörffel.
(1) Chamber Music. Vol. VI.
6 Sonatas (Suites, Partitas) for Violin.
6 Suites (Sonatas) for Violoncello.

(2) (1878) Thematic Index to the Church Cantatas. Nos. 1-120.
Ed. A. Dörffel.

1878 (1881). Twenty-eighth Year.
Ed. W. Rust.
Church Cantatas. Vol. XIV.
131. Aus der Tiefe.
132. Bereitet die Wege.
133. Ich freue mich in dir.
134. Ein Herz, das seinen Jesum.
135. Ach, Herr, mich armen Sünder.
136. Erforsche mich, Gott.
137. Lobe den Herren.
138. Warum betrüb'st du dich.
139. Wohl dem, der sich auf seinen Gott.
140. Wachet auf, ruft uns die Stimme.
Mit Gnaden bekröne (No. 134 adapted).
Ein Herz das seinen Jesum (No. 134 adapted).

1879 (1881). Twenty-ninth Year.
Ed. Paul Count Waldersee.
Chamber Music. Vocal. Vol. III.
Was mir behagt.
Non sa che sia dolore.
O holder Tag.
Höchsterwünschtes Freudenfest.
Schweigt stille.
Mer hahn en neue Oberkeet.
Mit Gnaden bekröne.
O angenehme Melodei.
Instrumental piece for Violin, Flute, and Clavier.

1880 (1884). Thirtieth Year.
Ed. Paul Count Waldersee.
Church Cantatas. Vol. XV.
141. Das ist je gewisslich wahr.
142. Uns ist ein Kind geboren.
143. Lobe den Herrn.
144. Nimm, was dein ist.
145. So du mit deinem Munde.
146. Wir müssen durch viel Trübsal.
147. Herz und Mund und That.
148. Bringet dem Herrn Ehre.
149. Man singet mit Freuden.
150. Nach dir, Herr, verlanget mich.

1881 (1885). Thirty-first Year.
Ed. A. Dörffel.
(1) Orchestral Works.
4 Overtures (Suites).
Sinfonia in F.

(2) Musikalisches Opfer.
Ed. Alfred Dörffel.

(3) Chamber Music. Vol. VII.
Ed. Paul Count Waldersee.
2 Concertos for 3 Claviers.

1882 (1886). Thirty-second Year.
Ed. Ernst Naumann.
Church Cantatas. Vol. XVI.
151. Süsser Trost.
152. Tritt auf die Glaubensbahn.
153. Schau', lieber Gott.
154. Mein liebster Jesus.
155. Mein Gott, wie lang'.
156. Ich steh' mit einem Fuss.
157. Ich lasse dich nicht.
158. Der Friede sei mit dir.
159. Sehet, wir geh'n hinauf.
160. Ich weiss, dass mein Erlöser.

1883 (1887). Thirty-third Year.
Ed. Franz Wüllner.
Church Cantatas. Vol. XVII.
161. Komm, du süsse Todesstunde.
162. Ach, ich sehe.
163. Nur Jedem das Seine.
164. Ihr, die ihr euch von Christo nennet.
165. O heil'ges Geist und Wasserbad.
166. Wo gehest du hin?
167. Ihr Menschen, rühmet Gottes Liebe.
168. Thue Rechnung! Donnerwort.
169. Gott soll allein mein Herze haben.
170. Vergnügte Ruh'.

1884 (1887). Thirty-fourth Year.
Ed. Paul Count Waldersee.
Chamber Music. Vocal. Vol. IV.
Durchlaucht'ster Leopold.
Schwingt freudig euch empor, *or* Die Freude reget sich.
Hercules auf dem Scheidewege.
Tönet, ihr Pauken.
Preise dein Glücke.
Angenehmes Wiederau.
Auf, schmetternde Töne.

1885 (1888). Thirty-fifth Year.
Ed. A. Dörffel.
Church Cantatas. Vol. XVIII.
171. Gott, wie dein Name.
172. Erschallet, ihr Lieder.
173. Erhöhtes Fleisch und Blut.
174. Ich liebe den Höchsten.
175. Er rufet seinen Schafen.
176. Es ist ein trotzig und verzagt Ding.
177. Ich ruf' zu dir, Herr Jesu Christ.
178. Wo Gott der Herr.
179. Siehe zu, dass deine Gottesfurcht.
180. Schmücke dich, o liebe Seele.

1886 (1890). Thirty-sixth Year.
Ed. E. Naumann.
Clavier Works. Vol. IV.
Suites, Toccatas, Preludes, Fugues, Fantasias, etc.

1887 (1891). Thirty-seventh Year.
Ed. A. Dörffel.
Church Cantatas. Vol. XIX.
181. Leichtgesinnte Flattergeister.
182. Himmelskönig, sei will kommen.
183. Sie werden euch in den Bann thun.
184. Erwünschtes Freudenlicht.
185. Barmherziges Herze der ewigen Liebe.
186. Ärg're dich, o Seele, nicht.
187. Es wartet Alles auf dich.
188. Ich habe meine Zuversicht.
189. Meine Seele rühmt und preist.
190. Singet dem Herrn.

1888 (1891). Thirty-eighth Year.
Ed. E. Naumann.
Organ Works. Vol. III.
Preludes, Fugues, Fantasias, etc., and Concertos arranged from Vivaldi.

1889 (1892). Thirty-ninth Year.
Ed. Franz Wüllner.
Motets, Chorals and Hymns.

1890 (1893). Fortieth Year.
Ed. E. Naumann.
Organ Works. Vol. IV.
25 Choral Preludes for Organ (Kirnberger).
28 Choral Preludes.
4 Choral Variations.

1891 (1894). Forty-first Year.
Ed. A. Dörffel.
Church Music (supplementary vol. XX.).
191. Gloria in Excelsis.
Incomplete Church Cantatas:
Nun danket alle Gott.
Ihr Pforten zu Zion.
Ehre sei Gott.
Incomplete Wedding Cantatas:
O ewiges Feuer.
Herr Gott, Beherrscher aller Dinge.
Sanctus in D, etc.
Four Cantatas, not certainly by Bach:
Gedenke, Herr, wie es uns gehet.
Gott der Hoffnung.
Siehe, es hat überwunden.
Lobt ihn mit Herz und Munde.
Catalogue of the church compositions of J. Ludwig Bach.

1892 (1894). Forty-second Year.
Ed. E. Naumann.
Clavier Works. Vol. V.
Arrangements from other works, including sixteen concertos after Vivaldi.
Preludes, fugues, etc.

1893 (1894). Forty-third Year.
Ed. Paul Count Waldersee.
Chamber Music. Vol. VIII.
(1) Three sonatas for flute and clavier, and sonata and fugue for violin and clavier, sonata for two claviers (by W. F. Bach), concerto for four claviers (after Vivaldi).

(2) Anna Magdalena Bach's music-books.
Ed. Paul Count Waldersee.

1894 (1895). Forty-fourth Year.
Ed. Hermann Kretzschmar.
Facsimiles of Bach's handwriting and autographs.

1895 (1897). Forty-fifth Year.
Ed. A. Dörffel.
(1) Clavier Music. Vol. II. (Revised edition).
New versions of the English and French Suites, canons, a prelude and fugue in E flat, suites in E minor and C minor, sonata in A minor, four inventions, an overture for strings in G minor, the contents of the *Clavierbüchlein for W. F. Bach.*
Various readings for *Das Wohltemperirte Clavier.*

(2) (1898) Passion (St. Luke).
Ed. A. Dörffel.

1896 (1899).* Forty-sixth Year.
Ed. Hermann Kretzschmar.
Thematic Index to Cantatas 121-191, Oratorios, Masses, Motets, secular Cantatas, instrumental music, prefaced by a history of the Bach Gesellschaft.

* Issued in 1900.

Upon the date of the dissolution of the Bach Gesellschaft (Jan. 27, 1900) the 'Neue Bach Gesellschaft' came into existence. Its first Committee was thus constituted: Hermann Kretzschmar, president; Gustav Schreck (cantor of the Thomasschule), secretary; Breitkopf & Härtel, treasurers; Joseph Joachim, Franz Wüllner (Köln), Professor Martin Blumner (Berlin) and Professor Siegfried Ochs (Berlin). Among the 'Ausschussmitglieder' were Ferrucio Busoni, Gustav Mahler, Fritz Steinbach, Julius Stockhausen and Felix Weingartner.

The new Society's declared object was, to popularise Bach's music by publishing it in practicable form and performing it at Bach Festivals throughout Germany. A secondary object, the foundation of a Bach Museum in the Bachhaus at Eisenach, was achieved in 1907. Festivals have been held in Berlin (1901), Leipzig (1904, 1920), Eisenach (1907, 1917), Chemnitz (1908), Duisburg (1910), Breslau (1912, 1922), Vienna (1914), Hamburg (1921), Essen (1925). Since 1904 the Society has issued an annual *Bach-Jahrbuch* containing critical articles and reviews of Bach literature. The musical publications of the Society necessarily are of less novelty than those of its predecessor. For the most part they consist of 'practicable' scores and arrangements. But in 1913, under the editorship of

C. A. Martienssen, the Society published (Jahrgang 13, Heft 2) the score (and vocal score) of an unpublished solo cantata for soprano, 'Mein Herze schwimmt im Blut,' written apparently for the Eleventh Sunday after Trinity *circa* 1714, and therefore of the Weimar period. The Autograph is in the Royal Library, Copenhagen; the parts in the Preuss. Staatsbibliothek, Berlin. Both are named in C. P. E. Bach's Catalogue (1790), and appear to have been subsequently in Pölchau's possession. Breitkopf announced the work 'in Stimmen 1 Thlr' in 1770, and Rust contemplated publication in 1853 from the Berlin parts (*B. J.-B.*, 1911, p. 1 f.). Six other lost cantatas have been revealed. The Purification cantata, 'Ich habe Lust zu scheiden,' which Spitta (ii. 687) mentions, has been discovered in the Danzig Stadtbibliothek; its authenticity is questionable (*B. J.-B.*, 1911, p. 43). In the archives of Breitkopf & Härtel are records of three secular cantatas whose music has not survived: 'Es lebe den König' (Aug. 3, 1732), 'Frohes Volck, vergnügte Sachsen' (Aug 3, 1733), and 'Schliesst die Gruft! ihr Trauerglocken' (1735) (libretto by Balthasar Hoffmann) (*B. J.-B.*, 1913, pp. 76, 80, 94). Judging from the metre of the Aria stanzas, Bach incorporated into the second of these three cantatas the music written for Winkler's 'Froher Tag, verlangte Stunden' in 1732. The vocal parts of the secular wedding cantata 'Vergnügte Pleissen-Stadt' have been recovered, and the cantata is now published by Schlesinger (Berlin). The text of a 'Gratulationskantate' for the New Year of 1723 is in the Bach Museum at Eisenach.

The *B. J.-B.*, 1907 (p. 81 f.) prints seven short 'geistliche Oden' and one 'Gedicht' published in Christian Hofmann von Hofmannswaldau's *Deutschen Übersetzungen und Gedichten* (1704), which are attributed to Bach in a copy of the book in the Bach Museum at Eisenach. There is nothing in them to justify the ascription. On the other hand, the Organ Concerto in D minor (Augener edn. 5863: PF. arrangement ed. Breitkopf 2241) attributed to W. F. Bach is his father's arrangement of a Vivaldi Concerto (op. 3, No. 11) and should be added to the four printed in B.-G. xxxviii. (*B. J.-B.*, 1911, p. 23 f.; *Allgem. Musik-Zeitung*, 1912, Nos. 9 and 11). C. S. T.

BACH SOCIETY, THE. This Society, instituted in London, Oct. 27, 1849, dissolved Mar. 21, 1870, had for its objects—

(1) the collection of the compositions of J. S. Bach, either printed or in MS., and of all works relating to him, his family, or his music; and (2) the furtherance of a general acquaintance with his music by its public performance.

The original committee consisted of Sterndale Bennett (chairman), R. Barnett, George Cooper, F. R. Cox, J. H. B. Dando, W. Dorrell, W. H. Holmes, E. J. Hopkins, C. E. Horsley, John Hullah, H. J. Lincoln, Oliver May and Henry Smart, with Sir George Smart and Cipriani Potter as auditors, and Charles Steggall as hon. secretary. Under the auspices of the Society the first performance in England of the 'Matthew' Passion took place at the Hanover Square Rooms on Apr. 6, 1854, Sterndale Bennett conducting. The principal vocalists were Mme. Ferrari, Misses B. Street, Dolby, Dianelli and Freeman; and Allen, Walworth, W. Bolton, and Signor Ferrari. W. Thomas was principal violin, Grattan Cooke first oboe, and E. J. Hopkins was at the organ. The English version of the words was by Miss Helen F. H. Johnston. It was repeated on Nov. 28, and a third performance was given at St. Martin's Hall on Mar. 23, 1858, Bennett again conducting. On June 21, 1859, the Society gave a performance of miscellaneous works by Bach, including the concerto in C minor for two pianofortes, the chaconne for violin (played by Joachim), and the fugue for pianoforte solo in D. The concert of 1860, on July 24, included the first eleven movements from the Mass in B minor. Three years later, on June 13, 1861, the Society gave the first performance in England of the 'Christmas Oratorio' also under Bennett's direction. On the dissolution of the Society the library was handed over to the R.A.M. C. M.

BACH TRUMPET, see TRUMPET.

BACHE, (1) FRANCIS EDWARD (*b.* Birmingham, Sept. 14, 1833; *d.* there, Aug. 24, 1858), composer and pianist, chiefly remembered in association with his more vigorous brother, WALTER BACHE (*below*). As a child he studied the violin with Alfred Mellon (then conductor of the Birmingham Theatre), and in 1846 was allowed to play in the festival orchestra when Mendelssohn conducted 'Elijah.'

In the autumn of 1849 he left school at Birmingham to study under Sterndale Bennett in London. His first overture was performed at the Adelphi Theatre, Nov. 1850, and about a year later his 'Three Impromptus' (his first piano piece) came out. He remained studying with Bennett, and during the latter part of the time writing for Addison, Hollier and Lucas, from 1849–53. In June 1852 he played the allegro of a MS. pianoforte concerto with much success. In Oct. 1853 he went to Leipzig, studied with Hauptmann and Plaidy, and took occasional organ lessons from Schneider at Dresden. He returned to London (after a short visit to Paris), Feb. 1855. In Jan. 1856 he was driven by severe illness to Algiers, but returned to Paris and Leipzig for the summer and autumn; then went to Rome for the winter, calling on Czerny in Vienna, who was much pleased with him, and wrote to that effect to Kistner. He reached England very ill in June 1857, passed that winter in Torquay, where he gave a concert, Feb 1858, and in

April returned to Birmingham, which he never again left.

Bache's published compositions are numerous, and include :

4 Mazurkas, op. 13 ; 5 Characteristic pieces, op. 15 ; 'Souvenirs d'Italie,' op. 19, for PF. solo ; Polonaise, for PF. and orch., op. 9 ; trio for PF. and strings, op. 25 ; Romance for PF. and v'cl., op. 21 ; 6 songs, op. 16 ; also a Concerto in E for PF. and orch., and 2 operas, 'Rübezahl' and 'Which is Which,' all unpublished.

G., rev.

(2) Walter (*b.* Birmingham, June 19, 1842 ; *d.* London, Mar. 26, 1888), pianist and conductor, famous for his unflinching advocacy of the music of Liszt at a time when it was little known in England. He studied the pianoforte and theory under James Stimpson, organist of the Birmingham Town Hall. In Aug. 1858 he went to Leipzig, where he studied under Plaidy, Moscheles, Hauptmann, Reinecke and Richter. After a short stay in Milan and Florence, he went in the summer of 1862 to Rome, where for 3 years he received regular lessons from Liszt. In May 1865 Bache came to London, where he subsequently resided, with the exception of a short stay in Florence in 1871, where he had lessons from Hans von Bülow. He appeared for the first time at the Crystal Palace in the autumn of 1874, playing Liszt's transcription of Weber's Polonaise in E. For several years he gave orchestral and vocal concerts, at which he brought forward the following important works of his master, many of which had not been heard in London before :

Symphonische Dichtungen : Les Préludes, Orpheus, Tasso, Festklänge, Mazeppa ; 'Von Fels zum Meer,' march ; Rhapsodie hongroise, No. 4 ; 'The Legend of St. Elizabeth' ; Psalm xiii. ; Reapers' Chorus (Prometheus) ; 'Loreley' ; 'Jeanne d'Arc' ; Faust Symphony ; Mephisto Walzer ; Piano Concertos, Nos. 1 and 2, and Fantasie über ungarische Volksmelodien.

During Liszt's visit to England in the spring of 1886 Bache gave a memorable reception at the Grosvenor Gallery on Apr. 8, when the master played the finale of Schubert's 'Divertissement à la Hongroise,' and his own Hungarian Rhapsody in A minor. Bache's contribution to the programme was Liszt's 'Bénédiction de Dieu.' He was mainly instrumental in founding the Liszt Scholarship at the R.A.M., where he was a professor of the piano. W. B. S.

(3) Constance (*b.* Birmingham, 1846 ; *d.* Montreux, June 1903), sister of the above and their biographer, was a highly gifted woman. She translated *The Early Correspondence of Dr. Hans von Bülow* (1896) ; her concise little memoir, *Brother Musicians*, came out in 1901. She also translated many songs from the Russian. E. J. H[3].

BACHELET, Alfred Georges (*b.* Paris, Feb. 26, 1864), French composer, was trained at the Conservatoire, obtaining the Grand Prix de Rome (1890) for the cantata 'Cléopâtre,' as pupil of E. Guiraud. Though his musical production has been limited until now, it is distinguished by two works, which, from a dramatic point of view, bear the mark of a strong personality. One of his earlier compositions, a sort of lyric poem, 'Fiona,' betrayed Wagnerian tendencies. After a long interval, when the composer seemed to have retired within himself, appeared 'Scemo' (3 acts and 5 scenes), a lyric drama (libretto by Ch. Méré), performed at the Opéra, May 6, 1914. Eight years after, the Opéra-Comique produced his one-act musical drama, 'Quand la cloche sonnera,' libretto by Y. d'Hansewick and P. de Wattyne, on Nov. 6, 1922. In both works there is a striking sense of dramatic power and expression. His music, elaborate in itself, richly orchestrated, with strong harmonic colour, is based on the development of leading themes. It is driven, as it were, by a vivid animation, a kind of tormenting inspiration, with even a certain violence in the accents of the declamation. He has composed few songs and pianoforte pieces ; a 'Ballade' for violin and orchestra (1st performance, Société Nationale de Musique, May 14, 1919). Conductor at the Opéra in the war period, 1914–18, he directed, amongst others, Rameau's 'Castor et Pollux' (1918), a ballet, 'La Fête chez la Pouplinière,' libretto by H. Prunières, for which he orchestrated some 18th-century music. He has been, since 1919, head of the Conservatoire at Nancy, succeeding J. G. Ropartz, appointed to that of Strassburg. M. L. P.

BACHELOR OF MUSIC, see Degrees.

BACHMANN, (1) Anton (*b.* Berlin, 1716 ; *d.* there, Mar. 8, 1800), court musician and instrument maker, who made several inventions for the construction of instruments, including the machine (screw) heads for contrabasses and violoncellos, in 1778. (2) Karl Ludwig, his son (*b.* 1743 ; *d.* Berlin, May 26, 1809), was appointed viola-player in the Royal Chapel in 1765, and excelled as solo-player. In 1770 he founded, with E. F. Benda, the 'Liebhaber Konzerte,' which flourished under the directorship of the latter. On Benda's decease Bachmann followed him as director, but without success. He resigned in favour of his brother, (3) Friedrich Wilhelm, but it came to an end in 1797. Since 1791 Karl Ludwig devoted himself entirely to his father's business. He married in 1785 (4) Charlotte Caroline Wilhelmine Stöwe (*d.* Berlin, 1817), an eminent singer and pianist, one of the first twenty members of the Vocal Academy founded by Fasch in 1791. In connexion with that academy she instituted annual performances of Graun's 'Death of Jesus' between 1797 and 1806, which were responsible for the great cult of that work in Berlin. The members of the Vocal Academy erected a monument in her memory and Hartung & Klipfel published her biography. She composed some songs of which one appeared in Rellstab's *Klavier Magazin*. E. v. d. S.

BACHMANN, Father Sixtus (*b.* Kettershausen, July 18, 1754 ; *d.* monastery of

Marchthal?, 1818). As a boy of nine he emerged with honour from an organ contest with the young Mozart, and his memory was so strong that he knew by heart over 200 pieces, including many by J. S. Bach. He studied composition in the monasteries of Elchingen and Marchthal on the Danube. For some time he lived in Würtemberg, until he became collaborator in the collection of the music library by Hofmeister in Vienna, in 1786. Dissatisfied with the manner of publication, he broke his connexion with Hofmeister and retired to the monastery of Marchthal, where he wrote a large number of masses, cantatas, symphonies, quartets, etc., which remained in MS., as he refused to have anything more published. E. v. d. S.

BACHOFEN, Johann Caspar (*b.* Zürich, 1697[1]; *d.* there, June 24, 1755), a singing-master and composer of hymns. In 1718 he was singing-master in the Latin school and cantor of one of the Zürich churches. He succeeded Albertin as director of the 'Chorherrn-Gesellschaft.' His hymns were very popular in Switzerland, and his works give abundant evidence of his diligence and the wide range of his talent.

(1) 'Musikalisches Halleluja oder schöne und geistreiche Gesänge,' etc., 1727, containing 600 melodies for 2 and 3 v., with organ and figured bass, 8 ed. down to 1767. (2) 'Psalmen Davids . . . sammt Fest- und Kirchengesängen,' etc., 8vo, 1759 (2nd ed.). (3) 'Vermehrte Zusatz von Morgen, Abend . . . Gesängen,' 1738. (4) 12 monthly numbers containing sacred airs arranged in concert-style for 2 and 3 v., 1755 (4th ed.). (5) Brockes' 'Irdisches Vergnügen in Gott,' set to music, 1740. (6) 'Musikalische Ergetzungen,' 1755. (7) 'Der für die Sünden der Welt,' etc. (Brockes' 'Passion'), 1759. (8) 'Music. Notenbüchlein,' an instruction-book in music and singing. F. G.

BACILIERI (Bacilerius), Giovanni, a 16th/17th century priest of Ferrara, who composed 'Lamentationes, Benedictus et Evangelia,' 5 v., op. 1 (1607); 'Vesperae,' 8 v., op. 2 (1610); 'Totum defunctorum officium,' 5 v., op. 3 (1619), all published by Gardano, Venice. E. v. d. S.

BACILLY, Bénigne de (*b.* Lower Normandy, *c.* 1625; *d.* Paris, 1692), a priest who, from a benefice, held the title of 'Prieur de Bacilly.' A few years before Lully (*c.* 1650), he came to Paris, and was one of the first to study and write about the production and cultivation of the human voice. He taught the Princess Marie-Marguerite, daughter of the Duke of Lorraine. His book, *Remarques curieuses sur l'art de bien chanter* . . ., appeared first only under his initials 'B. d. B.' in 1668. The second and third editions, under his full name, appeared in 1671 and 1679, and a fourth in 1681. Although he possessed no creative talent he published a number of interesting collections of airs (for list see *Q.-L.*) which he provided with vocal embellishments. E. v. d. S.

BACK, in stringed instruments, the lower or posterior part of the resonant box across the upper part, Belly (*q.v.*) or 'table,' of which the strings are extended. The belly vibrates freely under the strings, and has one or more sound-holes; the back has no sound-holes, and its functions are distinct from those of the belly, to which it is sometimes similar, sometimes different, in shape. Thus, the crwth, guitar and cittern have a flat back and a flat belly; the violin, in all its sizes, a curved back and a curved belly; the rebec, lute and mandoline, a curved back and a flat belly; the viol, in all its forms, a flat back and a curved belly. The banjo has no back, the piece of vellum strained over the metal drum, and serving as a belly, being sufficiently resonant to enable the back to be dispensed with. This illustrates the fact that the primary function of the back is to produce a reverberation of the air-waves generated by the vibration of the belly under the strings. In bowed instruments the back also serves as a support to the rigid sound-post, which in its turn supports the vibrating bridge, the two forming a compound apparatus resting on the thick part of the back as its foundation, and analogous to the reed, fixed at one end and vibrating at the other in the clarinet. In the violin the back has a third function. By reason of its similarity to the belly it vibrates sympathetically with the vibrations produced in the belly by those of the strings and bridge, and thus reinforces the reverberation of the air-waves in the interior. The more powerful tone of the violin, as compared with the viol, is due to this function.

While the belly of stringed instruments is always of pine, the back is usually of maple, pear or some other harder wood. The deeply hollowed backs of the lute and mandoline are built up in sections, and it is customary to give contrast in colour by making these alternately of a white wood, such as maple or pear, and a dark wood, such as walnut or cedar. Some old makers of 'fancy' viols did the same, making the back of alternate strips of maple and cedar or walnut, but the practice is detrimental to the tone. The back of the viol and violin is usually made in two parts cut from a single block, the halves being so disposed as to show a similar but opposite figure in the grain of each. Occasionally the back is made in a single piece; but this practice, as is shown elsewhere, is wasteful.

The viol, especially in its larger sizes, was long kept in use by the comparative simplicity and cheapness of its back, which is made of two or more flat sections of maple strengthened and made more resonant by stout pieces of pine glued across it. Such a back produces tone of a penetrating quality, but small volume; hence the gradual abandonment of the viol for the more powerful violin with its curved or 'model' back, so called because assimilated to the model of the belly. Like the belly of the violin, the back is thickest in the middle and thins out towards the edges. In a flat-modelled

[1] Eitner gives the date 1692.

violin the rise of the back is about equal to that of the belly; in a high-modelled one, something less. The earliest Italian violin-makers often painted or elaborately inlaid the backs of their instruments; later ones were content to utilise the opportunity for decoration afforded in the unbroken expanse of the back by displaying the sparkling grain of their finest wood, finishing its curves, both of outline and of section, with mathematical exactness, and covering it with lustrous varnish. Usually the blocks for the back are sawn as wedges radiating from the centre of the tree. Occasionally they are sawn the reverse way, *i.e.* the tree is squared, as for ordinary use as timber, and the blocks are sawn as planks from the outside; such backs are called 'slab' backs. A 'handsome back' is usually considered a desideratum by purchasers, but some excellent instruments have very plain backs. E. J. P.

BACKER-GRÖNDAHL, (1) AGATHE URSULA (*b.* Holmestrand, Norway, Dec. 1, 1847; *d.* Ormöen, near Christiania, June 6, 1907), a famous Norwegian pianist and composer.

After studying with Kjerulf in her own country, she was a pupil of Kullak in Berlin (1866) and of Bülow in Florence (1867). In 1875 she married O. A. GRÖNDAHL (*q.v.*) of Christiania. She composed many songs and pianoforte pieces; the best known of the former is an exquisitely graceful setting of a translation of Shelley's 'To the Queen of my heart.' She frequently visited England with success. M.

(2) FRIDTJOF (*b.* Christiania, Oct. 5, 1885), son and pupil of the above, is a first-rate pianist and a composer of piano music. He studied at the Berlin Hochschule, and since 1920 has paid repeated visits to England. While his performances of the classics are admired, he has also made a point of giving prominence in his programmes to the music of Norway, including the compositions of his mother. C.

BACKER-LUNDE, JOHAN (*b.* Le Havre, July 6, 1874), a Norwegian pianist and composer, who was a pupil first of Agathe BACKER-GRÖNDAHL (*q.v.*) at Christiania and later of Busoni in Berlin.

He has travelled, giving successful concerts in various parts of Europe, and in London he has played a sufficient number of his own compositions to give a definite impression of their worth. While they include a number of slight but effective pieces, several of them, and notably a 'Ballade' played by the composer in 1912, and since by others, are of a finely serious type. C.

BACKFALL, see ORNAMENTS: ENGLISH.

BACKHAUS, WILHELM (*b.* Leipzig, Mar. 26, 1884), studied at Leipzig Conservatoire under A. Reckendorf until 1899, when he became a pupil of Eugen d'Albert at Frankfort-on-M. He toured in 1900; was a teacher at the Royal College of Music, Manchester, in 1905, when he received the Rubinstein prize; and since then has toured as virtuoso. In 1907 and 1908 he gave holiday master-courses for pianoforte-playing at Sondershausen Conservatoire. E. v. d. S.

BACON, SIR FRANCIS (LORD VERULAM) (*b.* York House, London, Jan. 22, 1561; *d.* London, Mar. 1626), was the first to show the way for the measuring of the velocity of sound-waves in his *Silva silvarum*, in which he treats also of the phenomenon of sympathetic vibrations and their application to stringed instruments, which led to Farunt's invention of viols with sympathetic strings. E. v. d. S.

BACON, RICHARD MACKENZIE (*b.* Norwich, May 1, 1776; *d.* Cossey, near Norwich, Nov. 27, 1844), musical critic.

Bacon's father was proprietor of the *Norwich Mercury*, which he inherited, and bequeathed to his son, who began to write for this journal at seventeen; its editorship was the standard occupation of his whole life. He is remembered as the projector, editor and chief writer of the *Quarterly Musical Magazine and Review*, which was the first journal (Jan. 1818) devoted to music in England. In 1824 he published *The Elements of Vocal Science*, a work of considerable merit, the materials of which had previously appeared in the *Musical Magazine*. He was the author of a *Life of Pitt*, a *Life of the Earl of Suffolk*, and of numerous political pamphlets. E. F. R.

BACON (BACO), ROGER (*b.* Ilchester, Somerset, 1214; *d.* Oxford, 1294), the great English philosopher, D.D. of Paris, and Franciscan monk, has an important treatise *De valore musices* in his *Opus majus* (republished by Jebb, London, 1733). E. v. d. S.

BADAJOZ (*b.* 1460?; *d.* 1526?), possibly identical with Garci Sánchez de Badajoz, the Spanish poet. 'Badajoz el músico' is mentioned in various poems of the 16th century; and his name occurs once in conjunction with that of Lope de BAENA (*q.v.*) as a notable organist and one of the most distinguished Spanish musicians of his day. He was for a time choirmaster to John III. of Portugal. The 'Cancionero musical de los siglos XV y XVI,' edited by Barbieri, includes eight secular compositions by him; for 3 and 4 voices. One of these is sung in Gil Vicente's Portuguese play 'Dom Duardos,' while the *villancico*, 'Quien te hizo, Juan, pastor,' is said to refer to Juan del ENZINA (*q.v.*), dramatist and composer, who sometimes took the part of a shepherd in his own plays. This composition was known as early as 1514; it occurs again, in a different form, in the lute-book of Estéban DAZA (*q.v.*) (1576). J. B. T.

BADIA, CARLO AGOSTINO (*b.* Venice, 1672; *d.* Vienna, Sept. 23, 1738), appointed composer to the Viennese court, July 1, 1696 (the first to hold that office). He wrote 27 operas and

serenades, 21 oratorios, and a large number of cantatas. E. v. d. s.

BADIALI, Cesare (*b.* Imola, early 19th cent.; *d.* there, Nov. 17, 1865), a very distinguished basso cantante who made his first appearance at Trieste, 1827.

After achieving a brilliant success at every one of the chief theatres of Italy, and especially at Milan, where he sang in 1830, 1831 and 1832, he was engaged for the opera of Madrid, then at Lisbon, and did not return to Italy till 1838. On his reappearance at Milan, he was welcomed with enthusiasm and continued to sing there, and at Vienna and Turin, until 1842, when he was appointed principal chamber-singer to the Emperor. He sang afterwards at Rome, Venice, Trieste, Turin, and other towns of less importance. In 1845 he was at Leghorn. The Accademia di S. Cecilia of Rome received him as a member of its body. In 1859 he made his first appearance in London, when he made the quaint remark, 'What a pity I did not think of this city fifty years ago!' He retained at that time, and for some years longer, a voice of remarkable beauty, an excellent method, and great power of executing rapid passages. He was one of the few who have ever sung the music of Assur in Rossini's 'Semiramide' as it was written: in that part he was extremely good, and not less so in that of the Conte Robinson in the 'Matrimonio segreto.' A singular feat is ascribed to him. It is said that, when supping with friends, he would drink a glass of claret, and, while in the act of swallowing it, sing a scale; and if the first time his execution was not quite perfect, he would repeat the performance with a full glass, a loud voice, and without missing a note or a drop.

He was a good musician, and left a few songs of his own composition. For the last 10 years of his life he resided and sang in Paris. J. M.

BAECKER, Casimir (*b.* Berlin, *c.* 1790; *d.* France, after 1735), harpist and composer. Mme. de Genlis, the celebrated writer, teacher and harpist, adopted him in 1799, during a stay at Berlin, and made him her chosen disciple. Aided by an exceptional readiness, Baecker made a public appearance in Paris between 1808 and 1810, with great success. He then retired into obscurity, not appearing again until 1829, when he announced a course on the harp, for which he published a prospectus. He appeared again in 1835 as a virtuoso, but without recovering his old success. From this time we lose sight of him.

He is chiefly interesting for the influence upon him of Mme. de Genlis's doctrines, of which one finds trace in the *Nouvelle Méthode pour apprendre à jouer de la harpe*, which she dedicated to him (Paris, Mme. Duhan, ed. s.d.).

Bibl.—*Fétis.* M. Brenet, *Madame de Genlis, musicienne, S.I.M.* viii. 2. H. Lapauze, *Lettres inédites de Mme de Genlis à son fils adoptif, Casimir Baecker*, Paris, 1902.

M. P.

BAENA, Lope de (15th/16th cent.), Spanish composer of secular vocal music. In 1498 his name appears as that of an organist in a list of officials of the household of Queen Isabella. In 1505 he was cantor and organist to the Chapel Royal; and he was among those who accompanied the body of Doña Isabel from Medina del Campo to her burial-place in Granada. In 1508 he is referred to as 'a very subtle composer, the sweetness of whose music took away all pain.' Seven of his compositions are found in the 'Cancionero musical,' published by Barbieri, and two more exist in MS. in the Biblioteca de la Diputació at Barcelona. J. B. T.

BÄR, see Beer.

BÄRMANN, the name of a remarkable family of musicians. (1) Heinrich Joseph (*b.* Potsdam, Feb. 14, 1784; *d.* Munich, June 11, 1847), one of the finest of clarinet-players, 'a truly great artist and glorious man,' as Weber calls him, was educated at the oboe school at Potsdam, where his ability procured him the patronage of Prince Louis Ferdinand of Prussia, and a place in a regiment of Guards at Berlin. The peace of Tilsit (1807) released him from a French prison, and he then obtained a place in the court band at Munich. He next undertook a tour through Germany, France, Italy, England and Russia, which established his name and fame far and wide. His special claim on our interest arises from his intimate connexion with C. M. von Weber, who arrived in Munich in 1811, and wrote various concert-pieces for Bärmann, which remain acknowledged masterpieces for the clarinet. Meyerbeer also became closely acquainted with him during the congress at Vienna in 1813. Mendelssohn was evidently on the most intimate footing with him and his family, and wrote for him the two duets for clarinet and basset-horn published as op. 113. He left compositions behind him which are highly esteemed for their technical value.

(2) His brother Karl (*b.* Potsdam, 1782; *d.* 1842), a renowned bassoon-player, belonged to the royal band at Berlin.

(3) Karl, the son of Heinrich (*b.* Munich, 1811; *d.* May 24, 1885), was a true scholar and successor to his father as a clarinet-player.

During a lengthened tour in 1838 he was introduced by his father to the musical world as a virtuoso of the first order. After this he at once took the place of first clarinet in the Munich court band, with which he had indeed been accustomed to play since the age of fourteen. His compositions for the clarinet are greatly esteemed, especially his 'Clarinet School' (Andre, Offenbach) in two parts, the second of which contains 20 grand studies; also a supplement thereto, 'Materialien zur weiteren technischen Ausbildung,'—a collection of difficult passages from his own works.

(4) His son, KARL jun. (*b.* July 9, 1839; *d.* Boston, Jan 17, 1913), a fine pianoforte-player, pupil of Liszt, and of F. Lachner for composition, was teacher in the music school at Munich, and was a successful and highly esteemed teacher in Boston, U.S.A., from 1881.

Two of Weber's letters to the Bärmanns will be found in *Letters of Distinguished Musicians* (pp. 351, 381). The same collection contains no less than 13 letters from Mendelssohn to Heinrich, and one to Karl. Other references to Bärmann will be found in Mendelssohn's *Reisebriefe.* A. M.

BÄUMKER, WILHELM (*b.* Elberfeld, Oct. 25, 1842; *d.* Rurich-Aachen, Mar. 3, 1905), an historian of Catholic church music, ordained priest in 1867.

His chief work is entitled *Das katholische deutsche Kirchenlied in seinen Singweisen von den frühesten Zeiten*, etc., in 3 volumes, 1883–91. The 2nd volume, which was first published in 1883, was originally a continuation of an earlier work on the same subject begun by Karl Severin Meister, of which a 1st volume was published in 1862, but Bäumker afterwards (1886) revised and enlarged Meister's volume by the acquisition of so much fresh material as to make it quite a new work. A full account is given of the various collections of Hymns with tunes which were in use among German Catholics in the 16th and 17th centuries. A 3rd supplementary volume was published in 1891 to bring the subject down to a later period than the end of the 17th century, as originally planned. He also edited 'Niederländische geistliche Lieder nebst ihre Singweisen aus Handschriften des 15ten Jahrhunderts' (1888). Other works by him are two small monographs, *Palestrina* (1877) and *Lassus* (1878), and a work entitled *Zur Geschichte der Tonkunst in Deutschland von den ersten Anfängen bis zur Reformation*, giving an account of the German mediæval writers and treatises of music, also of the beginnings of the vernacular Kirchenlied. He was also a frequent contributor to Eitner's *Monatshefte* and Haberl's *Kirchenmusikalisches Jahrbuch.* J. R. M.

BAGATELLE (Fr.), 'a trifle,' a short piece of pianoforte music in a light style. 'Les Bagatelles' forms the picturesque title of a harpsichord piece by François Couperin (Ordre X., Book II.). The name was probably first used generically by Beethoven in his 'Seven Bagatelles,' op. 33, who subsequently also wrote 3 other sets, 2 of which are published as opp. 119 and 126; the third, consisting of 2 pieces only, composed 1797, was first printed in Breitkopf & Härtel's complete edition, supplementary volume, p. 350. As bearing upon the title, it is worth while to mention that Beethoven's manuscript of his op. 119 has the German inscription 'Kleinigkeiten,' instead of the French equivalent. The name Bagatellen is given to Dvořák's op. 47, 4 pieces for harmonium (or PF.), 2 violins and violoncello; and in one form or another it has been adopted by many modern composers. E. P.

BAGGE, SELMAR (*b.* Coburg, June 30, 1823; *d.* Basle, July 17, 1896), son of the rector of the Gymnasium at Coburg, attained distinction as a critic.

His musical studies began early, and in 1837 he entered the Conservatorium at Prague under D. Weber. Later still he was a pupil of Sechter at Vienna, where in 1851 he became professor of composition at the Conservatorium, and in 1854 organist at Gumpendorf, near Vienna. In 1855 he resigned his professorship and took to writing in the *Monatsschrift für Theater und Musik*, and in 1860 in the *Deutsche Musikzeitung*, of which periodical he was founder and editor. In 1863 he transferred himself to Leipzig as editor of the *A.M.Z.*, but this he relinquished in 1868 for the directorship of the music school at Basle. Bagge was a strong conservative and an able writer. Beethoven and Schumann were his models in art, and he had no mercy on those who differed from him, especially on the New German school. His music is correct and fluent, but poor in invention and melody. G.

BAGPIPE (Fr. *cornemuse*; Ger. *Sackpfeife*; Ital. *cornamusa*), an instrument, in one or other of its forms, of very great antiquity (see *PLATE IV.*). By the Greeks it was named ἄσκαυλος or συμφώνεια; by the Romans *tibia utricularis.* Mersenne calls it *surdeline*, and Bonani *piva* or *ciaramella.* In Lower Brittany it is termed *bignou* (*biniou*), from a Breton word *bigno*—'se renfler beaucoup.' It has been named *musette* (possibly after Colin Muset, an officer of Thibaut de Champagne, King of Navarre). Corruptions of these names, such as *samponia* or *samphoneja*, and *zampogna*, are also common.

It appears on a coin of Nero, who, according to Suetonius, was himself a performer upon it. It is mentioned by Procopius as the instrument of war of the Roman infantry. In the crozier given by William of Wykeham to New College, Oxford, in 1403, there is the figure of an angel playing it. Chaucer's miller performed on it—

'A bagpipe well couth he blowe and sowne.'

During the Middle Ages the bagpipe was largely used both in England and on the Continent, and may have served as an accompaniment to the chanting in monasteries and religious houses, for an illustration of an instrument of this kind of the 9th century is given by Gerbert, Abbot of St. Blaise (*De cantu et musica sacra*), and called by him 'Chorus.' It appears to have retained its popularity for some centuries later, and to have been in general use, for on the minstrels' gallery in Exeter Cathedral another representation of it is seen. The gallery

dates from the 14th century. At the close of the 15th century the bagpipe seems to have come into general favour in Scotland.

Shakespeare often alludes to it. He speaks of 'the drone of a Lincolnshire bagpipe,' of the antipathy some people have to its sound, and of some who laugh like parrots at a bagpiper.

Its essential characteristics have always been, first, that it is a reed instrument, having a combination of fixed notes or 'drones,' with a melody or 'chaunter'; secondly, the presence of a wind-chest or bag. From these peculiarities, the Greek, and from the second of them the Latin names clearly come. The reeds vary but little from those described under HIGHLAND BAGPIPE.

The wind has been variously supplied, either from the breath of the player, or from a small pair of bellows placed under one arm, the sac or bag being under the other. In the latter form it contains all the essentials of the organ. It is somewhat remarkable that the use of the lungs themselves as the wind-chest to reed instruments should have been adopted later and less universally.

The two systems of supplying wind—one, from the breath, and the other, from bellows—afford a convenient means of grouping bagpipes.

(*a*) *Blown from the mouth.*—Historically, the varieties inflated by the breath have the first place, and in addition to the mediæval instruments referred to above, the following may be noted:

GERMAN SACKPFEIFE.—Praetorius in his *Syntagma musicum* (1618) gives minute descriptions of four or five different varieties, ranging from the Grosser Bock with a single drone sounding the sixteen foot G to the little Dudey with three drones sounding $e\flat'$, $b\flat'$ and $e\flat''$, and a chaunter going up to c'''.

CORNEMUSE.—Formerly a popular rustic instrument in France and the Netherlands. The chaunter has eight finger-holes and a vent-hole not fingered. The drones were latterly two, tuned an octave apart, and known as *le grand* and *le petit bourdon*.

BINIOU, or BRETON BAGPIPE.—A small instrument having one drone, and a chaunter with seven finger-holes.

CALABRIAN BAGPIPE, or ZAMPOGNA.—In this instrument four drones, two of them with finger-holes, are fitted to one stock or base. The reeds are all double, and the melody is not given from the main instrument, but from a small rude chaunter or oboe with five finger-holes played by a second performer.

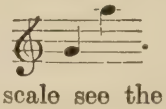
OLD IRISH BAGPIPE.—Before the 16th century, the Irish pipe did not differ much from the Scotch pipe of the same time. The Irish had a chaunter with six finger-holes and two drones.[1]

[1] The antiquity of the Irish bagpipe is shown by the fact that it is mentioned in the Brehon Laws of the 5th century (Rolls Series). There is a drawing of the Irish pipes in a MS. in the British Museum, dated 1300, describing the Irish who accompanied King Edward to Calais. W. H. G. F.

HIGHLAND BAGPIPE.—In this instrument a valved tube leads from the mouth to a leather air-tight bag, which has five orifices, into which are bound five short tubes or 'stocks.' Into these stocks are fitted the three long tubes or drones, the blow-pipe, and the melody-pipe or 'chaunter.' The chaunter and the three drones are fitted with reeds. The drone reeds are made by splitting a round length of 'cane' or reed backwards towards a joint or knot from a cross cut near the open end; they thus somewhat resemble the reed in organ pipes, the loose flap of cane replacing the tongue, the uncut part the tube or reed proper. These are then set downwards in a chamber at the base of the drone, so that the current of air issuing from the bag tends to close the fissure in the cane caused by the springing outwards of the cut flap, thus setting it in vibration. The drone reeds are only intended to produce a single note, which can be tuned by a slider on the pipe itself, varying the length of the consonating air-column.

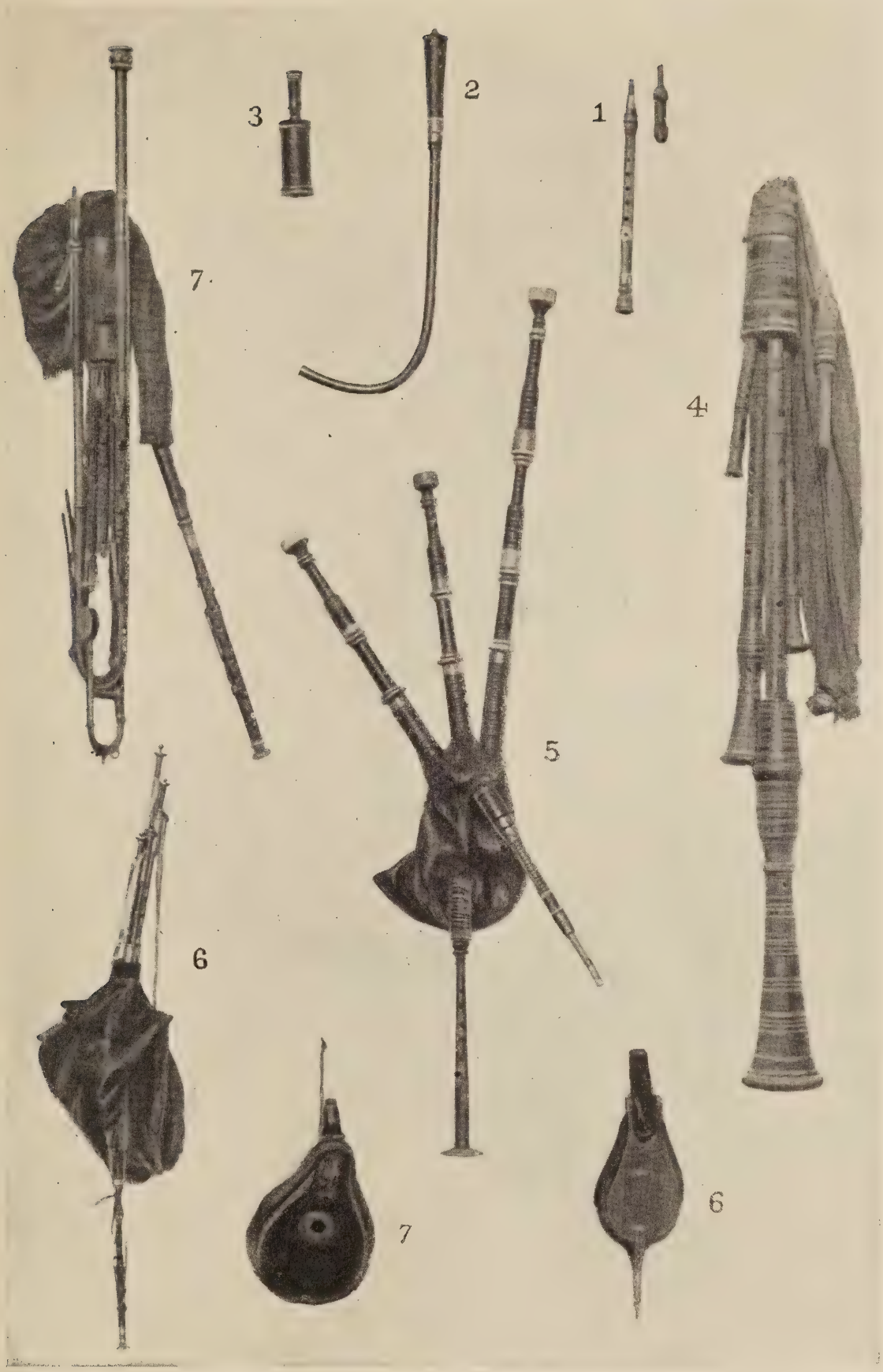
The chaunter reed is different in form, being made of two approximated edges of cane tied together, and is thus essentially a double reed, like that of the oboe or bassoon, while the drone reed roughly represents the single beating reed of the organ or clarinet. The drone reed is an exact reproduction of the 'squeaker' which children in the fields fashion out of joints of tall grass, probably the oldest form of the reed in existence.

The drone tubes are in length proportional to their note, the longest being about three feet high. The chaunter is a conical wooden tube, about fourteen inches long, pierced with eight sounding-holes, seven in front for the fingers, and one at the top behind for the thumb of the right hand. Two additional holes bored across the tube below the lowest of these merely regulate the pitch, and are never stopped.

The compass is only of nine notes, from G to A inclusive  . For the constitution of the scale see the note at the end of this article.

Until recently music for the bagpipe was not written according to the usual system of notation, but was taught by a language of its own, the notes having each names, such as hodroho, hananin, hiechin, hachin, etc. A collection of piobaireachd (pibrochs) in this form was published by Capt. Niel Macleod at Edinburgh in 1828.

(*b*) *Blown from bellows.*—Pipes blown with bellows appear to have come into use in Europe generally about the 16th century. In these instruments the reservoir or wind-bag is under the control of one arm, and is supplied by a feeder worked by the other. Of the different varieties, the following have distinctiveness, and are therefore briefly described:



Galpin Collection

1. IRISH PASTORAL PIPE (18th cent.). 2. KRUMMHORN or CROMORNE (15th-17th cent.).
3. RACKETT or CERVELAS (16th and 17th cent.). 4. ITALIAN CORNEMUSE.
5. GREAT HIGHLAND PIPES (*c.* 1800). 6. NORTHUMBRIAN PIPES (*c.* 1820) with bellows
7. IRISH UILLEANN (Union) PIPES (*c.* 1800) with bellows.

Musette (*q.v.*).—In France the bagpipe blown from bellows eventually took the form of the musette, which has double reeds throughout, and a chaunter with a narrow cylindrical bore. To the original chaunter, known as *le grand chalumeau*, the elder Hoteterre added a smaller one (*le petit chalumeau*) for the extension of the compass upwards, one well-known specimen having a chalumeau compass from *f′* to *d‴*, the grand and the petit chalumeau having respectively seven and six keys, and the former eight finger-holes. The drones, four or five in number, are all fitted into one cylinder, being brought into small space by the doubling of the tubes within this cylinder, which is provided with sliding stops for tuning the drones. The instrument, as fully developed and perfected, became popular and fashionable in the reign of Louis XIV., in whose time it was one of the instruments included in the band of the 'Grande Écurie,' and was played at court concerts.[1] It was introduced into the orchestra by Lully; but towards the latter part of the 18th century fell into disuse. The musette here described must not be confounded with a totally different instrument of the same name, played like an oboe from the mouth. (See Shepherd's Pipe.)

Lowland Bagpipe.—The chief difference between this and the Highland form is the blowing from bellows instead of from the mouth.

Northumbrian Bagpipe.—The chaunter, which has seven finger-holes and one thumb-hole, is stopped at the lower end, as are also the drones, so that when all the holes are closed, the pipe is silent. The drones were formerly three in number; but the modern instruments have four, and chaunters fitted with seven keys. The tone is small and pleasant.

Irish Bagpipe.—The most modern form of the Irish bagpipe, formerly known as the Union pipes, a corruption of the Gaelic *Uilleann* (elbow), is an elaborate and complicated instrument. The chaunter, with seven finger-holes, a thumb-hole and eight keys, has a chromatic scale of two octaves from *d′* to *d‴*. In addition to the drones there are three pipes known as regulators, and fitted with keys worked by the wrist of the player. The drones are tuned to A in different octaves, and the regulators are capable of giving a rude harmony.

Spanish Bagpipe.—The Spanish bagpipe, *gaita* (Arab. *ghaidâ*, a species of oboe), is practically confined to Galicia, the N.W. corner of the Peninsula; it has had a notable effect on the form of popular music there. It consists of four pipes: *soprete*, which fills the bag; two drones (*ronco* and *ronquillo*), and chanter (*punteiro*). Some instruments have only one drone. The usual tuning is in diatonic intervals from *b* to *c″*, including *b′* flat. Additional sharps and flats are introduced by half covering the holes of the chaunter or, occasionally, by means of keys.

Considering the small compass of the bagpipe, the music written for it appears singularly abundant. Patrick Macdonald's 'Airs for the Scotch Bagpipes' was published in 1784. *Tutors* for the instrument have been published by Donald MacDonald and Angus Mackay. Glen's collection of music for the great Highland bagpipe contains instructions for the management of the reeds, etc., with 213 tunes. Ulleam Ross, Queen Victoria's piper, published a collection of pipe music in 1869 consisting of 243 marches, piobaireachd (pibrochs), strathspeys and reels, selected from a thousand airs, amassed during thirty years from old pipers and other local sources. The chief collection of Northumbrian music is known as Peacock's —a book which is now so scarce as to be almost unprocurable. W. H. S.; with addns. by D. J. B. and J. B. T.

Scale of the Highland Bagpipe Chaunter.—An interest has been added to the examination of this scale since the publication by A. J. Ellis of *The Musical Scales of various Nations*. The intonation of the chaunter, which had been regarded by ears accustomed only to the diatonic scale or to its modern representative in equal temperament, as a result either simply accidental or merely barbarous, was found to be so closely similar to certain Arabic and Persian scales as to suggest derivation from an Eastern source, possibly through the Crusades. The intervals between *b′* and *d″*, and between *e″* and *g″* are equally divided, so that the *c′* and *f″* are each about a quarter of a tone sharp, and this peculiar tuning has been traditionally maintained by the pipers. The particular instrument the intervals of which were recorded by Ellis, was played by Charles Keene; but the writer has supplemented this observation by others taken from different chaunters in the hands of good players. The result of these different trials is here noted, the octave being divided into twelve equal-tempered semitones of one hundred cents each, and the figures showing the interval in cents between each pair of notes.

I. Ellis's record of Chas. Keene's chaunter by MacDonald.

II. Mean of three records of other modern chaunters taken by the writer.

III. Scale in equal temperament.

	Octave divided into 1200 cents.								
	g′	*a′*	*b′*	*c″*	*d″*	*e″*	*f″*	*g″*	*a″*
I. . .	191	197	144	154	208	150	156	191	
II. . .	204	193	149	157	199	148	156	198	
III. . .	200	200	100	200	200	100	200	200	

D. J. B.

[1] See Mersenne's *Harmonie universelle*; Borjon's *Traité de la musette*, a folio with plates (Lyons, 1672); and L. Hoteterre's *Méthode pour la musette* (Paris, 1737).

BAGUER, Carles (*b.* Barcelona, 1768; *d.* there, 1808), a Catalan organist and composer who for many years held an appointment in the cathedral at Barcelona. MS. works by him are found in the Biblioteca de la Diputació, the Cathedral Archives, and the University Library at Barcelona; also in the Escurial. Eslava published a fugue by him. J. B. T.

BAHR-MILDENBURG, see Mildenburg.

BAI, Tommaso (*b.* Crevalcuore, near Bologna, latter part of 17th cent.; *d.* Dec. 22, 1714), was for many years one of the tenor singers in the chapel of the Vatican.

In 1713 he was made maestro of that basilica, according to an extract from the chapel books cited by Baini, because he was the oldest and most accomplished member of the choir.[1] His fame rests on a single achievement. His Miserere, written at the request of his choir, is the only one (if we except that by Baini) out of a long series by composers known and unknown, including Naldini, Felice Anerio, Tartini and Alessandro Scarlatti, which has been thought worthy to take permanent rank with those of Allegri and Palestrina. Other works by Bai exist, but they are in manuscript. They consist of 2 masses, 13 motetti for 4, 5 and 8 v., and a Miserere for 8 v. (*Q.-L.*). E. H. P.

BAILDON, (1) Joseph (*b. circa* 1727; *d.* 1774[2]), a lay-vicar of Westminster Abbey in the middle of the 18th century. In 1763 he obtained one of the first prizes given by the Catch Club for a catch, and in 1766 was awarded a prize for his fine glee 'When gay Bacchus fills my breast.' In 1762 he was appointed organist of the churches of St. Luke, Old Street and All Saints, Fulham. Ten catches and four glees by him are contained in Warren's collections, and others are in print. Baildon published a collection of songs in two books, entitled 'The Laurel,' and 'Four Favourite Songs sung by Mr. Beard at Ranelagh Gardens.' W. H. H.

(2) Thomas, appointed gentleman of the Chapel Royal, 1755, contributed 7 songs to 'Clio and Euterpe,' a collection published 1758.

BAILEY, Lilian June (*b.* Columbus, Ohio, Jan. 18, 1860; *d.* London, Nov. 4, 1901), learnt singing from Mme. Rudersdorff, and made a successful début at Boston in 1876. In 1878 she was taken to Paris, where she studied with Mme. Viardot-Garcia, and after her appearance at a London Philharmonic Concert, she had lessons of Henschel (*q.v.*), whom she married on Mar. 9, 1881, at Boston. She had made a distinct success in London, the provinces and abroad, by her charmingly fresh soprano voice, admirable method and musical feeling; but as time went on she gained maturity of style, and the vocal recitals given by the husband and wife for many seasons were an unfailing enjoyment to musicians, as well as a great attraction to the general public. M.

BAILLOT, Pierre Marie François de Sales (*b.* Passy, near Paris, Oct. 1, 1771; *d.* Paris, Sept. 15, 1842), takes a prominent place among the great French violin-players.

His father kept a school at Passy. He showed very early remarkable musical talent, and got his first instruction on the violin from an Italian named Polidori. In 1780 Sainte-Marie, a French violinist, became his teacher, and by his severe taste and methodical instruction gave him the first training in those artistic qualities by which Baillot's playing was afterwards so much distinguished. When ten years of age, he heard Viotti play one of his concertos. His performance filled the boy with intense admiration, and although for 20 years he had no second opportunity of hearing him, he often related later in life, how from that day Viotti remained for him the model of a violin-player, and his style the ideal to be realised in his own studies. After the loss of his father in 1783, a Mons. de Boucheporn, a high Government official, sent him, with his own children, to Rome, where he was placed under the tuition of the violin-player Pollani, a pupil of Nardini. We find him during the next five years living with his benefactor alternately at Pau, Bayonne and other places in the south of France, acting as his private secretary, and devoting but little time to his violin. In 1791 he came to Paris, determined to rely for the future on his musical talent. Viotti procured him a place in the band of the Théâtre Feydeau, but Baillot very soon resigned it, in order to accept an appointment in the Ministère des Finances, which he kept for some years, devoting merely his leisure hours to music and violin-playing. After having been obliged to join the army for 20 months, he returned, in 1795, to Paris, and, as Fétis relates, became accidentally acquainted with the violin compositions of Corelli, Tartini, Geminiani, Locatelli, Bach (?) and Handel. The study of the works of these great masters filled him with fresh enthusiasm, and he once more determined to take up music as his profession. He studied theory under Catel, Reicha and Cherubini, and soon made his appearance in public with a concerto of Viotti, and with such success that his reputation was at once established, and a professorship of violin-playing was given him at the newly opened Conservatoire. In 1802 he entered Napoleon's private band, and afterwards travelled for 3 years in Russia (1805–08) together with the violoncello-player Lamare, earning both fame and money. In 1814 he started concerts for chamber music in Paris, which met with great success, and acquired him the reputation of an unrivalled quartet-player. In 1815 and 1816 he travelled in Holland, Belgium and England,

[1] 'Come il più antico e virtuoso della Cappella.'
[2] The MS. registers of St Paul's Cathedral show that he was buried May 2, 1774.

where he performed at the Philharmonic concert of Feb. 26, 1816, and afterwards became an ordinary member of the Society. From 1821–1831 he was leader of the band at the Opéra; from 1825 he filled the same place in the Royal Band; in 1833 he made a final tour through Switzerland and part of Italy, working to the end with unremitting freshness.

He was the last representative of the great classical Paris school of violin-playing. After him the influence of Paganini's style became paramount in France. His playing was distinguished by a noble, powerful tone, great neatness of execution, and a pure, elevated, truly musical style. An excellent solo-player, he was unrivalled in Paris as interpreter of the best classical chamber music. Mendelssohn and Hiller both speak in the highest terms of praise of Baillot as a quartet-player. An interesting account of some of his personal traits will be found in a letter of the former, published in *Goethe and Mendelssohn* (1872). Although his compositions are almost entirely forgotten, his *Art du violon* (1834) still maintains its place as a standard work. He also took a prominent part with Rode and Kreutzer in compiling and editing the *Méthode de violon*, and a similar work for the violoncello. His obituary notices of Grétry (Paris, 1814) and Viotti (1825), and other occasional writings, show remarkable critical power and great elegance of style.

His published musical compositions are:

15 trios for 2 vlns. and bass; 6 duos for 2 vlns.; 12 études for vln.; 9 concertos; symphonie concertante for 2 vlns. with orch.; 30 airs variés; 3 string quartets; 1 sonata for PF. and vln.; 24 préludes in all keys, and a number of smaller pieces for vln.

P. D.

BAILLY, Louis (*b.* Valenciennes, 1882), player on the viola in the Flonzaley Quartet, obtained first prize at the Paris Conservatoire in 1899. He became a member of, and toured with, the Capet Quartet, and was also a member of the Geloso Quartet. He went to America to join the Flonzaley Quartet in 1917.

W. W. C.

BAINES, William (*b.* Horbury, Yorkshire, Mar. 26, 1899; *d.* York, Nov. 6, 1922), English composer. He showed remarkable musical gifts at a very early age; but his circumstances were such that little could be spent on musical tuition. He had a few lessons from Albert Jowett of Leeds; beyond that, he was entirely self-taught. Without the stimulus of travel, or even secondary education, he found inspiration in Yorkshire scenes, the gardens at York, the Flamborough seas, the Knaresborough sunsets, in the music of a few of the modern adventurous composers (Scriabin, Ravel, Debussy), in the writings of Keats and Edgar Allan Poe, and in the friendships of a few choice spirits, Frederick Dawson, the pianist, and others. He was always in weak health, and a most promising career was cut short by his death at the age of 23. A memorial has been raised to him in his birthplace, in the Primitive Methodist Church at Horbury, and progress has been made with a similar fund in York.

A symphony (MS.) and the 'Seven Piano Preludes' and 'Paradise Gardens' were written before he was 20. The last two works are thoroughly representative of his style, although the later pieces go further in harmonic technique. There is no *morbidezza* in any of them, but there is a brilliant imagination and an extraordinary audacity of harmony which succeeds in its expression.

A symphony, a Phantasy for string quartet, pieces for violoncello, other chamber music and some songs are all in MS. For PF., 'Paradise Gardens,' 7 'Preludes'; sets of pieces entitled 'Silverpoints,' 'Milestones,' 'Tides,' 'Coloured Leaves,' 4 'Poems,' are published (Elkin; Augener); there is also a PF. sonata (MS.). (See articles by the writer in *British Music Bulletin*, Mar. 1920 and Dec. 1922; also *Mus. T.*, July 1924.) A. E. H.

BAINI, Giuseppe, known as the Abbé Baini (*b.* Rome, Oct. 21, 1775; *d.* May 21, 1844), master of the Papal Choir, composer, and biographer of Palestrina, was the nephew of Lorenzo Baini, a Venetian composer who had become maestro di cappella at the Church of the Apostoli.

Giuseppe received his first musical instruction at the competent hands of his uncle, and completed his studies under the well-known Jannaconi, with whom he came to be on terms of very close friendship. Shrewd, enthusiastic, studious and devout, by the time of his entry into Holy Orders he was at once an erudite theologian, an expert musician, and an accomplished literary man. Further, nature had endowed him with a beautiful bass voice which he had carefully cultivated. With such qualifications his reception into the Pontifical Choir was easy, and once a member of it (1802), his succession to the Mastership was a certainty. As composer and maestro di cappella he was alike an exponent and a representative of the old Roman school of the 16th century. He was indeed a cinque-cento priest of the higher order born out of due time. For him the sun of music had begun to set at the close of the one period which he loved and understood. Very few of his musical compositions have been published (see *Q.-L.*), but one of them at least is famous. His 10-part Miserere, composed for Holy Week (1821) by order of Pope Pius VII., is the only one out of the hundreds that have been produced in Rome which has taken its place permanently in the services of the Pontifical Chapel side by side with the two celebrated compositions of Allegri and Bai. His first contribution to the literature of music was a pamphlet evoked by the ignorance of the directors of the Accademia Napoleone in Lucca, who, in the year 1806,

bestowed their annual prize upon a motet for 4 choirs written by Marco Santucci, as though it were a production of a new order. Baini exposed their mistake, and cited a long list of similar pieces by Antonelli, Agostini, Benevoli, Abbatini, Beretta and a host of other composers, dating from the 16th century downwards, and including one by his own master and friend, Jannaconi. His second literary work was an essay on the identity of Musical and Poetic rhythm (1820). It was written in obedience to a request of the Comte de St. Leu, brother of the Emperor Napoleon ; the subject was one well calculated to display the solid learning and delicate analysis of Baini, but it may be doubted whether it is not one of those efforts in which abstruseness and mysticism are unaccompanied by any practical result. But the masterpiece of Baini, to which and for which he was alike led by temperament and fitted by power, is his great monograph on Palestrina (*Memorie storico-critiche*, etc., Rome, 1828, 2 vols. 4to.). It is something more and something less than a biography, for the details of the life of Palestrina are somewhat scanty, and later research has proved many of them to be inaccurate (see PALESTRINA). Still, the portrait of the man, the lovable husband, father and friend, the conscientious worker, the devoted man of genius, the pure liver and faithful Catholic, is full and finished. Moreover, any lack of view into his family interior is more than compensated for by the glimpses we get of cinque-cento life and society in Rome. To snatch these from the materials to which he had access, and to reproduce without intruding them, was a task absolutely congenial to the nature and genius of Baini, and he performed it to perfection. Many subsidiary notices of the composers of the Italian school from the days of Goudimel to the middle of the 17th century are grouped around that of the central figure ; and it is hardly too much to say that in it we have a sketch of the rise and progress of Italian music from the deposition of the Flemings and the establishment of a national school to the close of the ecclesiastical era and the rise of opera.

Baini thought to publish a complete edition of the works of the great master, whom, with a constantly recurring enthusiasm, he calls ' Il principe della musica ' ; but he died before he had transcribed and published more than two volumes out of the vast mass of his compositions. E. H. P., rev.

BAINTON, EDGAR LESLIE (*b.* London, Feb. 14, 1880), composer, won the open scholarship for piano-playing at the R.C.M. in 1896, and the same institution awarded him the Wilson scholarship for composition three years later. His professors were Stanford, Walford Davies, Charles Wood and Franklin Taylor.

In 1901 Bainton was appointed professor of the pianoforte and composition at the Conservatoire of Music, Newcastle-on-Tyne, of which he became the principal in 1912. A year earlier he was nominated conductor of the Newcastle Philharmonic Orchestra. His career suffered a very serious interruption during the war ; from 1914 until Mar. 1918 he was interned at the Ruhleben Camp in Germany, and afterwards, until Dec. 1918, at The Hague. After his release in Holland he was engaged to conduct two concerts of British music with the Concertgebouw orchestra in Amsterdam. He subsequently resumed his duties at Newcastle.

Bainton's most important work is the symphony ' Before Sunrise,' for contralto solo, chorus and orchestra, on three poems from Swinburne's *Songs before Sunrise*, which was performed at Newcastle-on-Tyne, Apr. 1921, having gained the Carnegie Trust Award in 1917. The same distinction was conferred on his ' Concerto-Fantasia' for piano and orchestra in 1920, this work being performed by Miss Winifred Christie at the Royal Philharmonic Society's concert of Jan. 26, 1922, as well as at Bournemouth, Birmingham, Newcastle and Harrogate.

The following is a list of other noteworthy works by him :

Opera in one act : ' The Crier by Night.'
Orchestra : Symphony in B flat (Bournemouth Symphony Concerts, Oct. 1903) ; Symphonic Poem, ' Pompilia ' (Queen's Hall Promenade Concerts, Oct. 1903) ; Celtic Sketches (Promenade Concerts, Oct. 1912) ; Three Pieces (Promenade Concerts, Sept. 1919, and Hereford Festival, 1921) ; Symphonic Poem, ' Paracelsus ' (Promenade Concerts, Aug. 1921) ; Eclogue (1923).
Chorus and Orchestra : ' The Blessed Damozel ' (with soprano and baritone soli) ; ' Sunset at Sea ' ; ' The Vindictive Staircase ' ; ' A Song of Freedom and Joy ' ; ' The Tower ' (Hereford Festival, 1924) ; ' A Hymn to God the Father ' (Worcester Festival, 1926).
Chamber Music : String Quartet in A major (De Lara Chamber Concerts, June 1919) ; Sonata for viola and piano (1923).
Partsongs, Songs and Piano Pieces.

E. B.

BAIRSTOW, EDWARD CUTHBERT (*b.* Huddersfield, Aug. 22, 1874), had lessons in music from Henry Farmer, and in 1891 became music-master at a private school in Windsor. In 1893 he was articled to Sir Frederick Bridge, and remained with him nearly six years as pupil and amanuensis. In 1894 he became organist and choirmaster of All Saints', Norfolk Square, till 1899, when he was appointed organist of Wigan Parish Church. In 1906 he became organist of Leeds Parish Church, which he left in 1913 for York Minster. He graduated at Durham as Mus.B. in 1894 ; Mus.D. in 1901. He has had an unusually wide experience as a choir trainer, and has been conductor of choral societies at Petworth, Southport, Blackburn, Preston, Barnsley, York, Leeds (Philharmonic Society) and Bradford (Festival Choral Society). His marked success in this capacity is due to the fact that he is equally efficient as teacher and conductor. As a composer his output has hitherto been limited in character, and consists chiefly of anthems (*e.g.* ' Lord, Thou hast been our Refuge,' for the Sons of the Clergy Festival, 1917), service music, and organ solos, which

are invariably scholarly, thoughtful and expressive, and, while showing the influence of Bach and Brahms, follow and extend the best traditions of Anglican church music. His many-sided activity has been shown in his work as Examiner for Durham University, the Associated Board and the R.C.O., and as judge at most of the important Competition Festivals. His eminently sound and practical views on church music have been enunciated by him in lectures and otherwise,[1] and it may be asserted that few of our church musicians are so capable on all sides of their activity. (See *Mus. T.*, 1914, p. 297.) H. T.

BAKER, Dalton (*b.* Merton, Surrey, Oct. 17, 1879), bass singer trained at the R.A.M.; made his first appearance in London at a St. James's Hall ballad concert in 1902, and soon made a reputation in oratorio. He sang in the first performance of Elgar's 'The Kingdom' (see Elgar) and in that of Bantock's 'Omar Khayyam' at Birmingham. In 1914 he went to Canada, taught singing at Toronto, and has subsequently lived in New York. C.

BAKER, George, Mus.B. (*b.* Exeter, *c.* 1773; *d.* Feb. 19, 1847), organist and composer. He was appointed organist of All Saints, Derby, in 1810, and at Rugeley, 1824. He retained this post until his death, but his duties were performed by a deputy from 1839 (*D.N.B.*). His compositions comprise anthems, glees, organ voluntaries, pianoforte sonatas and other pieces, the music to an unfortunate musical entertainment called 'The Caffres,' produced for a benefit at Covent Garden Theatre, June 2, 1802, and at once condemned, and numerous songs, many of them composed for Incledon, his former fellow-pupil under Jackson. W. H. H., cond.

BAKER, Theodore (*b.* New York, June 3, 1851), has devoted his life to musical research and, amongst many other literary works, produced in 1900 *Baker's Biographical Dictionary of Musicians*, which remains the most valuable work of musical reference issued from America.

Baker went to Germany in 1874 for study, and took his degree (Ph.D.) at Leipzig in 1881. His thesis, *Über die Musik der Nordamerikanischen Wilden*, was based on investigations made personally among the Seneca Indians of New York State. It was the first public study of the music of the North American Indians. Baker remained in Germany until 1890, and in 1892 joined the firm of Schirmer in New York as literary editor.

Baker's works include, in addition to the *Biographical Dictionary*, a *Dictionary of Musical Terms*, 1895, and a *Pronouncing Pocket Manual of Musical Terms*, 1905. The *Biographical Dictionary*, a model of concise arrangement, has passed through three editions; the last, 1918, being revised and enlarged by Alfred Remy. Baker's activities further include the translation of a large number of works on musical technique by German authors. *Amer. Supp.*

BALAKIREV, Mily Alexeivich (*b.* Nijny-Novgorod, Dec. 31, 1836 (O.S.); *d.* St. Petersburg, May 30, 1910), was the composer and teacher to whom the nationalist school of Russian music owed its formation.

His mother taught him the rudiments of music, but the most valuable part of his musical education was derived from Oulibishev, author of the *Life of Mozart*, in whose country house Balakirev spent part of his youth, profiting by a fine musical library to become acquainted with all the classical masterpieces. Practice with Oulibishev's private band taught him something of instrumentation; and, what was even more important to his development, he became completely imbued with the music of the people. In this remote province of Russia, surrounded by conservative influences, his sensitive intelligence seemed to divine the changes which Wagner, Berlioz and Liszt were effecting in Western Europe. As a mere boy he faced the problem of infusing fresh vitality and interest into forms which seemed too inelastic for modern requirements. The idea of solving the question by Wagnerian principles never occurred to Balakirev, for in 1860–70 Wagner was hardly known in Russia. Besides, there existed for the Russians a source of fresh inspiration: the fountain of national melody which Glinka had but just unsealed. Full of zeal for the national idea, Balakirev, at 18, arrived in St. Petersburg to preach the gospel of nationality to the worshippers of Bellini and Meyerbeer. His enthusiasm and intelligence made a deep impression on Glinka, then in failing health, and bitterly disappointed by the public indifference to his opera 'Rousslan and Lioudmilla.' The older composer formally recognised Balakirev as destined to continue his own work. Though young, he was well fitted for the task, possessing not merely extraordinary musical erudition and untiring zeal, but that persuasive and contagious enthusiasm which goes with true conviction.

Formation of a New School. — From 1861 Balakirev became the centre of a new musical movement. His first disciple was César Cui, then a sub-lieutenant of engineers. Later on, Moussorgsky submitted his wayward genius to Balakirev's discipline, and finally Rimsky-Korsakov and Borodin joined this school, which was consolidated by the idea of nationality in music. Tchaikovsky received his education from other sources but his correspondence clearly shows that he, too, came under the influence of Balakirev's ideas. He was both teacher and comrade in this circle

[1] Dr. Bairstow is a joint-editor of 'The English Psalter' (Novello, 1925), which is pointed for chanting 'upon the principles of natural speech-rhythm,' and is a noteworthy attempt to improve congregational singing.

of earnest workers, several of whom were older than himself. They began by studying the classics, particularly Bach and Handel, before passing on to more modern music ; and among contemporary masters, Schumann, Berlioz and Liszt influenced them far more than Brahms or Wagner. Balakirev analysed each work with his pupils, pointing out every peculiarity of harmony or rhythm, noting every new instrumental combination, or deviation from accepted form. He aimed at a thorough æsthetic grounding, without undue deference to tradition ; and we must bear in mind that at this period, following immediately on the emancipation of the serfs, individual liberty was the keynote of Russian intellectual life. The discarding of academical principles ended in a wider differentiation of aims and methods than Balakirev had reckoned upon. As Borodin graphically puts it :

'So long as we were eggs laid by one hen (Balakirev) we were more or less alike, but when the young birds appeared, each was clad in different feathers and flew off in a different direction.'

Thus, to the principles of reformed opera laid down by Dargomijsky in 'The Stone Guest,' only Moussorgsky can be said to have approached ; while the national idea, so innately strong in Borodin and Balakirev himself, became attenuated in the music of Cui. In 1862 Balakirev, with the assistance of the famous choral conductor Lomakin and the critic V. Stassov, established the Free School of Music in St. Petersburg. This institution rendered great educational service to Russia by its excellent symphony concerts, conducted by Balakirev on less conservative lines than those of the Imperial Musical Society. At these concerts, works by Borodin, Cui, Moussorgsky and, later on, by Glazounov and Liadov, were given for the first time. The school exists no longer. Balakirev also conducted performances at Prague of Glinka's operas in 1866 and 1867. In 1869 he reached the climax of his musical career, being appointed director of the Imperial Chapel and conductor of the Imperial Russian Musical Society. Balakirev's programmes were the most eclectic imaginable. It was one of his chief merits that, while devoted to the interests of his compatriots, he used these high positions for the propagation of the best music, without distinction of school or nationality. For many years he led a secluded life. As with Gogol, Dostoievsky and Tolstoi, mysticism claimed Balakirev in middle age. Occasionally he was heard at a charity concert, for he was reckoned a fine pianist, even in the land which produced the two Rubinsteins.

Compositions.—Balakirev's output, though remarkable, is not great in quantity. As a composer he stands in close relationship to Glinka. He has the same lyrical sentiment, the same poetical sensibility ; but more passion and a greater command of technical resources.

A series of songs published between 1858 and 1860 displays the exquisite and finished quality of his workmanship. He touches every chord of passion and tenderness. A book of 'Ten Songs,' published later, has not the ardour and fascination of the earlier collection, although it contains some graceful and vocal examples. Balakirev has added some new elements to Russian song and given a variety and independence to his accompaniments not to be found in any of his predecessors ; his two collections of National Songs are the best that have been made.

Balakirev appended no definite programme to his first orchestral works, although Stassov unhesitatingly placed them in the category of 'programme music.' The 'Overture on Russian Themes' (1858) is built on three folk-songs, one of which ('In the fields stood a birch-tree') reappeared twenty years later as the chief subject of the finale of Tchaikovsky's fourth symphony. In 1867 he wrote a companion work, the 'Overture on Czech Themes.' A third 'Overture on Spanish Themes,' rewritten and published in 1869, actually dates from 1857. Balakirev gave the following account of this work :

'The first theme is my own, written in the oriental style, in accordance with the programme which depicts the struggle between the Moors and the Spaniards and the victory of the latter with the help of the *auto da fé* of the Inquisition. The second theme is the original one of the Spanish March, given to me by Glinka when I was twenty. Just before his departure for Berlin, where he died, Glinka proposed that I should write an overture on this theme. But he did not suggest the programme, which is entirely of my own invention.'

In all Russian music there is nothing more brilliant and piquant then the orchestration of the chivalric march which closes this overture. These three works show how greatly Balakirev was attracted by the ethnographical side of music. Not in Russia only, but in other lands, it is the intimate melody of race which appealed to him most directly. The fascination of the East is reflected in Balakirev's fantasia for pianoforte 'Islamey,' and still more in the symphonic poem 'Tamara.' This work is programme music of a highly coloured description, scored in the style of Berlioz. The overture and entr'actes to 'King Lear,' a picturesque commentary on the Shakespearian tragedy, dates from 1861. The symphonic poem 'Russ' (old Slavonic form of Russia) was composed in 1862 for the 1000th anniversary of the Russian nation. It is an orchestral epic, built upon three national melodies, each of which characterises a particular period in Russian history, while the finale, it is said, breathes a prayer for the future welfare of the country. Balakirev wrote but one symphony in the strict sense of the word. This work was

first heard in England at the Queen's Hall Promenade Concerts of 1901.

The following is a complete list of his works :

ORCHESTRAL

1. Overture on the theme of a Spanish March.
2. 'Russia,' Symphonic Poem.
3. Overture on three Russian Themes.
4. 'Tamara,' Symphonic Poem.
5. Symphony.
6. Overture, 'King Lear.'
7. Overture to Lvov's opera 'Andine,' orchestrated by Balakirev.

VOCAL

1. 20 Songs.
2. 10 Songs.
3. A collection of Folk-songs.
4. 30 National Songs.

PIANOFORTE

3 Scherzos, 6 mazurkas, 3 nocturnes, 4 waltzes, 'Islamey' Oriental fantasia, Spanish serenade on themes given by Glinka, miscellaneous pieces, and transcription of Berlioz's overtures, 'La Fuite en Égypte,' the cavatina from Beethoven's quartet op. 130, Glinka's 'Lark,' Glinka's 'Komarinskaya,' and a fantasia on 'Life for the Tsar.'

R. N.

BALALAIKA, a form of guitar with a triangular or sometimes slightly rounded body. The neck is fretted, and it has generally three gut strings tuned *a'*, *e'*, *e'*, but tunings in fifths are also used. It is Tartar in origin, and now very popular with the Russian peasants as an accompaniment to their songs and dances. The instruments are made in various sizes, the largest being rested upon the ground. A few years ago a Balalaika Band visited this country. (See *PLATE XXIII.* No. 3.) F. W. G.

BALANCÉ, another name for *pincé*; an *agrément* of the French school. (See ORNAMENTS.) E. B[L].

BALANCEMENT, the name of a French *agrément*, also called BEBUNG (*q.v.*). (See also ORNAMENTS.) E. B[L].

BALBI, LODOVICO (*b.* Venice, *c.* middle of 16th cent.; *d.* Venice, before Dec. 15, 1604), church musician and composer.

He was a pupil of Costanzo Porta, a monk of the Minorite order, singer in the choir of St. Mark's, *c.* 1570, subsequently in the cathedral of Verona. About 1578, he became maestro di cappella at the Frari in Venice, and was appointed in 1585 to the church of St. Antonio in Padua, retaining the post till 1591 when he retired to the convent of his order in Venice. His published works are :

1570, First Book of Madrigals (25); 1578, Ecclesiasticarum cantionum, 4 v.; 1580, Missæ 4, *a* 5 v.; 1586, Capricci, *a* 6 v. (21); 1587, Graduale and Antiphonarium; 1589, Musicale Essercitio, 5 v. (27 madrigals in which Balbi used the upper voice of various well-known examples by other composers; 1595, Missæ 5, *a* 5; 1605, masses and motets with a Te Deum, *a* 8 v.; 1606, Ecclesiastici concentus, bk. i. compositions with and without accompaniment; 1609, Completorium, *a* 12 v.

Besides these *Q.-L.* enumerates motets and masses in the libraries of Breslau, Leipzig and Munich. One 7-part and four 8-part motets by him are printed in BODENSCHATZ's *Florilegium Portense*, pt. 2. M.

BALDASSARRI, BENEDETTO (18th cent.), an eminent Italian singer, who sang the tenor part of Timante in Handel's opera 'Floridante,' at its first and succeeding performances in 1721. He appeared also in Bononcini's 'Crispo,' and other pieces, in the next year. He had already sung in 'Numitor' by Porta, and other operas, with Durastanti and her companions of the old troupe. J. M.

BALDENECKER, NICOLAUS (*b.* Mayence, 1782), first violin at the Frankfort theatre from 1803–51, and joint-founder with Schelble of the amateur concerts which resulted in the famous Cäcilien-Verein of that city. He was a member of an extensive family of musicians.

BALDI (18th cent.), a counter-tenor singer, who sang in London in operas of Handel, Bononcini and others, from 1725–28.

In the first year he sang in 'Elisa' and Leonardo Vinci's 'Elpidia,' replacing Pacini in the latter, who previously sang in it. In 1726 he appeared in Handel's 'Alessandro,' 'Ottone' and 'Scipione'; in 1727 in 'Admeto' and 'Riccardo,' as well as in Bononcini's 'Astianatte'; and in 1728 he sang in 'Tolomeo,' 'Siroe' and 'Radamisto,'—all by Handel. He seems to have been an excellent and useful artist, only eclipsed by the great Senesino, who monopolised the leading parts. J. M.

BALDWIN, JOHN (*d.* 1615), for some part of his life 'a singing man of Windsor,' but was admitted a gentleman of the Chapel Royal in 1594 (Rimbault, *Cheque Book*). He is chiefly remembered as a 'celebrated copyist of Queen Elizabeth's time' (Burney). The collection of virginal pieces in Lady Neville's Book was copied out by him, while some parts of the Forrest-Heyther song-books in the library of the Music School at Oxford (now in the Bodl. Lib.) are in his hand. These are all very beautifully done. His most important contribution, however, is a MS. book which was evidently kept for his own use, and which was written out by him at various times between 1581 and 1606. This is in the Roy. Lib. (B.M.), and is really a commonplace book containing extracts, and, in some cases, complete works by a variety of composers (some of whom would be otherwise unknown). These are all copied out in short score, and in particular many works by Byrd, as well as an interesting motet by Henry VIII. ('Quam pulchra es'), are thus preserved. There are also a few lessons on descant by Giles and others, while at the end is a long and rather awkward rhyme in alliterative couplets which mentions by name and reputation most of the composers whose works are in the book. Byrd is praised at great length, while the book itself is described as follows :

'A store-housse of treasure this booke may be saiede
Of songes most excelente and the beste that is made,
Collected and chosen out of the best autours
Both stranger and English borne, whiche be the best makers
And skilfulst in musicke. . . .'

The following anthems, motets, etc., of his own composition are copied out in the book :

A Browninge of three voices.
A fancie upon a grounde (*a* 3).
Agnus Dei (*a* 2).
'Behold how good and joyful' (*a* 3).
'Cuckow as me walked' (*a* 2). (Founded on the interval of the cuckoo's call.)
'If reason did rule' (*a* 3).

'In manus tuas.'
In nomine (1) (*a* 5). (Canon.)
In nomine (2) (*a* 4).
'In the merie monthe of Maye' (*a* 3).
'O Lord who shall dwell' (*a* 3).
'O Lux' (*a* 3)
'Save me, O God' (*a* 3).
'Sermone blando angelus.'
'Spes mea.'
'Ut re mi fa' (*a* 2).
Upon the plainsong (*a* 3).

The two compositions below are at Ch. Ch. (979-83):

'Pater Noster' and 'Redeme me.'

These partbooks (the tenor book is wanting) also contain a 3-part fancy by Baldwin, as well as the 'Cuckow as me walked' included in the list above.

Q.-L. also mentions a Magnificat in the choir books at Eton. J. MK.

BALELLI, an Italian basso engaged at the opera in London towards the end of the 18th century.

In 1787 he sang in 'Giulio Cesare in Egitto,' a pasticcio, the music selected by Arnold from various works of Handel; and in the 'Re Teodoro,' a comic opera of Paisiello. In 1788 he appeared in Sarti's 'Giulio Sabino'; and the next year in Cherubini's 'Ifigenia,' and in operas both comic and serious by Tarchi.

J. M.

BALFE, Michael William (*b.* Dublin, May 15, 1808; *d.* Oct. 20, 1870), composer of English operas, and an important figure in the musical life of his day.

When he was two years old his family removed to Wexford, and he soon began to take lessons on the violin from the bandmaster of the Cavan militia (Joseph Halliday), after which, in 1814, he was placed under a Mr. Meadows. William Balfe, the father, was a dancing-master, and Michael's first appearance as a musician was in the capacity of violinist for the dancing-class, during the season 1814–15. At the age of seven he was able to score for a band a polacca composed by himself. His father now placed him under O'Rourke (afterwards known in London as Rooke), who brought him out as a violinist in June 1817. In that year he composed a ballad, 'Young Fanny,' afterwards sung by Madame Vestris in the comedy of 'Paul Pry,' under the title of 'The Lover's Mistake.' On Jan. 6, 1823, his father died, and he came to London as an articled pupil of Charles Edward Horn, the singer; he gained considerable credit by his performance of violin solos at the so-called oratorios. He was then engaged in the orchestra at Drury Lane, and when T. Cooke, the director, had to appear on the stage (which was sometimes the case in the important musical pieces), he led the band. At this period he took lessons in composition from C. F. Horn, organist of St. George's Chapel, Windsor, and father of his former teacher. About this time he tried his fortune on the operatic stage, and appeared at Norwich in a garbled version of 'Der Freischütz': he failed, but in 1825 he met with a patron, Count Mazzara, whom he accompanied to Italy, being introduced to Cherubini on the way. At Rome he was located in the house of his patron, studying in a desultory manner with Paër; he was afterwards sent to Milan, where he studied counterpoint under Federici, and singing under Filippo Galli. Here he made his first public essay as a dramatic composer by writing the music to a ballet entitled 'La Pérouse,' the melody and instrumentation in which created a favourable sensation. He was now in his 20th year. Visiting Paris, he was introduced to Rossini, then director of the Italian Opera; the maestro was not slow to perceive his talent, and offered him an engagement for three years as principal baritone, on condition that he should take a course of preparatory lessons from Bordogni. He made his first appearance at the close of 1827, as Figaro in the 'Barbiere,' with decided success. At the close of his Paris engagement, which was curtailed by his ill-health, he returned to Italy, and was welcomed by a new patron, the Count Sampieri of Bologna. In the carnival season of 1829–30 he was principal baritone at Palermo, and here produced his first complete opera, 'I Rivali di se stessi,' written in the short space of 20 days. At Milan, he was engaged to sing with Malibran at La Scala. At Bergamo he met Mlle. Lina Rosa, a Hungarian singer, whom he married. He continued to sing on the stage in Italy until the spring of 1833, when he came to London, and appeared at several public and private concerts.

Balfe's career as a writer of English operas began in 1835, when he produced the 'Siege of Rochelle' at Drury Lane (Oct. 29), with distinguished success. It was played for more than three months without intermission, and completely established the composer's fame. 'The Maid of Artois' came out on May 27, 1836, its success heightened by the exquisite singing of Malibran. In the autumn of this year Balfe appeared as a singer at Drury Lane. He sang the part of Papageno in the first performance of 'Die Zauberflöte' in English, Mar. 10, 1838. 'Falstaff,' produced at Her Majesty's Theatre, was the first Italian opera written for that establishment by an English composer since Arne's 'Olimpiade.' In 1839, after a successful tour in Ireland, he was much on the boards, playing Farinelli in Barnett's opera of that name at Drury Lane, and in an English version of Ricci's 'Scaramuccia' at the Lyceum. On Mar. 9, 1841, he entered the field as manager of the Lyceum, and produced his 'Keolanthe' for the opening night, with Madame Balfe in the principal character: but the enterprise was not successful.

Balfe now migrated to Paris, where his talent was recognised, and Scribe and St. George furnished him with the dramatic poems of 'Le

Puits d'amour' (1843, performed in London under the title of 'Geraldine'), and 'Les Quatre fils d'Aymon' (1844, known here as 'The Castle of Aymon'), both given at the Opéra-Comique. While thus maintaining his position before the most fastidious audience of Europe, Balfe returned *en passant* to England, and produced the most successful of all his works, 'The Bohemian Girl' (Nov. 27, 1843). This opera was translated into German, Italian and French. In 1845 he wrote 'L'Étoile de Seville' for the Académie Royale, in the course of the rehearsals of which he was called to London to arrange his engagement as conductor of Her Majesty's Theatre, which office he filled from the secession of Costa to the closing of the establishment in 1852. In 1849 he went to Berlin to reproduce some of his operas, when the King offered him the decoration of the Prussian Eagle, which, as a British subject, he was unable to accept. Between this year and 1852 Balfe had undertaken to conduct a series of National Concerts at Her Majesty's Theatre: several important works were produced in the course of the enterprise, which did not, however, meet with success.

At the close of 1852 Balfe visited St. Petersburg with letters of introduction from the Prince of Prussia, where he was received with all kinds of distinction. Besides popular demonstrations and imperial favour, he realised more money in less time than at any other period. The expedition to Trieste, where his next work, 'Pittore e Duca,' was given during the Carnival of 1856, with such success as the failure of his prima donna could permit, brings us to his return to England. It was not till 1882 that 'Pittore e Duca' was given in London, where it was produced at Her Majesty's Theatre by the Carl Rosa Company, as 'Moro.'

In the year after his return Balfe brought out his daughter Victoire (afterwards married to Sir John Crampton, and subsequently to the Duke de Frias) as a singer at the Italian opera at the Lyceum; and his next work, 'The Rose of Castile,' was produced by the English company also at this theatre on Oct. 29, 1857.

In Dec. 1869 the French version of his 'Bohemian Girl' was produced at the Théâtre Lyrique of Paris under the title of 'La Bohémienne,' for which the composer wrote several additional pieces, besides recasting and extending the work into five acts. The success attending this revival procured him the twofold honour of being made Chevalier de la Légion d'Honneur by the Emperor of the French, and Commander of the Order of Carlos III. by the Regent of Spain.

In 1864 Balfe retired into the country, became the proprietor of a small landed property in Hertfordshire, called Rowney Abbey, and turned gentleman farmer. Here he amused himself with agriculture and music, making occasional visits to Paris. He had several severe attacks of bronchitis, which eventually proved fatal. He was buried at Kensal Green, and a tablet with a medallion portrait was unveiled in Westminster Abbey, Oct. 20, 1882. Mme. Balfe died on June 8, 1888.

On Sept. 25, 1874, a statue to his memory, by a Belgian artist, Mallempré, was placed in the vestibule of Drury Lane, the scene of so many of his triumphs.

Balfe's miscellaneous pieces are numerous, including the operetta of 'The Sleeping Queen,' performed at the Gallery of Illustration; three cantatas—'Mazeppa,' performed in London, and two others composed at Paris and Bologna. Many of his ballads still retain a certain popularity, and 'The Bohemian Girl' holds its place in the repertory of provincial opera companies. His chief asset as a composer was a gift of facile melody, and his personal career as a singer gave him a sure instinct in securing simple vocal effect. (*Imp. Dict. Univ. Biog.*; Kenney's *Memoir*, 1875.)

E. F. R.; many corr. from *D.N.B.*, etc.

The following is a list of Balfe's principal operas with dates of production:

I Rivali di se stessi, Palermo 1829–30.
Un Avvertimento ai gelosi, Pavia.
Enrico Quarto, Milan.
Siege of Rochelle, Drury Lane, Oct 29, 1835.
Maid of Artois, Drury Lane, May 27, 1836.
Catherine Grey, Drury Lane, 1837.
Joan of Arc, Drury Lane, 1837.
Diadeste, Drury Lane, May 1838.
Falstaff, Her Majesty's Theatre, July 19, 1838.
Keolanthe, Lyceum, Mar. 9, 1841.
Le Puits d'amour (Geraldine), Opéra-Comique, Paris, 1843.
Les Quatres Fils d'Aymon, Opéra-Comique, Paris, 1844.
The Bohemian Girl, Drury Lane, Nov. 27, 1843.
Daughter of St. Mark, Drury Lane, 1844.
The Enchantress, Drury Lane, 1844.
L'Étoile de Seville, composed for Académie Royale, 1845.
The Bondman, Drury Lane, Dec. 1846.
The Devil's in it, Surrey Theatre, 1847.
The Maid of Honour, Covent Garden, 1847. (This opera is on the same subject as Flotow's 'Martha.')
Sicilian Bride, Drury Lane, 1852.
Pittore e duca, Trieste, 1856. (Given as Moro by Carl Rosa Co. in 1882.)
The Rose of Castile, Lyceum, Oct. 29, 1857.
Satanella, Lyceum, 1858.
Bianca, 1860.
The Puritan's Daughter, 1861.
The Armourer of Nantes, Feb. 1863.
Blanche de Nevers, Nov. 1863.
Il Talismano (The Knight of the Leopard), Drury Lane, Jan. 11, 1874.

BALFOUR, Henry Lucas (*b.* Battersea, London, Oct. 28, 1859), organist and choral conductor.

Balfour was a scholar of the National Training School of Music, 1876–82, the precursor of the R.C.M. There he studied under Sullivan, Stainer and others, and afterwards went to Leipzig for further study. He held organ appointments at Croydon, 1872–1902, and also conducted the Croydon Philharmonic Society and other choral societies. In 1895 he was appointed organist to the Royal Choral Society, and his work both as organist at the Albert Hall concerts and as assistant chorus-master during 27 years gave proof of his thorough musicianship. On the retirement of Sir Frederick Bridge, Balfour was appointed to

succeed him as general conductor to the Royal Choral Society, guest conductors being invited to produce special works. In 1902 he had obtained the appointment of organist to the important church of Holy Trinity, Sloane St., where he has maintained the high traditions of the musical service inherited from distinguished predecessors. He still (1926) holds that appointment. C.

BALFOUR-GARDINER, see GARDINER.

BALINO, ANNIBALE PIO, see FABRI.

BALIUS Y VILA, JAIME (*d.* Córdoba, Nov. 3, 1822), a Spanish church musician and composer who held the appointment of maestro de capilla at Gerona, Córdoba and Madrid (Church of the Incarnation). His works, in MS., are preserved in the cathedrals of Córdoba, Málaga, Valencia, Barcelona; and also in the library of the Escurial. Three rondos and a sonata for cembalo are in the Biblioteca de la Diputació, at Barcelona (Pedrell collection). J. B. T.

BALLABENE, GREGORIO (*b.* Rome, 1720; *d.* there, *c.* 1803), was considered one of the greatest contrapuntists and most imaginative vocal composers of the 18th century, capable of writing in the strict *a cappella* style of earlier times. He lived a very retired and studious life. In Sept. 1755 he applied for an appointment at Macerata, and in 1778 for the place of maestro di cappella of the church of St. Anthony of Padua, and of St. Peter's, Rome, but without success. In 1754 he was made a member of the Accademia dei Filarmonici at Bologna, and in 1781 he is mentioned as examiner of the Congregazione dei Musici at Rome. He was fifty years of age before any one but his closest friends had any knowledge of the important works coming from his pen. A German musician, Jos. Heiberger, living in Rome, was the first to publish (1774) a letter concerning the effect of Ballabene's Mass in 48 parts, divided into 12 choirs. The Abbé Santini had MS. copies (or autographs) of the following works by Ballabene: 1 'Dixit,' 16 v.; 1 'Dixit,' 8 v.; masses and motets, 5 v.; sequences of St. Augustine, and Amen, 4 v. The R.C.M. has a Magnificat for 4 choirs (Autogr.). E. v. d. S.

BALLABILE (Ital.), from *ballare*, 'to dance,' a piece of music adapted for dancing. The term can be applied to any piece of dance music. Meyerbeer frequently uses it in his operas, *e.g.* in 'Robert le Diable,' where the three dances in the scene of the resurrection of the nuns in the third act are entitled in the score '1°. 2do. e 3°. ballabile'; also in the fifth act of the 'Huguenots.' More recently Hans von Bülow has given the title of 'Ballabili' to the dance-numbers of his 'Carnevale di Milano,' the individual dances being a polacca, a waltz, a polka, a quadrille, a mazurka, a tarantella and a galop. E. P.

BALLAD, from the Ital. *ballata*,[1] 'a dance,' and that again from *ballare*, 'to dance.' The form and application of the word have varied continually from age to age. In Italy a Balletta originally signified a song intended to be sung in dance measure, accompanied by or intermixed with dancing; 'in the Crusca dictionary,' says Burney, 'it is defined as Canzone, che si canta ballando'—a song sung while dancing. The old English ballads are pieces of narrative verse in stanzas, occasionally followed by an envoi or moral. Such are 'Chevy Chase,' 'Adam Bell, Clym of the Clough and William of Cloudeslee,' 'The Babes in the Wood'; and, to come to more modern times, such are 'Hozier's Ghost' (Walpole's favourite), Goldsmith's 'Edwin and Angelina' and Coleridge's 'Dark Ladie.' But the term has been used for almost every kind of verse—historical, narrative, satirical, political, religious, sentimental, etc. It is impossible to discover the earliest use of the word.

In a MS. of the Cotton collection, said to be as ancient as the year 1326, mention is made of ballads and roundelays (Hawkins, *Hist. of Music*). John Shirley, who lived about 1440, made a collection of compositions by Chaucer, Lydgate and others, and one of the volumes, now in the Ashmolean collection, is entitled

'A Boke cleped the abstracte brevyaire, compyled of diverse *balades*, roundels, . . . collected by John Shirley.'

In the devices used at the coronation of Henry VI. (Dec. 17, 1431) the king was portrayed in three several ways, each 'with a ballad' (Sharon Turner). Coverdale's Bible, printed in 1535, contains the word as the title of the Song of Solomon—'Salomon's Balettes called Cantica Canticorum.'

Ballad-making was a fashionable amusement in the reign of Henry VIII., who was himself renowned for 'setting of songes and makyng of ballettes.' A composition attributed to him, and called 'The Kynges Ballade' (B.M. Add. MSS. 5665), became very popular. It was mentioned in *The Complainte of Scotland*, published in 1548, and also made the subject of a sermon preached in the presence of Edward VI. by Bishop Latimer, who enlarged on the advantages of 'Passetyme with good companye.' Amongst Henry's effects after his decease, mention is made of 'songes and ballades.' In Queen Elizabeth's reign ballads and ballad-singers came into disrepute, and were made the subject of repressive legislation. 'Musicians held ballads in contempt, and great poets rarely wrote in ballad metre.'

Morley, in his *Plaine and easie introduction to Practical Musicke*, 1597, says, after speaking of *Vilanelle*,

'there is another kind more light than this which they tearm *Ballete* or daunces, and are songs which being sung to a dittie may likewise be danced, these and

[1] *Ballata*=a dancing piece, as *suonata*, a sounding piece, and *Cantata*, a singing piece.

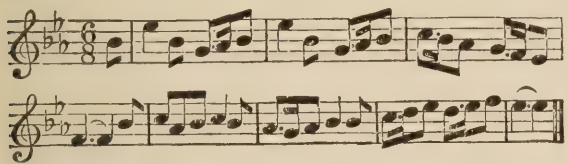
other light kinds of musicke are by a general name called *aires.*'

Such were the songs to which BONNY BOOTS (*q.v.*) both 'tooted it' and 'footed it.' In 1636 Butler published *The Principles of Musicke*, and in that work spoke of

'the infinite multitude of Ballads set to sundry pleasant and delightful tunes by cunning and witty composers, with *country dances* fitted unto them.'

After this the title became common.

The music of many real old ballads has survived, for which the reader may be referred to Chappell's *Popular Music of the Olden Time*, or the new edition, *Old English Popular Music*, edited by H. E. Wooldridge. 'Chevy Chase' appears to have been sung to three different melodies. One of these, 'The hunt is up,' was a favourite popular air, of which we give the notes—



This old tune was otherwise employed. In 1537 information was sent to the Council against John Hogon, who, 'with a crowd or a fyddyll,' sang a song with a political point to the tune 'The hunt is up.' 'If a man,' says Fletcher of Saltoun, 'were permitted to make all the ballads, he need not care who should make the laws of a nation.' 'LILLIBURLERO' (*q.v.*) is a striking proof of the truth of Saltoun's remark, since it helped to turn James II. out of Ireland. 'Malbrouck,' the 'Marseillaise' and the 'Wacht am Rhein' are other instances of ballads which have had great political influence.

Ballads have sunk from their ancient high estate. Writing in 1802 Dr. Burney said:

'A ballad is a mean and trifling song such as is generally sung in the streets. In the new French *Encyclopédie* we are told that we English dance and sing our ballads at the same time. We have often heard ballads sung and seen country dances danced; but never at the same time, if there was a fiddle to be had. The movement of our country dances is too rapid for the utterance of words. The English ballad has long been detached from dancing, and, since the old translation of the Bible, been confined to a lower order of song.'

Notwithstanding the opinion of Dr. Burney the fact remains incontrovertible that the majority of our old ballad tunes are dance tunes, and owe their preservation and identification to that circumstance alone—the words of old ballads being generally found without the music but with the name of the tune attached; the latter have thus been traced in various collections of old dance music. The quotation already made from Butler shows that the use of vocal ballads as dance tunes implied in the name had survived as late as the reign of Charles I.

The term 'ballad' is used loosely by modern poets and almost indiscriminately by modern composers both in vocal and instrumental music. Besides the many ballads among Schubert's songs, those of Zumsteeg and Carl Loewe may be referred to as having helped to fix the type of German ballad that reached its ultimate perfection in Brahms. In nearly all these instances the narrative idea is present, and the connexion of the word with the dance is more and more lost sight of. 'Choral ballads' are, generally speaking, musical settings for voices generally with orchestra of poems that would naturally be described as ballads; Stanford's setting of Tennyson's 'The Revenge' is a typical and successful example. 'Orchestral ballads,' specimens of which have been fairly abundant in recent days, are very often named from some well-known poem, of which they give instrumental illustration. Such are Somervell's 'Helen of Kirkconnel,' MacCunn's 'Ship o' the Fiend' and many others.

The four famous examples of 'Pianoforte ballades' by Chopin have the same rhythm of six-four or six-eight time; but beyond this it would be difficult to obtain any musical definition, and even this rhythmic feature is as often as not disregarded by other composers. Of the four ballades of Brahms, op. 10, one only is in six-eight time throughout. Liszt has written two ballades for piano solo. Vieuxtemps' 'Ballade and Polonaise' is one of the favourite pieces in the violin repertory, and from these comes the practice of applying the title to any piece of no very defined form but having a certain romantic feeling.

The word 'ballad,' as applied to certain kinds of modern English songs, implies a composition of the slightest possible degree of musical value nearly always set to three verses (neither more nor less) of conventional doggerel. 'Ballad Concerts' are carried on for the purpose of bringing such things before the notice of the public, although their programmes do not consist exclusively of what are sometimes called 'shop-songs.' W. H. C.; addns. M., etc.

BALLAD OPERA, a species of stage production, which, although peculiar to this country, nevertheless has certain features in common with early comic opera in France, Germany and Italy; indeed, it was Charles Coffey's 'The Devil to Pay,' a ballad opera of 1728, which, appearing in Germany about twenty years later as 'Der Teufel ist los,' was mainly responsible for the establishment of the 'Singspiel' tradition in that country. These operas are differentiated from opera in general in that the method of their composition was never considered sufficiently dignified to apply as a process for grand opera; and from comic opera proper by the fact that the dialogue was always spoken, and that the words of the lyrics were usually fitted to existing music. At first, as the name implies, the lyrics were adapted to English, Scotch or Irish ballad tunes of varying antiquity, but sometimes to

familiar tunes by English composers such as Locke, Purcell, or Eccles, and, on occasions, to tunes which were written and were popular about the time of production. Nursery-rhyme tunes were even employed, and, in at least one case, 'a puppet-show Trumpet tune.' The ballad tunes used can generally be traced in either Playford's *Dancing Master*, D'Urfey's *Pills to purge Melancholy*, Allan Ramsay's *Tea-Table Miscellany*, Thomson's *Orpheus Caledonicus*, or in Watt's *Musical Miscellany*. Sometimes French tunes were used (notably in the case of 'Polly'); while Handel and certain Italian composers, such as Geminiani, Corelli, and the Scarlattis, were also called upon for their minuets, sarabandes, and the like. When none of these were available or appropriate, some living composer supplied the music for an odd song or so; Henry Carey and Pepusch were thus employed, although an obscure musician, called Seedo, would seem to have done most of this occasional work. In the later ballad operas, when the surface strata of folk-song had been apparently exhausted, this last method began to obtain much more frequently, and it is at this stage of their evolution that they definitely anticipate the only type of native operatic production which has been convincingly popular in this country; namely, that having a comic or even farcical libretto, with the dialogue spoken, and the musical numbers separate, and chiefly existing as a comment on the stage situation at the moment.

The majority of these operas were produced at The Haymarket or the theatre in Lincoln's Inn Fields; but, in some cases, such as that of Thomas Walker's 'Quaker's Opera,' they were acted at theatrical booths in Bartholomew Fair.

The success of John Gay's famous 'Beggar's Opera' may fairly claim to have brought about the long series of ballad operas which followed from 1728 to about 1735. On Pope's authority, the author is said to have been influenced by a remark of Swift to the effect that a 'Newgate pastoral might make . . . an odd pretty sort of thing.' Gay no doubt realised this, but sought also to satirise, firstly, the Whig politicians then in power, and, secondly, the prevailing absurdities of Italian opera. Thus Walpole, in the person of Captain Macheath, is deliberately caricatured as a convivial and amorous highwayman, while the Italian producers and the foolish rivalries of the *prime donne* are referred to in the preliminary conversation between the Beggar and the Player:

'I have introduced the similes that are in all your celebrated operas: the swallow, the moth, the bee, the ship, the flower, etc. Besides, I have a Prison Scene, which the ladies always reckon charmingly pathetic. As to the parts, I have observed such nice impartiality to our two ladies that it is impossible for either of them to take offence.'

Other ballad operas which followed kept up this hostile and satirical attitude towards the Italian productions. Thus Fielding, in his 'Intriguing Chambermaid' refers to 'the barbarity of the town . . . who sacrifice (their) own native Entertainments to a wanton affected Fondness for foreign Musick,' while a certain character in J. Ralph's 'Harlequin's Opera' openly condemns the Italians for their 'squeaking Recitatives, paltry Eunuchs . . . and trills of insignificant, outlandish Vowels,' and maintains 'there is not a Country Parish Clerk, that has twang'd a couple of Staves thro' his Nose every Sunday . . . but knows more of true Musick than . . . all your Senesinos put together.'

In any case, the ballad operas were extremely successful, and their satirical references in this respect were received so sympathetically by the town, that Handel and Bononcini were scarcely able to keep Italian opera afloat. Oppressed as the Londoners were with the bombastic heroics of the Italians, the sudden appearance of gaolers, receivers, informers, pickpockets, highwaymen, and all the familiar corruptions of Newgate on an English stage was bound to be successful. 'The Beggar's Opera' ran for sixty-three nights (at that time an easy record), and was performed at all the principal towns in Great Britain, and even in Minorca. Hogarth published several engravings referring to it, songs and scenes from the opera were painted on fans, while the dress worn by Miss Lavinia Fenton (who acted the Polly of the first production) was adopted as a fashion model by all the ladies in the Town. It was at first refused by Colley Cibber, but then accepted by John Rich for performance at Lincoln's Inn Fields, where, with Gay, he made so much money that it was popularly said that the opera 'made Rich gay and Gay rich.' (See BEGGAR'S OPERA.)

Actually, in point of time, 'The Gentle Shepherd' of Allan Ramsay, which appeared three years before, must take place as the first ballad opera. This was a pastoral play with the lyrics adapted to well-known Scotch tunes. It is possible that Gay was directly indebted to it, and, indeed, if we consider Swift's remark seriously, it will be realised that 'The Beggar's Opera' only adds the 'Newgate' element to the 'pastoral' of Ramsay. Even this Newgate element itself can be traced back to a play which appeared in 1725 as 'The Prison Breaker.' This is written round the story of one of Jack Sheppard's famous escapes from Newgate, and was used by Thomas Walker (the original Macheath of Gay's opera) as the basis for his 'Quaker's Opera,' which closely resembles 'The Beggar's Opera' in its atmosphere and main situations. Ramsay's opera was revived later (in 1731) as 'Patie and Peggy,' with the dialect of Ramsay 'trans-

lated' into English couplets by Theophilus Cibber. This was sufficiently successful to embolden a certain Mr. Mitchell to bring out his 'Highland Fair' in which the music also consists 'wholly of Scotch tunes.' Besides Gay, and others already mentioned, the most notable ballad-opera writers were Colley Cibber and Henry Fielding. The latter was responsible for four in all, of which his 'Mock Doctor,' a clever adaptation of Molière's *Le Médecin malgré lui*, is perhaps the most interesting.

The first ballad-opera craze came to an end about 1735, although a few were written after that date. In 1762, however, 'Love in a Village' (which was founded on 'The Village Opera' of 1729, and the one-act version called 'The Chambermaid' which came out in the following year) appeared, and proved itself to be the beginning of a new series which persisted for some time. Here the evolution already hinted at in an earlier paragraph is almost brought about, as the tunes, although all constructed on the ballad model, are, in a large number of cases, entirely original. Among these operas, 'Midas,' with the libretto written by an Irishman, Kane O'Hara, is fairly well known and is both clever and amusing.

Below is a list of ballad-operas:

1725.	'The Gentle Shepherd' (all Scotch tunes)	Allan Ramsay.
1728.	'The Beggar's Opera'	John Gay.
	'Penelope'	John Mottley and Thomas Cooke.
	'The Quaker's Opera'	Thomas Walker.
1729.	'Love in a Riddle'	Colley Cibber.
	'Polly' (sequel to 'Beggar's Opera')	John Gay.
	'The Beggar's Wedding'	Charles Coffey.
	'The Cobler's Opera'	Lacy Ryan.
	'Flora' or 'Hob in the Well'	John Hippisley.
	'The Lover's Opera'	W. R. Chetwood.
	'Momus turn'd Fabulist'	Ebenezer Forrest.
	'The Patron'	Thomas Odell.
	'The Wedding'	Essex Hawker.
	'Damon and Phillida' (an adaptation of 'Love in a Riddle')	Colley Cibber.
	'The Village Opera'	Charles Johnson.
1730.	'The Chambermaid' (a one-act version of 'The Village Opera')	Edward Phillips.
	'The Fashionable Lady'	James Ralph.
	'Patie and Peggy' (adaptation of 'The Gentle Shepherd')	Theophilus Cibber.
	'The Female Parson'	Charles Coffey.
	'Robin Hood'	(Anon.)
1731.	'Silvia,' or 'The Country Burial'	George Lillo.
	'The Devil to Pay'	Charles Coffey.
	'The Jovial Crew'	Altered from Richard Brome's 'Jovial Crew,' 1641.
	'The Generous Freemason'	W. R. Chetwood.
	'The Lottery'	Henry Fielding.
	'The Highland Fair' (all Scotch tunes)	Mitchell.
	'The Amours of Billingsgate'	..
	'The Grub Street Opera'	(Revised version of 'The Welsh Opera.')
	'The Welsh Opera'	Henry Fielding.
1732.	'The Mock Doctor' (adapted from Molière's *Le Médecin malgré lui*)	Henry Fielding.
	'The Devil of a Duke'	Robert Drury.
	'The Humours of the Court'	(Not performed.)
	'Sequel to Flora'	John Hippisley.
1733.	'Achilles'	John Gay.
	'The Boarding School'	Charles Coffey.
	'The Decoy'	H. Potter.
	'The Lively Rake'	Edward Phillips.
	'The Mad Captain'	Robert Drury.
	'The Fancy'd Queen'	Robert Drury.
1734.	'Don Quixote in England'	Henry Fielding.
	'The Whim'	(From the French.)
	'The Intriguing Chambermaid'	Henry Fielding.
1735.	'Trick for Trick'	R. Fabian.
	'The Virgin Unmask'd'	Henry Fielding.
	'The Plot'	John Kelly (?).
	'The Merry Cobler' (sequel to 'The Devil to Pay')	Charles Coffey.
1736.	'The Lover his own Rival'	Abraham Langford.
1737.	'The Coffee House'	Rev. James Miller.
1738.	'The Disappointed Gallant'	Adam Thompson.
1739.	'The Tanner of York' (?)	..
1739.	'The Hospital for Fools' (?)	..
	'Britons, strike Home' (?)	..
1740.	'The Preceptor'	William Hammond.
1762.	'Love in a Village' (adaptation of 'The Village Opera') followed by	Isaac Bickerstaffe.
1767.	'Love in a City'	Isaac Bickerstaffe.
	'Lionel and Clarissa'	Isaac Bickerstaffe.
	'Midas' (and many others.)	Kane O'Hara.

For a further discussion and a much more extensive list of Ballad Operas compiled under a wider definition of the species, see an article by George Tufts in *The Musical Antiquary*, Jan. 1913; also another by W. Barclay Squire in the same magazine for Oct. 1910, giving a list of some 700 tunes used in these Operas.

J. M[K].

BALLARD, a family of printers, who for more than 200 years virtually enjoyed the monopoly of printing music in France. Their types were made in 1540 by Guillaume Le Bé, father-in-law of the first Ballard, (1) Robert, and remained in use as late as 1750. The first patent was granted to Robert Ballard by Henri II. in Feb. 1552, and he and his brother-in-law Adrien Le Roy printed many tablatures for the lute and other music. Robert Ballard, having died in 1606, was followed by his widow, Lucrèce Le Bé, and his son Pierre, who obtained a new patent in 1637.[1] At that time the house rose to its greatest height both in privileges and position. Then came Pierre's son Robert (2), who practised 1640–79, his widow and their son Christophe (*d.* 1715). Christophe was succeeded by his son Jean Baptiste Christophe (*d.* 1750), to whom a privilege had been granted in 1695. After 1750 the business was taken up by the widow and son, Christophe Jean François (*d.* 1765). The widow and son, Pierre Robert Christophe, of the last named continued to manage it till 1788.

One of the earliest specimens of their art of printing is 'Le Livre de tablature de guiterne d'Adrien Le Roy' (1561), and 'Les Psaumes de David mis en vers par Marot avec la musique' (1562). Lully's operas were printed by the Ballards—first about 1700, from movable types, and afterwards from engraved copper-plates.

Bibl.—Georges Lepreux, *Gallia typographica* (Suppt. No. 1 to the *Revue des Bibliothèques*), Série Parisienne, vol. i. pt. 1, pp. 53-100, Paris, 1911); *Grande Encyclopédie*, art. by Michel Brenet.

F. G.; corr. and addns. M. L. P.

BALLARD, a distinguished lutenist, teacher of the lute, according to Jean Heroard's *Journal sur l'enfance et la jeunesse de Louis XIII*, of the future king, Louis XIII. He is probably the same as Robert Ballard, lute-player to Marie de Medicis and author of a lute-tablature printed 1611, now at the Bibliothèque Mazarine, Paris. He may also, possibly, be identified with the musician mentioned in Mersenne's *Harmonie universelle* as 'Monsieur Ballard.'

Bibl.—H. Prunières, *Le Ballet de cour en France avant Benserade et Lully*; Michel Brenet, *Notes sur l'histoire du luth en France* (Bocca, 1899. Extract from *R.M.I.* 5, 6). M. L. P.

BALLERINA (Ital.), a female ballet-dancer. (See Ballet-Dancing.)

BALLET-DANCING. A history of dancing would be an account of one of the most

[1] 1639, *Fétis*.

primitive and universal human activities. It is a law of the human organism that every impression conveyed to the brain through the outer or inner senses tends to provoke a movement in some part of the body. Dancing in its simplest form is the outcome of feelings of joy, grief, excitement or anger. By attaining measure and rhythm it becomes a more satisfying and calming vent for emotion, and also a means of corporate self-expression. Dancing is found almost everywhere to play a chief part in the religious rites of primitive peoples; it continued to do so in the civilisations of Egypt, Greece and Rome, and does so still in the countries of the East. As a social enjoyment, often closely connected with courtship and the manifestation of sexual attraction, it has taken shape in the popular and festal dances of different nations, while in antiquity war-dances, serving both as a drill to develop the muscles and a stimulus to the instinct of pugnacity, were widespread, and may be exemplified by the Pyrrhic dance of the Greeks.

Greek Dance and Roman Pantomime. — If we confine ourselves to dancing as a branch of art in Western countries our starting-point must be Greece, where philosophers and educators were agreed on its high value. From the testimony of Greek literature, and the mass of remains in sculpture, vase paintings and similar sources of information, we can see that, like all peoples, the Greeks knew originally a great variety of dances — religious, convivial and orgiastic, often of grotesque or even disgusting character. Such were the Cordax and Sikinnis, the rural Karpaia and the fighting Komastike. The real concern of the student of the art of dancing, however, is the evolution of a special ideal of grace and harmony in the æsthetic consciousness of Athens. While the more archaic dances doubtless survived in the Choruses of the satiric and comic stage, by degrees in the tragic Choruses, in religious dances and processions, and in the dances commended by educators to the practice of youth a more dignified ideal prevailed. The highest idea of it is to be gained from the Parthenon frieze of Pheidias. There we perceive a succession of movements designed to express the natural harmonies of the human body. Not only in actual dancing, but in walking and riding, the greatest freedom, balance and grace of which human limbs are capable are here shown with an almost scientific precision. The same principle is at work throughout Greek sculpture of the classical epoch. A norm is thus set which, on account of the fixity of the human body, has acquired a permanent authority; to it we shall find the art of the dancer returning to renew its inspiration, whenever it has for any length of time been diverted through social convention or some artificial ideal from its natural course.

A step forward, particularly in the mimetic form of dancing, was taken in that peculiar adaptation of the Greek theatre at Rome called pantomime. The Roman pantomime, which came into being in the early years of the Empire, is a Greek tragedy shorn of its chorus, and of its dialogues between two or three actors. A single actor remains, who, instead of speaking his lines, has them chanted by a singer, while he himself performs the gestures and steps expressive of the story. According to tradition this practice originated with the tragedian Livius Andronicus, who thus divided his rôle on an occasion when he was suffering from a failure of voice. The principal *pantomimi* of the Augustan age, Pylades and Bathyllus, acquired an enormous fame and popularity. The art was, however, decadent from its start; and its extreme lasciviousness and its connexion with gladiatorial sports (real executions and similar horrors were frequently portrayed on the Roman stage) made it an object of execration to the growing power of the Christian Church.

The Middle Ages and the Renaissance. — There is considerable difficulty in tracing the history of dancing, as of most forms of dramatic art and entertainment in the Middle Ages. Dancing and pantomime had been frowned upon by the Fathers of the Church, because of their corrupt associations with paganism, but the dance could not be extirpated from popular life or from the diversions of the great. Popular religious festivals and processions were inevitably accompanied by dancing; the organisation of the elaborate religious Mystery plays gave scope for ballets, and the Dance of Death originated in a form of dramatic procession just as the wild courses of the Flagellants bore traces of the old orgiastic dances. There is, further, a good deal of evidence that dancing penetrated into the services of the Church. It is held by some writers that the Mozarabic Rite in Spain allowed a dance to tambourines; a Council of Narbonne in the 16th century has regulations showing that in that day dancing still prevailed in the churches of Languedoc; the *seises*, the choir-boys of Seville Cathedral, continue to dance before the Sacrament in the cathedral on Corpus Christi Day (see *M.L.* vol. ii. p. 10). A notable event in the annals of the Middle Ages was the so-called *Ballet des Ardents*, a Court Masque of the reign of Charles VI. of France, in which the shaggy costumes of savages worn by the king and his companions accidentally took fire from a torch. Two nobles were burned to death, and the shock to the king affected his brain.

The Renaissance was an age of spectacles,

especially in courts and noble houses, where no festivity passed without a masque or display in which dancing had an important place. Ballets formed interludes in operatic pieces or poetic plays, and sometimes took the shape of independent pantomimic allegories. The impulse came from Italy, the home of the Comedy of Masks and many other types of reviving drama. In 1489, at the marriage of Gian Galeazzo Sforza, Duke of Milan, to Isabella of Aragon, a spectacle was produced which is a landmark in the history of the ballet. It was the work of a Lombard, Bergonzio di Botta, and in accordance with the classical taste of the time, presented Jason and the Argonauts with the Golden Fleece, Mercury, Diana and her nymphs, Orpheus, and other figures of myth and legend. It was talked about all over Europe, and set a fashion, particularly in France, where such interludes had been popular since the Middle Ages.

The Court of Louis XIV. — Catharine de Medicis stimulated the taste for Italian modes in this as in other matters, and in 1581 for the marriage of the Duc de Joyeux the famous 'Ballet comique de la Reine,' which depicted the fable of Circe, was played by the lords and ladies of the court. The fashion did not die out. During the reign of Henry of Navarre (1589–1610) more than eighty court ballets are said to have been produced; under Louis XIII. Cardinal Richelieu mounted a ballet on the prosperity of the Arms of France; Louis XIV. figured himself in many such entertainments, appearing for the first time at the age of thirteen in the 'Masque of Cassandra' in 1651, and for the last time in 'Flora' in 1669. His most famous rôle was 'Le Roi Soleil' in 'Le Ballet de la nuit' (1653). To an art so high in royal favour, the best talent naturally devoted itself. Molière furnished comedy-ballets, and Lully (*q.v.*) composed music. Bocan and Beauchamp were the maîtres de ballet of the period, and Ballon the most famous of the male dancers. Benserade's ballet, 'Les Muses' (1667), and Lully's magnificent 'Triomphe de l'Amour' (1681) may be taken as the climax of the era of great court ballets.

It was from the court that the ballet passed to the opera, to be developed by composers like Lully and Rameau (*q.v.*). There was a good deal in the stiff and ceremonious conventions of its original home to impede the freedom of its growth, and at first it lacked in the public theatres one important advantage which it had enjoyed at court. There ladies of the highest rank danced at the fêtes; whereas there were at first no professional *ballerine*, but only male dancers wearing masks. Lully contrived to break down this rule, and trained female dancers, of whom Mlles. Lafontaine and Prévost were among the first to be famous. But there was still much to be changed before the ballet could be considered free from the heavy and turgid fashions of the court of the Grand Monarque. Leather masks were still worn for a great number of characters, while the high heels, the full-skirted coats of the men and swelling *paniers* of the women, the towering perukes, plumes and helmets, impeded all rapid and natural steps or gestures.

French Ballet in the 18th Century. — The history of the ballet in the 18th century is the history of the breaking of these fetters. The age saw a succession of great dancers, to almost each of which tradition attributes some step forward. The first two to be mentioned are Mlles. Sallé and Camargo. To the first is attributed the audacity of dancing the ballet of 'Pygmalion' in London (1734) in a simple Greek robe of muslin, without the *paniers* or piled head-dress of the mode. The latter, who lived from 1710–70, and about whom many legends cluster, is credited with introducing the *entrechat à quatre* (the high springing step in which the feet are crossed in the air), and with inventing tights to permit of freer movement. But the real impulse to reform came in the middle of the century from the ballet-master Noverre (1727–1810), who published in 1760 his famous *Lettres sur la danse*. The aim of his work, which appeared at a time when the writings of Rousseau were spreading the ideal of a return to nature and to the virtues of classical antiquity, was to do away with the artificial conventions of costume, to simplify steps and make the expression of feeling and narration of a fable by pantomime more important than the mere display of virtuosity, and in general to inculcate a return to that classical norm of beauty which has been already described. Such drastic reforms could only be carried slowly, but Noverre laboured steadily at them, especially after becoming maître de ballet to the Duke of Würtemberg at Stuttgart. To his principal pupils many improvements are attributed. The name of Mlle. Heinel is associated with the pirouette, a step that presupposes freedom from the heavy trappings of the Louis Quartorze school, and that of Pierre Gardel with the abandonment of the mask, which he made a condition of his taking the place of Gaetan Vestris, when the latter was suddenly indisposed from playing the chief part in Rameau's 'Castor and Pollux' on Jan. 21, 1772. Besides Pierre Gardel (1758–1840); his brother Maximilian (1741–87), and Dauberval (1742–1806) were the most distinguished of the immediate successors of Noverre. To them must be added the two famous male dancers, Gaetan Vestris (1729–1808) and his son Auguste (1760–1842), known

as 'le dieu de la danse.' Among the successors of La Camargo, Madeleine Guimard (1743–1816), whose life has been written by E. de Goncourt, may be counted the most brilliant. A lithograph of the time portrays her in sandals and soft flowing skirt, with her hair hanging loose, except for a simple fillet. It may serve as a landmark in the change of ideals.

The 19th Century. Romanticism and Realism. — The transformation in sentiment, taste and costume wrought by the French Revolution completed the reform that the school of Noverre had begun. Both the Republic and the Empire were based on the models of classical antiquity, and the latter especially, in architecture, furniture and dress set the fashion of copying Grecian modes. Careless of the climate, women began to dress in sandals, low-necked gowns, gauze draperies, and other adaptations of ancient costume. This mode at least liberated the dancer and made it possible to turn again to the Pheidian model of grace and rhythm. The grand age of ballet-dancing was at hand. Its interpreter was Carlo Blasis (*b.* 1803), whose *Code of Terpsichore*, published in London in 1828, where he was then working at His Majesty's, is, as its name foreshadows, a manual of dancing and pantomime based entirely on the classical ideal. This is especially shown by the illustrative figures, which are reminiscent of the work of Flaxman, and show the tendency and limitations of the revival. The strictly classical epoch had passed into the era of Romanticism, but without serious change of principle, when we reach the greatest name in the history of ballet, Marie Taglioni. She was born in 1804 in Stockholm, of an Italian father and a Swedish mother, made her début in Paris in 1827 and practically founded a new æsthetic of dancing by her blend of classic simplicity and ethereal charm. With Taglioni the modern ballet dress is seen in its first stage. It is the Grecian type — wreathed hair, low-necked body, diaphanous skirt and sandals. There are, however, two noteworthy developments. The *caleçon* of Camargo has now been perfected by the flesh-coloured *maillot* (a kind of tights attributed to a costume designer at the Opéra named Maillot), and the skirt has been slightly shortened, though not yet far above the ankles, and spread out from the waist, in order to set free and to exhibit the limbs of the dancer. One further point, the most important of all, will be observed by any one who inspects the portraits of Taglioni. She is usually shown, posed on the *pointe*, that is to say, on the extreme tip of the toe, an attitude only possible to the wearer of a flexible sandal with a stiffened toe to it. It is not possible to say whether the use of the *pointes* was an innovation of Taglioni, but it is not a characteristic in drawings earlier than her age, and it is hard to see how it could have been introduced so long as the high-heeled shoes of the 18th century were worn by the *ballerina*. The most obvious result of this important reform was to endow the dancer with a lightness, a rapidity in turning, and a general look as of a figure floating over rather than touching the earth, which appealed to the Romantic age with its passion for sylphs and disembodied spirits. It also lowered the status of the man dancer, who could not achieve this effect from the shape of the male instep, and proved the beginning of a cult of pure technique that was to lead the ballet far as the century advanced. For the first time with the perfect freedom of her limbs and body and the artificial support of the ballet-sandal the dancer could make herself an æsthetic gymnast.

Taglioni's most famous part was that of 'La Sylphide.' Her chief rival in her own virginal and rather melancholy style was Carlotta Grisi, for whom Theophile Gautier, the Coryphæus of the Romantics, wrote his rather ghastly ballet of 'Giselle' with its episodes of madness and death and its dance of wraiths in the graveyard. Of Taglioni's other competitors, Fanny Cerrito was of a less tragic cast — she is remembered especially in 'Le Lac des Fées' — while Fanny Elssler, a hot-blooded woman of reckless temperament, was less a *ballerina* than a 'character dancer,' excelling in Spanish dances like the *Cachuca*. The climax of the Romantic ballet was the famous *pas de quatre* danced at His Majesty's in 1845 by the four great *ballerine* of the Taglioni school, Marie Taglioni, Carlotta Grisi, Fanny Cerrito and Lucille Grahn. Taglioni died in extreme old age and poverty in 1884.

After her retirement fresh changes came over the ballet. On the one hand, the tendency to transform a classical discipline into a technical virtuosity went forward apace. Although the fundamental æsthetics of ballet-dancing have always remained Greek, it has grown so hardened and stylised as to conceal from the ordinary observer its origin. Physical strength and dexterity in performing difficult and complicated motions of the feet and legs have usurped the place of the original Pheidian ideal, which aims simply at displaying the inherent beauty possible in human poses and motions. In order that the audience, like judges at a gymnastic competition, may appreciate the degree of exactness with which the steps are performed, the flowing skirt of the classical mode has been gradually cut away to a mere wisp (the *tutu*) encircling the waist of the dancer. Concurrently with this elaboration of technique, there proceeded a change in the character of ballets, which reflected the transition in literature from the Romantic to

the Realistic school. The tendency now was to write long spectacular librettos, giving scope for the newest devices of scientific stage mechanism, and where possible dealing with some modern or realistic theme. A celebrated instance of this development is the 'Excelsior' ballet of Manzotti, which traces the growth of science through the ages, and lays the scene of grand *ensembles* in such places as the New York telegraph office, or the Suez Canal. Another celebrated Manzotti ballet was a vast mythological reconstruction entitled 'Amor.'

The ballet in England in the later 19th century, finding its home in the London theatres of variety, as the Empire and Alhambra, was largely of this realistic type, as shown by titles like 'Round the Town,' 'The Press,' or 'By the Sea.' Its artistic level was, however, considerably raised by the versatile fancy of the principal English ballet designer, C. Wilhelm. In France there lingered something of the old Romantic traditions in the work of DELIBES (*q.v.*). 'Coppelia' (1870), and 'Sylvia' (1876), his two principal works, are of the poetic school, and we may rank with them Coppée and Widor's Breton ballet, 'La Korrigane' (1880). Among the notable *ballerine* of this latter epoch are to be reckoned Rosita Mauri, creator of 'La Korrigane,' Rita Sangalli, creator of 'Sylvia,' and at a later date at the London Empire the brilliant Danish dancer, Adeline Genée.

THE REVIVAL FROM RUSSIA. — A certain discredit hung over the ballet at the opening of the present century, owing to the apparently lifeless formalism into which it had sunk. But about 1909 an astonishing revival was apparent, the impulse to which came from Russia. To explain how this was possible it is necessary to look back a little. One of the results of the introduction of Western culture into Russia by Peter the Great was a passion for Western dancing, which the autocrat introduced at his court. In 1735 the Empress Anne introduced the ballet, with Areja for musical director and Landé as maître de ballet. The first plan adopted was to train military cadets for dancing, but it was soon perceived that ballet-dancing is a life's work, and accordingly a school was opened to which boys and girls of the poorer classes were admitted, receiving maintenance and education in return for their services. Such was the origin of the Russian Imperial school of ballet, which received a powerful impetus when Catherine II. built and organised the Grand Theatre, and again when in 1802 the brilliant French ballet-master Didelot took over the direction at St. Petersburg. The enthusiasm for dancing which inspired the society and court of Russia, and the concentration of artistic efforts facilitated by the Imperial school, made the Russian ballet, in spite of its isolation from the rest of Europe, an instrument of high artistic potentiality. Marius Petipa (1819–1910), who went to Russia in 1847, and became maître de ballet in 1862, was the dictator who maintained its vitality, though on strictly conservative lines, during the latter half of the 19th century. In 1888 he was seconded by Enrico Cecchetti, a brilliant Italian dancer and mime, whose career forms a link between the old school and the new. The foundation of the new school is properly to be dated from the alliance between the wealthy amateur Serge Diaghilev and the dancer Michel Fokine, which resulted in the formation of a company that gave its first season at Paris in 1909, and acquired in Western Europe (which did not realise that it was a secession from the Imperial school), the title of 'Le Ballet russe.' Fokine's ideals had been much influenced by the work of an American dancer standing apart from the regular ballet and its technique, Isadora Duncan. Her method is not, like that of the ballet, an adaptation of the principles implicit in Greek dancing, but a strict imitation of the Greek dance, as we are able to study it to-day in plastic remains. She and her school dance barefoot, or in sandals without the use of *pointes*, and replace the stiffened ballet skirt by the ordinary hanging Greek *chiton*. Within the range prescribed by such a method, Isadora Duncan, thanks to her personal grace, achieved results that appeared to throw into the shade the more mechanical methods of the trained ballet-dancers. The ideal of Fokine seems to have been, not precisely to abandon the ballet tradition in favour of the Neo-Greek mode, but to recall the ballet to its own first principles before its technique had been rigidified. In a certain sense his ballets are a return to Taglioni, and indeed one of the most famous of them is called 'Les Sylphides' and danced in skirts copied from those of the Taglioni epoch. But the reforms of the Diaghilev ballet were not restricted to dancing technique. Efforts were made to raise the level of ballet music, partly by adapting the works of eminent composers, Chopin in 'Les Sylphides,' Schumann in 'Carnaval,' Rimsky-Korsakov in 'Sheherazade' — partly by inducing young composers of talent to follow Tchaikovsky's example in producing 'La Belle au Bois Dormant,' in 1890, and write for ballet, an endeavour of which the most important results were the 'Pétrouchka' and 'Oiseau de feu' of STRAVINSKY (*q.v.*). 'Pétrouchka,' a tragedy of living marionettes, owing to its combination of musical excellence and expressive mimicry, is considered by many critics to be the highest achievement of the Diaghilev ballet. Another reform which belongs more to the history of scenic art than to that of dancing was the revolution in scenery and costumes wrought by Léon Bakst and his collaborators, which

swept away the heavy realistic scenery of the age of 'Excelsior,' just as the substitution of short ballets in one scene for the ponderous five-act 'machines' of the later 19th century marked, as a Russian critic, M. Svétlov, has observed, the transition from the Realistic to the Impressionistic age. The principal *ballerina* of the Diaghilev troupe was Tamar Karsavina, while among the men Adolf Bolm as *danseur mime* and the veteran Cecchetti as pantomimist and teacher of the ballet were both prominent.

But the most important figure in the movement after Fokine was the principal male dancer, W. Nijinski, a young Pole endowed with a physical agility resembling that of Vestris, who was vulgarly said to float at will in the air, and an intense dramatic talent in pantomime. The latest phase in the history of dancing was initiated by this remarkable man. Nijinski had never admired the traditional Pheidian ideal of the ballet. His taste was affected by the barbaric dances of the Slav warriors and peasantry and also by Oriental ideals, as he showed by his remarkable performance as the negro in 'Sheherazade.' Valuing strength and significance above grace, he felt an affinity in Cubist and post-Impressionistic art, and sought to create a new style of dancing based on the same æsthetic principles. 'L'Après-midi d'un faune,' a living frieze of a Cubist design, and the mysterious 'Sarce du printemps,' composed by Stravinsky, and portraying a feast of primitive barbarians, were his chief attempts to express his ideas. They are open to the objection that the freedom enjoyed by a painter in conventionalising the human figure and human movements is not shared by the ballet-master whose material is the actual human body, and not any abstract design suggested by it. Nijinski's early break-down in health prevented the development of his ideas. Of later ballet designers, such as L. Massine, who have continued the fashion of approximating the ballet to a living picture, the time has not yet come to speak.

Besides the Diaghilev company, we may mention some important Russian dancers of later years, unconnected on the whole with that enterprise, though contemporary with it. Among them Mme. Anna Pavlova has a place of her own. Her technique, though finished, is always carefully subordinated to the poetical inspiration of her dancing; she has a grace in the use of *pointes* that vindicates them from the common criticism of being unnatural, and her delicate personal charm, which shows to advantage more in a solo number than in a ballet with other characters, has given her an immense and lasting personality. During the same period English audiences had also an opportunity of studying the methods of two great dancers of the strictly traditional school, Mme. Catherine Geltzer, perhaps the most esteemed of all *ballerine* among technical connoisseurs, and the last Tsar's brilliant favourite, Preobrajenska, who met her death in the Russian Revolution. D. L. M.

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BALLETS (1) (Ital. *balletti*), compositions of a light character, but somewhat in the madrigal style, frequently with a 'Fa la' burden which could be both sung and danced to; these pieces, says Morley (*Introduction*), were 'commonly called Fa las.' Gastoldi is generally supposed to have invented or at all events first published ballets. His collection appeared in 1591, and was entitled,

'Balletti a cinque voci, con li suoi versi per cantare, sonare et ballare.'

The first piece in the book is a musical 'Introduzione al Balletto,' with directions for the performers:

'Su cacciam man a gli stromenti nostri, e suoniam et cantiam qualche balletti.'

These must, therefore, have had both instrumental and dancing accompaniments. In 1595 Morley published a collection of 'Ballets for 5 voices,' professedly in imitation of Gastoldi, and was followed 3 years later by Weelkes, with 'Ballets and Madrigals to 5 voices' (see Fellowes, *Eng. Madr. Sch.*).

'Balletto' is used by Bach for an allegro in common time. Two specimens are in the four inventions for violin and clavier, included in the B.-G. vol. xlv. (i.), pp. 173 and 182. W. H. C.

(2) For the stage use of the term see BALLET-DANCING.

BALLETTI, BERNARDIUS, a hitherto unknown 16th-century lutenist, who wrote 'Intavolatura de lauto . . .,' lib. 1 (Venice, Gardano, 1554). E. V. D. S.

BALLING, MICHAEL (*b.* Heidingsfeld a/M., Aug. 29, 1866; *d.* Darmstadt, Sept. 1925), a conductor whose career was closely associated with the works of Wagner and their presentation at Bayreuth.

Educated at the Music School of Würzburg, Balling began his career as a viola-player, and it was in that capacity that he first entered the orchestra of the Festspielhaus at Bayreuth. He became assistant conductor there in 1896, and was among the principal conductors of

the later festivals from 1906–14. Early in his career, however, before settling down to a series of musical appointments of increasing importance in Germany, he travelled. He went to New Zealand in 1892, where he founded a Music School and taught for over two years at Nelson. This experience stood him in good stead later when he came to England. He had reached an assured position in Germany as a conductor with his appointment at Carlsruhe in succession to Mottl, and he had visited Barcelona to conduct the first performances of 'Die Meistersinger' there, and had conducted a Beethoven Festival in Rome (*Mus. T.*, 1913, p. 9), when, on the recommendation of Richter, he undertook important work in England. In 1910 he conducted the performances of 'The Ring' in English, given by Denhof at Edinburgh, which were actually the first production of 'The Ring' as a whole in Scotland. In London he conducted the performances of Gluck's 'Orpheus,' given by Marie Brema at the Savoy Theatre in the same year. He was, therefore, already favourably known here when in 1912, Richter having retired, Balling was appointed to succeed him in conducting the Hallé Orchestra at Manchester. He gave a number of outstanding performances of large works such as Berlioz's Te Deum and Liszt's Faust Symphony, and generally conducted the Society with marked success until 1914. He even brought the orchestra to London, a rather rare event, for some Sunday concerts in 1913. From 1919 he was musical director at Darmstadt, and was engaged in the editorship of the collected works of Wagner for Breitkopf & Härtel (*Riemann*).

C.

BALLO IN MASCHERA, IL, opera in 4 acts; libretto by Somma; music by Verdi; produced Rome, Feb. 17, 1859; Paris, Théâtre des Italiens, Jan. 13, 1861; New York, Feb. 11, 1861; London, Lyceum (in Italian), June 15, 1861.

BALTAZARINI (Baldassaro da Belgioioso) (*d. circa* 1587), an Italian violinist, who came to France about 1555 as leader of the violin band, despatched by Marshal de Brissac to Catherine de Medicis. He is known to have been in her service as *valet de chambre* in 1567 and in 1585, and to have fulfilled the same function to Mary Stuart, Charles IX., the Duke of Alençon, Henri III., whose house he left in 1584. He changed his name into Balthasard de Beaujoyeulx. He was officer to Catherine de Medicis and equerry, with the title of 'Seigneur des Landes,' at the time of his death. His son Charles de Beaujoyeulx succeeded him in his first post, and his wife married again in 1595. From contemporary evidence he appears to have been a good musician with an ingenious mind. His reputation as a violinist was great, 'the best violin-player of Christendom,' according to Brantôme. His name is linked with the creation of the 'Ballet comique de la Reine . . .' (Ballard, 1582), produced for the marriage of the Duke de Joyeux and Mlle. de Vaudemont, on Oct. 15, 1581. The subject of this entertainment was the witchery of Circe vanquished by the King of France. The preface of the work gives a general illustration of Beaujoyeulx's aims; he proclaims himself to be the inventor of the dramatic 'ballet,' which was to lead gradually to the conception and foundation of opera. It is a collective production. The spoken part, sketched out by himself, was turned into verses by the King's almoner, de la Chesnaye; the decorations had been executed by Jacques Patin, painter to the King. The composers of the music were Lambert de Beaulieu, renowned for his bass voice, and 'Maistre Salmon,' who was 'chantre et valet de chambre du Roi.'

Nothing is known as to the contribution of each one in the different parts of the ballet, but it is not unlikely that Beaujoyeulx invented the dance tunes.

Several numbers of the 'Ballet comique' are given by Burney (*General History of Music*); a vocal score was published by J. B. Weckerlin in the *Collection des chefs-d'œuvres de l'opéra français* (Theod. Michaelis). No MSS. of Baltazarini have been preserved.

Bibl.—L. Cellier, *Les Origines de l'opéra et le ballet de la Reine*; Romain Rolland, *Histoire de l'opéra en Europe avant Lully et Scarlatti* (1895); Henry Prunières, *Le Ballet de cour en France* (1914).

M. L. P.

BALTIMORE, see Peabody Concerts.

BALTZAR, Thomas (*b.* Lübeck, *c.* 1630; *d.* 1663), the finest violinist of his time, and the first really great performer heard in England.

He came to England in 1655 and stayed with Sir Anthony Cope, of Hanwell, Oxon. Evelyn heard him play, Mar. 4, 1656, and has left an account which may be read in his diary under that date. Anthony Wood met him on July 24, 1658, and

'did then and there to his very great astonishment, heare him play on the violin. He then saw him run up his Fingers to the end of the Fingerboard of the Violin, and run them back insensibly, and all with alacrity, and in very good tune, which he nor any in England saw the like before . . . Wilson thereupon, the public Professor, . . . did, after his humoursome way, stoop downe to Baltzar's Feet, to see whether he had a Huff on; that is say, to see whether he was a Devill or not, because he acted beyond the parts of a man. . . . Being much admired by all lovers of musick, his company was therefore desired; and company, especially musicall company, delighting in drinking, made him drink more than ordinary, which brought him to his grave.'

In 1661 Baltzar was appointed leader of the King's celebrated band of 24 violins. He is entered on the Register as 'Mr. Thomas Balsart, one of the violins in the King's Service, July 27, 1663.'

Baltzar did much towards placing the violin in England in its present position, at the head of all stringed instruments. Playford's 'Division Violin' contains all that appear to have been

printed of his compositions, but Burney speaks in high terms of some MS. solos in his possession; and a set of sonatas for a 'lyra violin, treble violin and bass viol' were sold at the auction of Thomas Britton the 'musical small-coal man.' A prelude and an allemande were printed in the *M.f.M.* xx. 5; 4 suites for strings are in the Bodl. Mus. Sch., and on one of them, dated 1659, is written 'Mr. Baltzar, commonly called the Swede.' Baltzar is buried in the cloister of Westminster Abbey.

M. C. C.

BANASTER, GILBERT, see BANESTRE.

BANCHIERI, ADRIANO (*b.* Bologna, *c.* 1567; *d.* there, Convent of San Bernardo, 1634), pupil of Guami, the organist of the Cathedral of Lucca and afterwards of S. Marco in Venice. He was organist of S. Michele in Bosco near Bologna in 1599, and from about 1600–07 was at Imola, as organist of Santa Maria in Regola. In 1607 he was at Monte Oliveto, and on many of his works he is described as 'monaco olivetano.' From the title-pages of some it would appear that in 1609–13 he was again organist of San Michele in Bosco, and in 1613 returned to Monte Oliveto, where he became abbot. He was the founder of the 'Accademia Florida' which met at Bologna from about 1623 (*Q.-L.*).

He was great in all departments, theory, the Church and the theatre. His most important theoretical work is probably his 'L' organo suonarino' (Amadino, Venice, 1605), which was often reprinted. It contains the first precise rules for accompanying from a figured bass—afterwards published separately by Lomazzo at Milan. (See THOROUGH-BASS.) In 'Moderna practica musicale' (Venice, 1613),[1] he treats of the influence of the basso continuo on the ornaments in singing, and the alterations necessary in consequence thereof. At the same time he mentions the changes in harmony and tonality which were at that time beginning to prevail, as incomprehensible. In addition to his many compositions for the Church, masses, 'Ecclesiastiche sinfonie,' etc., Banchieri wrote what were then called 'intermedi' for comedies. In his 'La pazzia senile,' published at Venice in 1598 and reprinted at Cologne—itself a kind of imitation of the 'Amfiparnasso' of Orazio Vecchi—the transition from the madrigal to the new form of the intermedio is very obvious; the work may be almost called the first comic opera. He afterwards composed a pendant to it under the name of 'La saviezza giovenile,' published by Gardano, Venice, 1628. Other analogous works were 'Il zabaione,' 1603, 'La barca di Venezia a Padua,' 1605, and 'La fida fanciulla, commedia esemplare, con musicali intermedi apparente de inapparenti,' Bologna, 1628 and 1629. Banchieri was a poet as well as a musician, and wrote comedies under the name of Camillo Scaligeri della fratta. In his *Cartella musicale* (1614) we find a project for the foundation of an academy of science and art in his monastery at Bologna, and a *Direttorio monastico di canto fermo* (1615) appeared in 1615. Ten of his organ pieces are printed in vol. iii. of *L' arte musicale in Italia.*

F. G., addns.

[1] Not mentioned in *Q.-L.*

BAND, a combination of various instruments for the performance of music. The old English term was 'noise.' Generally speaking, the French word, *bande*, was given to any group of instruments. It was specially applied to the 'Petits Violons' introduced by Lully, and to the 'Vingt-quatre violons' (*grande bande*) in the reigns of Henri II., Louis XIII. and Louis XIV. Charles II. of England had his 'four-and-twenty violins,' and the word doubtless accompanied the thing. It first appears in a MS. order ('Ld. Chamberlain's Warrt. Bks. May 31, 1661') that the King's band of violins shall take instructions from Hudson and Mell (see also State Papers, Domestic, lxxvii. No. 40, and lxxix. Aug. 19, 1663). It is not mentioned by Johnson (nor indeed in Latham's Johnson), Richardson or Webster.

The various kinds of bands will be found under their separate heads, viz. BRASS BAND; ORCHESTRA; KING'S BAND OF MUSIC; WIND BAND. Bandmaster and bandsmen are respectively the leader and members of a Military Band. G.; addns. M. L. P.

BANDERALI, DAVIDDE (*b.* Lodi, Jan. 12, 1789; *d.* Paris, June 13, 1849), a buffo tenor singer, which part may be said to have been created by him.

He first appeared in 1806, but soon relinquished the stage, and became professor of singing in the Conservatoire first of Milan, and afterwards—on the recommendation of Rossini—in that of Paris (1828). In both places he trained singers who became celebrated, and published some songs. M. C. C.

BANDINI, UBERTO (*b.* Rieti, Umbria, Mar. 28, 1860), composer, who studied at the Liceo S. Cecilia (Rome) under Tergiani and Sgambati. His overture 'Eleonora' (Crystal Palace, Mar. 12, 1881) won the prize among 87 competitors in a musical competition at Turin. He next produced a successful symphony at the Roman Royal Philharmonic Society's concerts, which was followed by 'Il Baccanale' for orchestra, produced at Perugia, Oct. 1880. W. B. S.

BANDORA, see PANDORE.

BANDURRIA (Gr. πανδοῦρα), a Spanish instrument, not unlike the old English CITHER (*q.v.*) in shape, with six double strings tuned in fourths from $g\sharp$ to a''. The strings may all be of gut, or three may be wire-wound; they are usually played with a plectrum. The instrument has been known in Spain since the beginning of the 16th century, when it had only 3 strings. At the present day it is in common use in the south, generally in

conjunction with the LAUD and the GUITAR (*q.v.*), the trio of these instruments making an admirable ensemble (with tone like a loud, clear harpsichord), for the outdoor performance of music, including pieces by Falla, Albéniz and Domenico Scarlatti. (See MANDOLINE.)

J. B. T.

BANESTRE (BANASTER), GILBERT, succeeded Henry Abyngdon as master of the children of the Chapel Royal, and,

'according to the Act of Resumption of the 22 Edward IV. (1482–83) was protected in the enjoyment of the same salary as his predecessor, for "the exhibition, instruction and governaunce of the children of the chapelle."'[1]

References to grants made to Banestre are found in the Calendar of Patent Rolls (1479 and 1482).[2] He was author of *The Miracle of St. Thomas*, MS. in Benet College Library, of which an account is given by Warton (*ibid.*). The Fayrfax MS. (B.M. Add. MSS. 5465) contains 'My feerful dreme' by him. A Motet *a* 3 'Vos secli justi judices' and an 'Alleluja laudate' *a* 2 are in the Pepys Collection (1236) in the Magdalene College Library, Cambridge. A 5-part 'O Maria et Elizabeth' is in the Eton College Library.

G. E. P. A.

BANISTER, HENRY CHARLES (*b.* London, June 13, 1831; *d.* Streatham, Nov. 20, 1897), composer and teacher of harmony.

He was the son of John Banister, a violoncellist, entered the R.A.M. at the age of 15, and was a pupil of Cipriani Potter there; he was subsequently sub-professor, and from 1853 professor of harmony. From 1880 he was professor at the Guildhall School of Music, and taught at the Royal Normal College for the Blind. He was a prominent member of the Incorporated Society of Musicians, and a member of the Board of Musical Studies in Cambridge, etc. His compositions include symphonies, overtures, pianoforte pieces and songs, but none of them have the importance that attaches to his work as a theorist. His *Musical Art and Study*, 1888, went through 3 editions; his *Life of Sir George Macfarren*, 1892, is a sympathetic and instructive work; and in the year of his death was published *The Harmonising of Melodies*, a very useful little treatise. Seven of the lectures delivered between 1891 and 1897 were published under the title of *Interludes*, and edited by Stewart Macpherson, in 1898.

M.

BANISTER, (1) JOHN (*b.* 1630; *d.* London, Oct. 3, 1679), a violinist and the first musician to establish lucrative concerts in London.

He was the son of one of the waits of the parish of St. Giles'-in-the-Fields, London. He received the rudiments of his musical education from his father, and arrived at great proficiency on the violin. He was noticed by Charles II., who sent him to France for improvement; and on May 3, 1662, he was appointed leader of the King's band. The State Papers inform us, '1663, Mr. Banister appointed to be chief of His Majesty's violins.' Pepys, in his Diary, under the date Feb. 20, 1666–67, says:

'They talk how the King's violin, Banister, is mad that a Frenchman is come to be chief of some part of the King's musique.'

The Frenchman here alluded to was the impudent pretender Louis Grabu. It is recorded[3] that Banister was dismissed the King's service for saying to Charles II., when the King called for the Italian violins, that 'he had better have the English.' He established public concerts in London which were made known through the medium of the *London Gazette*. On Dec. 30, 1672, there appeared the following advertisement:

'These are to give notice that at Mr. John Banister's house, now called the Musick-school, over against the George Tavern in White Friars, this present Monday, will be musick performed by excellent masters, beginning precisely at four of the clock in the afternoon, and every afternoon for the future, precisely at the same hour.'

Many similar notices may be found in the same paper (1673–78), from which it appears that Banister carried on these concerts till near the period of his death. He was buried in the cloisters of Westminster Abbey. Banister wrote the music to the tragedy of 'Circe,' written by Dr. Charles Davenant, eldest son of Sir William Davenant, performed at the Duke of York's Theatre in 1677. Downes (*Roscius Anglicanus*, 1703) calls it an 'opera' and says:

'All the musick was set by Mr. Banister, and being well performed, it answered the expectation of the company.'

One of the songs is printed in the second book of 'Choice Ayres and Songs,' 1679, and a MS. copy of the first act is preserved in the library of the R.C.M. He contributed four numbers to the collection called 'The Ariel's Songs in the Play call'd the Tempest,' which also contained a song by Humfrey and one by Hart.[4] He contributed to Playford's 'Courtly Masquing Ayres,' 1662, and to Lock's 'Melothesia,' 1673; two slight compositions of his in two parts are included in some 'Lessons for Viols or Violins,' appended to a small volume entitled 'New Ayres and Dialogues,' 1678. Some of his compositions, including a song from Davenant's 'The Man's the Master' (1673), are in MS. at Christ Church, Oxford.

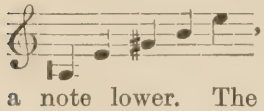
(2) JOHN (*d.* London, 1735), son of the above, was educated in music under his father, and attained great excellence as a performer on the violin. He was one of the 'musicians' of Charles II., James II., William and Mary and Anne; and, at the beginning of the 18th century, when Italian operas were first introduced in English form into this country, he occupied

[1] Rimbault, *Cheque-book of the Chapel Royal*, 1872, p. 5.
[2] See *Mus. Ant.* iv. 234.
[3] A. Wood, MS. notes, Bodl. Lib.
[4] See *Musical Quarterly*, vol. 7, p. 569.

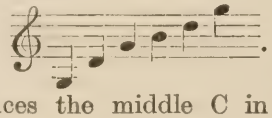
the post of principal violin. He composed some music for the theatre, and, in conjunction with Godfrey Finger, published a small collection of these pieces. He was also a contributor to Henry Playford's 'Division Violin,' 1685, the first printed book for the violin put forth in England. He resided for many years in Brownlow Street, Drury Lane, where he died. There is a fine mezzotint engraving of him by Smith.

E. F. R.; addns. and corr. J. F. R. S., W. B. S., etc.
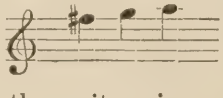
BANJO (American), an instrument of the guitar kind, but with a long neck, and a body like a drumhead, of parchment, strained upon a hoop to the required writhe or degree of stiffness for resonance. There is no back to it. Banjos have 5, 6, 7 or 9 catgut strings, the lowest in pitch being often covered with wire. The chanterelle or melody-string is called from its position and use the 'thumbstring,' and is placed not, as in other finger-board instruments, highest in series, but on the bass side of the lowest-tuned string, the tuning-peg for it being inserted halfway up the neck instead of in the head. The length of the thumbstring is given as 16″ from the nut to the bridge, and that of the others 24″. The 5-stringed banjo is tuned either



, the last note being the thumbstring, or in G, a note lower. The 6-stringed is tuned



. The 7-stringed introduces the middle C in the lowest octave, and the 9 has 3 thumbstrings but is rarely used. The pitch



of the banjo, like that of the guitar, is an octave lower than the notation. 'Barre' designates the false nut made by placing the first finger of the left hand across the whole of the strings at certain lengths from the bridge to effect transposition. (See Capo Tasto.)

As to the origin of the banjo, the existence of instruments of the lute or guitar kind implies a certain grade of knowledge and culture among the people who know how to stretch strings over sound-boards, and to determine the required intervals by varying the vibrating lengths of the strings. Such instruments found in use by savage or very uncivilised peoples suggest their introduction through political or religious conquest by a superior race. The Arabs may thus, or by trade, have bestowed a guitar instrument upon the negroes of Western Africa, and the Senegambian 'bania' be, as Carl Engel suggests (*Musical Instruments*, 1874, p. 151), the parent of the American negro's banjo. Others derive the name from Bandore. Jefferson, in 1784, says that the instrument is known to the negroes as 'Banger.' It was also up to 1830 known as 'Bonja.' A. J. H., rev.

BANKS, Benjamin (*b.* 1727; *d.* 1795), violin-maker, one of the most important of the English makers. He was reputed to be a pupil of Peter Wamsley of London and possibly Joseph Hill was his fellow-pupil. It had hitherto been the fashion among the London makers to follow the model of Jacobus Stainer, and Banks showed some originality in adopting the instruments of Amati as his pattern, although in a modified form, for his violins are smaller than those of the Amatis, and there are other notable differences. Banks was a good all-round craftsman and produced many meritorious instruments; his violas, however, are too small, but his violoncellos especially are excellent. It is unfortunate that he, like so many of the makers of this period, was so slow to recognize the supreme excellence of the Stradivari model. E. H. F.

BANTI, Brigitta Giorgi (*b.* Crema, Lombardy, 1759; *d.* Bologna, Feb. 18, 1806), a famous opera singer.

She was said to have been the daughter of a Venetian gondolier and began life as a 'cantante di piazza,' or street-singer, receiving some little instruction at the expense of a rich amateur. At the age of 19 she set out for Paris to seek her fortune, supporting herself by singing at inns and cafés by the way. De Vismes, director of the Opéra, happening to hear a splendid voice on the Boulevard at Paris one evening, stopped at the café where the girl was singing, and slipping a louis into her hand desired her to come to him at the Opéra the next day. Here, upon hearing an air of Sacchini twice or thrice, she astonished the director by singing it perfectly from beginning to end. He engaged her for the Opéra, where she made a triumphant début (Nov. 1, 1776) in a song between the 2nd and 3rd acts of 'Iphigénie en Aulide.' Agujari having left London, the managers of the Pantheon gave the young singer—still called Giorgi—an engagement, on condition that £100 a year should be deducted from her salary for the cultivation of her voice. Sacchini was her first master, but he soon gave her up in despair. Piozzi followed, with no better success. Abel was the last. She was at this time, without doubt, a very bad singer with a very beautiful voice; and of so indolent and careless a disposition that she never could be made to learn the first rudiments of music. In 1780 she left England, and sang to enthusiastic audiences at several foreign courts. Lord Mount-Edgcumbe heard her at Reggio in 1785, where, he says, her singing was delightful. In 1794 she returned to London, making her début in Bianchi's 'Semiramide,' in which she introduced an air from Guglielmi's 'Debora,' with violin obbligato, originally played by Cramer, afterwards by Viotti, Salomon and Weichsell, the brother of Mrs. Billington. This song, though long and very fatiguing, was always encored, and Banti never failed to repeat it.

Her voice was of most extensive compass, rich and even, and without a fault in its whole range—a true *voce di petto* throughout. In her youth it extended to the highest pitch, and was so agile that she excelled most singers in the bravura style; but, losing a few of her upper notes, she modified her manner by practising the cantabile, to which she devoted herself, and in which she had no equal. Her acting and recitative were excellent. Her most favourite pieces were the 'Alceste' of Gluck, in which she very greatly excelled, three of her songs in it having to be repeated every night; his 'Iphigénie en Tauride'; Paisiello's 'Elfrida' and 'Nina'; 'Mitridate,' by Nasolini; 'Alzira,' 'Merope,' 'Cinna,' and others composed expressly for her by Bianchi. She also acted in comic operas, and was particularly successful in Paisiello's 'Serva padrona.' Her spirits never flagged; nor did her admirers ever grow weary of her. They never wished for another singer; but Mrs. Billington had now returned, and astonished the public with her marvellous execution. The manager engaged her for the next season, and allowed Banti, whose health was now failing, to depart. Before the close of her last season (1802), however, an interesting performance took place. Banti prevailed on Mrs. Billington to sing with her on the night of her benefit, leaving her the choice of opera and character. Nasolini's 'Merope' was chosen, and produced Mar. 23, 1802, Mrs. Billington acting the part of the heroine, and Banti that of Polifonte, though written for a tenor.

Banti bequeathed her larynx (of extraordinary size) to the town of Bologna, the municipality of which caused it to be preserved in spirits. Her husband was the dancer Zaccaria Banti, who was dancing in London as early as 1777 in Sacchini's 'Creso.' She left a daughter, married to Dr. Barbieri, who raised to her memory a monument in the cemetery outside the walls of Bologna, which was afterwards repaired and adorned by her husband, and from which we learn the places and dates of her birth and death (*Harmonicon*, viii.). Her life, by her son, Giuseppe Banti, S.J., was published in 1869. J. M.

BANTOCK, Granville (*b.* London, Aug. 7, 1868), composer and professor of music in the University of Birmingham since 1908, was at first intended for the Indian Civil Service.

After a few lessons in harmony and counterpoint from Dr. G. Saunders at Trinity College, London, he entered the R.A.M. in 1889 as a pupil of Corder; he won the Macfarren Scholarship after his first term, being the first holder of the prize. During the period of his studentship the following works were given at the Academy concerts: overture, 'The Fire-Worshippers,' Egyptian suite de ballet from 'Rameses II.,' 'Wulstan,' scena for baritone and orchestra, and 'Caedmar,' one-act opera (in concert-form). This last, with extracts from other works, was given at an invitation concert in 1892, and in October of the same year the opera was presented at the Crystal Palace, being produced in London by Signor Lago during his unfortunate tenure of the Olympic Theatre, Oct. 25. Bantock's strong bent towards Oriental subjects, indicated in the names of two of the works given at the R.A.M., has remained with him throughout his career, and the performance of the overture to 'The Fire-Worshippers' under Manns at the Crystal Palace was Bantock's real introduction to the musical world. It was some 3 years before his name came prominently forward as a composer; from May 1893 till Feb. 1896 he was editor and proprietor of an excellent little magazine, *The New Quarterly Musical Review*, and during the same period acted as conductor of musical comedies, and light music generally, in the provinces, and with one of George Edwardes's companies which made the tour of the world in 1894 and 1895. The drudgery of this work gave him useful experience, and led to his engagement as conductor of the provincial tour of Stanford's 'Shamus O'Brien' in 1895. In the winter of 1896, he formed the bold project of giving a concert consisting entirely of compositions by the younger generation of English musicians, all performed for the first time, and all in MS. The writers represented were Erskine Allon, Stanley Hawley, Arthur Hinton, Reginald Steggall, William Wallace and Bantock himself. Although the concert, given Dec. 15, was a financial failure, it served the good purpose of giving six young composers an opportunity which the older institutions would doubtless have continued to deny them; the task of getting a hearing for the younger school was continued in a chamber concert in the following May, with the same result. After a short engagement as conductor for a series of French plays at the Royal Theatre (revival of 'L'Enfant prodigue,' etc.) he was appointed in 1897 musical director of the Tower, New Brighton, a post in which he did a great work for English music during the four years of his tenure. Like Manns at the beginning of the Crystal Palace concerts, Bantock had, for the first year, only a military band, but when he succeeded in establishing a concert-orchestra, he organised concerts of British music, many of which were conducted by the composers themselves. Among those whose works were thus represented were Mackenzie, Parry, Stanford, Corder, German, Elgar and Cowen. In 1898 Bantock founded the New Brighton Choral Society, and was appointed conductor of the Runcorn Philharmonic Society. In Feb. 1900 he conducted a concert of British music at Antwerp, including first performances of some of his own compositions. Foremost among these was a symphonic poem, 'Jaga-

Naut' (played at a Philharmonic concert in the following March), which was intended to form part of a series of 24 symphonic poems on subjects taken from Southey's *Curse of Kehama*. Even the framing of such a scheme shows an unusual degree of mental vigour and ambition, and several of the projected cycle of works were actually completed and published; ultimately, with the increase of other work, Bantock decided to abandon the idea, which never could have been a very practical one, for the whole 24 works could not have been given consecutively at a single concert. In Sept. 1900 he was appointed principal of the Birmingham and Midland Institute School of Music; in Feb. 1901 he conducted a second concert of British music at Antwerp; and in Oct. 1902 was appointed conductor of the Wolverhampton Festival Choral Society in succession to Henry J. Wood, and conductor of the Birmingham Amateur Orchestral Society. M.

Bantock had married in 1899 Helen, daughter of Hermann von Schweitzer, many of whose lyrical poems and translations have provided the texts for his songs. The Birmingham appointment coming thus early in their married life marks the beginning of Bantock's mature musicianship. He had imagined himself to be a rebel and especially a foe to academicism. He now had to frame a complete system of musical education and a few years later to endure the title of Professor. This latter appointment in the University of Birmingham, and in which he succeeded Sir Edward Elgar (1907), he still holds (1926). The executive work was satisfactorily accomplished and these years brought an enlargement of experience in several directions. While his educational system at the Institute was framed on modern lines, he himself was forming closer contacts with the classics, particularly those of English music of the Elizabethan era. His admiration for William Byrd and others bore fruit in sundry volumes of their selected works which he edited, and in the 'Old English Suite' (Hereford, 1909), which he transcribed for orchestra from pieces in the 'Fitzwilliam Virginal Book.' His setting for solo voices, chorus and orchestra of Fitzgerald's 'Omar Khayyam,' his largest completed work, and the one which seems likely to be regarded as his *chef-d'œuvre*, occupied him in these years. Its three parts were produced at several festivals (Birmingham, 1906; Cardiff, 1907; Birmingham, 1909), and subsequently the whole was given by the London Choral Society (*q.v.*) at Queen's Hall. In 1912 Bantock visited Vienna for a successful performance of it there.

Meantime his natural sympathy with democratic art had drawn him into close association with the Competition Festival movement, and after 'Omar' his next most important series of compositions was for unaccompanied voices (both male and female choirs separately and mixed voices). Such pieces as 'Lucifer in Starlight' and 'Kubla Khan' added materially to the rather small repertory of English works for men's voices, but the summit of his achievement in this direction is found in the two choral symphonies (mixed voices without accompaniment), 'Atalanta in Calydon' (Manchester, 1912) and 'Vanity of Vanities' (Liverpool, 1914). For a time it seemed as though Bantock's instinct for orchestral colour was being diverted to a series of experiments, not always equally successful, in effects of vocal colour. But he did not desert his first love. 'Dante and Beatrice' (London Musical Festival, 1911) and 'Fifine' (Birmingham, 1912) are important tone poems for orchestra alone, and they were followed by the Hebridean Symphony (Glasgow, 1916). He was drawn to the Hebridean song and legend largely through the researches made by Mrs. Kennedy-Fraser. With her as librettist he wrote his opera 'The Seal-Woman' (produced at the Birmingham Repertory Theatre, Sept. 27, 1924), which treats the material in a delicately imaginative vein, a small orchestra providing a commentary to the vocal parts. His interest in folk-song is further exemplified in a number of vocal arrangements of songs, English, Scottish and Irish, which he has made. 'The Great God Pan,' an extended work for solo voices, choir and orchestra in two parts, was written for Sheffield in 1914, though the postponement of that festival delayed its appearance until 1920. Bantock's wide sympathies show themselves in the many literary texts he has set, and his versatility as an artist as well as his generous relations with others have earned him a distinctive place in the music of his generation.

The following is a summary of Bantock's principal published compositions. A fuller list up to 1914, including many unpublished ones, is given in H. Orsmond Anderton's monograph, *Granville Bantock* (*Living Masters of Music*). See also *B. M. S. Ann.*, 1920.

ORCHESTRA

Saul. Symphonic Overture.
Processional. } Two orchestral scenes from Southey's
Jaga-Naut. } 'The Curse of Kehama.'
Russian Scenes. Suite for small orchestra.
English Scenes. Suite for small orchestra.
Helena. Variations on an original theme.
The Witch of Atlas. Tone poem.
The Pierrot of the Minute. Comedy overture.
Lalla Rookh. Tales and Dances.
Sappho. Prelude, and 9 fragments.
Old English Suite. For small orch.
Three Dramatic Dances.
The Sea-Reivers. Orchestral ballad.
Judith. Prelude and incidental music.
Arabian Nights.
Marionettes. A Ballet Suite.
Overture to a Greek Tragedy.
Dante and Beatrice. Poem for orch.
Fifine at the Fair. Orchestral drama.
Serenade for strings, 'From the Far West.'
Scottish Rhapsody.
Scenes from the Scottish Highlands. Suite for strings.
The Land of the Gael. Suite for strings.
Hebridean Symphony.
Coronach. For strings, harp and organ.

Orchestral arrangement of Bach's Variations, 'Wachet auf.'
Elegaic Poem (v'cl. and orch.).
Sapphic Poem (v'cl. and orch.).
Celtic Poem (v'cl. and orch.).

VOICES AND ORCHESTRA

The Fire-Worshippers. For soprano, tenor and bass soli, chorus and orch.
The Time Spirit. Rhapsody for chorus and orch.
Sea Wanderers. Poem for chorus and orch.
Christ in the Wilderness. Soprano and baritone soli, chorus and orch.
Omar Khayyám. Contralto, tenor and bass soli, chorus and orch. (In 3 parts.)
Gethsemane. Baritone solo, chorus and orch.
The Great God Pan. Soli, chorus and orch. (In 2 parts.)
Song of Songs (with Ps. cxlii.), soli, chorus and orch.

UNACCOMPANIED CHOIR

Atalanta in Calydon (choral symphony). Mixed v.
Vanity of Vanities (choral symphony). Mixed v.
A Pageant of Human Life (choral suite). Mixed v.
Many short pieces. Mixed v.
Three Cavalier Tunes. Male v.
The Lost Leader. Male v.
The Glories of our Blood and State. Male v.
Lucifer in Starlight. Male v.
Kubla Khan. Male v.
The Charge of the Light Brigade. Male v.
Many short pieces. Male v.
Pieces for female voices, children, arrangements both for mixed voices and female voices.

SONGS

Songs of the East (6 vols. of 6 songs each as follows: Arabia, Japan, Egypt, Persia, India, China).
Songs of the Seraglio (set of 4).
Six Jester Songs.
Five Ghazals of Hafiz.
Ferishtah's Fancies (set of 13).
Sappho (9 fragments).
Songs from the Chinese Poets (2 series, 5 each).
Many others.

DRAMATIC MUSIC

Caedmar. Opera, 1 act.
Pearl of Iran. Opera, 1 act.
'The Seal-Woman.' Opera, 2 acts.
Ballet Music to Rameses II.
Incidental Music to Hippolytus; Electra; Judith; Salome.

Other instrumental music includes many short PF. pieces, 'Poems' for v'cl. and PF., a sonata for viola and PF. C.

BAPTIE, DAVID (*b.* Edinburgh, Nov. 30, 1822; *d.* Glasgow, Mar. 26, 1906), author of a useful *Handbook of Musical Biography*, 1883 (2nd ed., 1887). A similar work, *Musicians of All Times*, appeared in 1889. He published many glees, and left many more in MS. He edited many hymn-books, and compiled a 'descriptive catalogue,' or index, of vocal part music, the MS. of which is now in the British Museum. G.

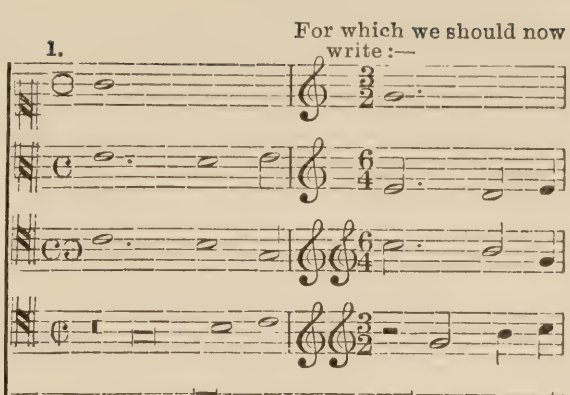
BAPTISTE, see ANET, Jean-Baptiste.

BAPTISTIN, JEAN, see BATTISTIN.

BAR. A bar (Fr. *barre*; Ger. *Taktstrich*) is, literally, the straight line drawn across the stave to mark the metrical ACCENT (*q.v.*). In ordinary parlance that is now called the 'bar-line,' and the 'bar' (*mesure*, *Takt*) is the collection of time-units between two bar-lines.

HISTORY.—The bar-line came in tentatively as a way of keeping the notes under one another. The bar did not at once emancipate itself from the foot. (See METRE.) Thus Morley in his *Plaine and Easie Introduction*, wishing to show the different kinds of 'Moode' and 'Prolation' (see PROPORTION), writes the following series (Ex. 1).

He is thinking in feet, not in bars, and writes these feet in the way in which they will be best understood. A foot in one voice is here given the same duration as a foot in another; hence the time-units have different durations in the different voices. The soprano semibreve is, owing to the time-signature, equal to three

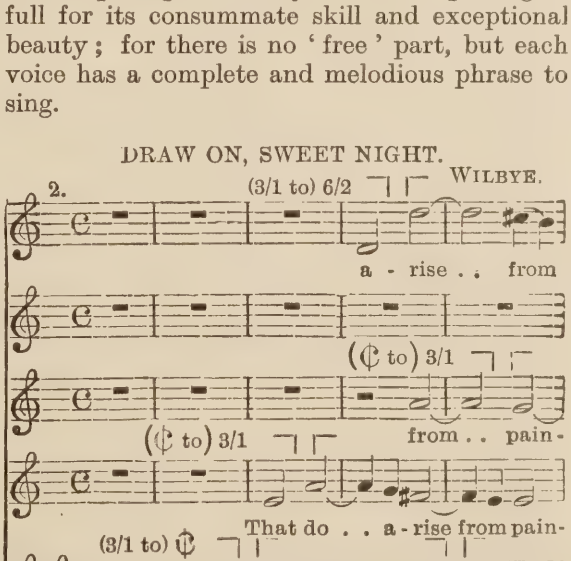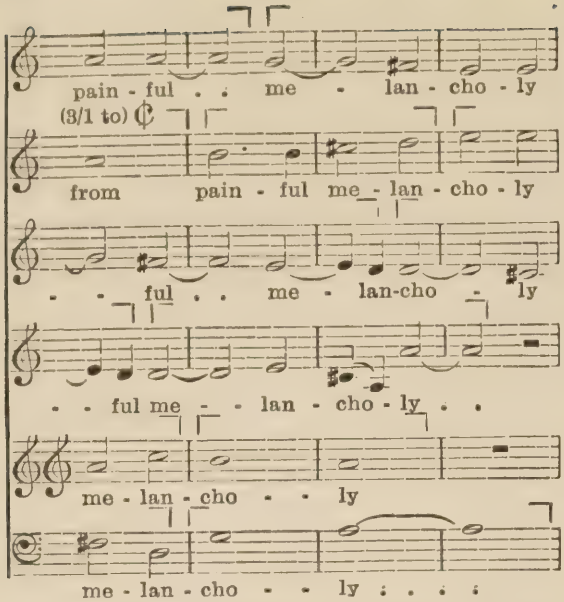


minims; the alto and first tenor have six minims to the foot, the second tenor twelve, and the bass twenty-four. The bar, on the other hand, when we write it, makes the time-units of each voice equal, minim to minim, crotchet to crotchet, and the time-units are, so to say, photographed down to fit the bar.

Morley's is, of course, only an example in an instruction book to explain a particular point, but in the full-blown motet or madrigal (see Example 2) the time-units of the different voices were equal and the phrases composed of feet, marked thus (⌐ ¬), varied in size. In the 'air' (solo-song) it was different; this was based on the organ and lute tablatures into which the bar had been introduced a century earlier. Bar-lines are used for the clavichord in Virdung's 'Musica getutscht,' 1511, and in Caccini's 'Eurydice,' 1600, and yet not in a book of solfeggi by Caresana, 1693.

This passage of Wilbye is worth quoting in full for its consummate skill and exceptional beauty; for there is no 'free' part, but each voice has a complete and melodious phrase to sing.

DRAW ON, SWEET NIGHT. WILBYE.





It will be seen that the (modern) bar-lines have nothing to do here with the real time of the voices. Of these the bass is the only part that has not changed its time from what went before, and it is certainly not by accident that the others all have. These contrasting times are quite simply executed by attending to the true verbal accent, and the original singer had none of the distracting time marks, nor even the bar-lines. The time of the madrigal as a whole is $\frac{3}{1}$, as it appears here in the bass; the time signature, C, prefixed in the modern reprint, refers to the bar as we understand it. D'Indy in his C♯ minor quartet has cross-barred a canon in order, perhaps, to get it played with more emphasis; but it is doubtful if the cross-barred editions of the Elizabethan composers, by Leichentritt and others, are of more than theoretical value.

In Handel's autographs the barring is still irregular, but with a slight leaning towards groups of four. By these he is clearly telling us nothing about the size of the periods. He is simply following the old plan, and it often results, as in 'He shall feed His flock,' in a close at the half-bar. The remedy for this would be not, as has been suggested, to print it in $\frac{6}{8}$, because Handel has marked it himself with the more dignified $\frac{12}{8}$ in contrast with the lighter $\frac{6}{8}$ for 'O Thou that tellest', but to begin it (and 'How beautiful are the feet' and 'Every valley') at the half-bar. There can be little doubt that the composer felt them so.

The Modern Use.—The striking thing in modern music is the multiplicity of time-signatures. There are two or three alternatives at the beginning, perhaps; or one there and a corrective—a 'time-accidental' we might call it—on every page. One or two writers use a new time-signature for nearly every bar. There may be two reasons for this multiplicity.

The corrective signature substitutes, for instance, $\frac{2}{4}$ for $\frac{4}{4}$. This usually means that the accent has shifted unobserved in the course of conflicting phrases, and now that it has become comparatively settled a fresh start is made. This is analogous to the 'cancelling' key-signature which starts us in a new key. But when there are constant shifts at odd intervals—say from $\frac{9}{8}$ to $\frac{6}{8}$ and back again, varied by $\frac{3}{8}$ and $\frac{4}{8}$—this appears to be an attempt to abandon verse for prose rhythm, to establish a kind of 'chromatic' time, which is still at the experimental stage. In proportion as he writes frequent changes of time-signature, the composer is using the bar-line not for time but for phrase, and his music is neither contrapuntal enough to need the bar-line in its hitherto accepted sense, nor self-explanatory enough to make its phrases intelligible without a special mark. A. H. F. S.

BARALLA, Don Raffaello (*b.* Camigliano, Lucca, June 25, 1862), studied at the seminary of Camigliano and made a speciality of the study of Gregorian chant, of which he was appointed teacher at the Istituto Musicale at Lucca in 1903. In 1905 he made further studies under Dom Mocquereau at Appuldurcombe, Isle of Wight, and since 1910 he has been teacher of Gregorian Palæography at the school for church music, Rome. He published a number of articles and treatises on the subject, including an Italian translation of H. M. Bannister's *Paleografia musicale Vaticana.* E. v. d. s.

BARBAJA, Domenico (*b.* Milan, 1778; *d.* Oct. 16, 1841), a famous impresario.

He was of poor parentage; was successively waiter at a coffee-house on the Piazza, manager of an English riding-circus, lessee of the Cucagna playhouse at Naples, and director of the San Carlo theatre. While at Naples he made the acquaintance of Count Gallenberg, the Austrian ambassador, followed him to Vienna in 1821, and obtained the direction of both the 'Kärnthner-thor' theatre and that of 'auf der Wien,' which he held till 1828. He was the first to introduce a subscription into the Vienna theatres. During his management the company embraced the best talent of the day, including Mesdames Colbran-Rossini, Sontag, Esther Mombelli, Giuditta Grisi, Mainvielle-Fodor, Feron, Canticelli, Signori Donzelli, Cicimarra, Bassi, Tamburini, Rubini, David, Nozzari, Lablache, Ambrogi, Benedetti and Botticelli. The ballet was sustained by Duport, Salvatore and Taglioni. Though Barbaja introduced Rossini into Vienna, he by no means neglected German opera, and under his management Weber's 'Euryanthe' was produced Oct. 25, 1823. He was at the same time manager of the two most celebrated opera-houses in Italy, La Scala at Milan, and San Carlo at Naples; not to mention some smaller operatic establishments also under his direction.

Bellini's first opera, 'Bianca e Ferdinando,' was written for Barbaja and produced at Naples. His second opera, 'Il pirata,' was also composed for Barbaja, and brought out at Milan. Several of Donizetti's works, and all Rossini's later works for the Italian stage, were first presented to the public by the famous impresario, who was destined one day himself to figure in an opera. Barbaja is at least introduced by name in 'La Sirène,' by Scribe and Auber. From his retirement till his death he resided on his property at Posilipo. He was very popular, and was followed to his grave by an immense concourse of people. C. F. P.

BARBANDT, Carl (18th cent.), of German parentage, settled in London *c.* 1750, and appeared in public as a virtuoso on the oboe and the clarinet *c.* 1753–56. On the title-page of his 6 sonatas for 2 violins, 2 German flutes, or 2 'hoboys,' op. 1, published *c.* 1755, which are dedicated to the Princess of Wales, he calls himself 'Musician to His Majesty at Hanover.' Fétis says that in 1764 he was organist at the chapel of the Bavarian ambassador. In 1753–1763 he gave subscription concerts at the little theatre in the Haymarket, where oratorios were included in the programme, two being mentioned, 'The Universal Prayer,' words by Pope, and 'David and Jonathan.' It is said that Samuel Webbe was a pupil of his. He wrote a number of sonatas, duets and trios for various instruments; 'Hymni sacri,' 'Antiphonae,' etc. (1766), four favourite Italian songs, and also published 'Mr. B.'s yearly subscription of new music, to be deliver'd monthly' (1759–60). E. v. d. S.

BARBARINO, Bartolomeo, 'da Fabriano, detto il Pesarino' (*b.* Fabriano, 16th/17th cent.). In 1606 he was in the service of the Bishop of Padua. He wrote a number of books of madrigals, motets, canzonets, sacred and secular songs, several books appearing in 3 or 4 editions between 1606 and 1617. E. v. d. S.

BARBARINUS (Barberini), Lupus Manfredus (*b.* Corregio, early 16th cent.). About 1550 he settled, probably at the invitation of the art-loving Prince-Abbot, Diethelm Blarer, at the Abbey of St. Gall, where 204 of his songs are preserved in two magnificent parchment codices. He wrote also: 'Symphoniae, seu insigniores aliquot ac dulcisonae 5 v. melodiae super D. Henr. Glareani Panegyrico de Helvet. tredecim urbium laudibus per . . .' (Basileae, 1558); 'Musice epitome . . .' (1559); 'Cantiones sacrae,' 4 v. (Aug. Vindel., 1560); and a number of pieces in various MS. collections. E. v. d. S.

BARBELLA, Emanuele (*b.* Naples, *c.* 1704; *d.* there, 1773), violinist.

The following short account of his musical education was written by himself at the request of Dr. Burney, who gives it in his *History* (iii. 570):

'Emanuele Barbella had the violin placed in his hand when he was only six and a half years old, by his father, Francesco Barbella. After his father's decease he took lessons of Angelo Zaga, till the arrival of Pasqualino Bini, a scholar of Tartini, in Naples, under whom he studied for a considerable time, and then worked by himself. His first instructor in counterpoint was Michele Gabbalone; but his master dying, he studied composition under the instructions of Leo, till the time of his death.'

He adds,

'Non per questo, Barbella è un vero asino che non sa niente'—'Yet, notwithstanding these advantages, Barbella is a mere ass, who knows nothing.'

He wrote 9 trios for 2 violins and violoncello, 6 duets for violin and violoncello, several books of easy duets for 2 violins, 6 sonatas for violin, and 6 duos for violin and bass, adhering closely to the principles of Tartini. Burney gives an example of his composition, and says that his tone and manner were

'marvellously sweet and pleasing, even without any other accompaniment than the drone-bass of an open string.'

In 1753 an opera, 'Elmira generosa,' written in collaboration with Logroscino, was brought out at Naples. E. H. D.

BARBERIJS (Barberio, Barbariis, Barberis), Melchiore de, a 16th-century lutenist of Padua, who published 10 (?) books of pieces in lute tablature between 1546 and 1549, at Venice. E. v. d. S.

BARBER OF BAGDAD, THE (Der Barbier von Bagdad); comic opera in 2 acts; words and music by Peter Cornelius; produced Weimar under Liszt (*q.v.*), Dec. 16,[1] 1858; in English, by the pupils of the R.C.M., Savoy Theatre, Dec. 9, 1891; Covent Garden, May 11, 1906.

BARBER OF SEVILLE, THE. Operas of this name, founded on the celebrated play of Beaumarchais (1775), have been often produced. Two only can be noticed here: (1) that of Paisiello, produced St. Petersburg, 1780, and Paris, 1789—at the 'Théâtre de Monsieur,' in the Tuileries, July 12, and at the Théâtre Feydeau, July 22; (2) that of Rossini—libretto by Sterbini—produced Rome, Feb. 5, 1816; in London, King's Theatre, Jan. 27, 1818, in English, Covent Garden, Oct. 12, 1818; New York, Park Theatre (in English), May 3, 1819, in Italian, Nov. 29, 1825 (the first Italian opera given in the city); Paris, Salle Louvois, Oct. 26, 1819. G.

BARBERS OF BASSORA, THE, a comic opera in 2 acts; words by Madison Morton; music by John Hullah, produced Covent Garden, Nov. 11, 1837.

BARBETTA, Giulio Cesare, a 16th-century lutenist of Padua who published 4 books of lute tablature between 1569 and 1603. Eight pieces from the 1st book, published 1569, have been republished in Chilesotti's 'The Lute-player.'

[1] This date is given in the Leipzig *Signale* for Jan. 1859, but in Lina Ramann's *Life of Liszt* the day is given as the 15th.

BARBI, Alice (*b.* Modena, 1862), celebrated as a singer who revived in Italy the art of concert singing.

Alice Barbi inherited no small degree of musical talent. But although her early proficiency on the violin seemed to mark her as a musical prodigy, she underwent a course of training, not only in violin-playing under Verardi of Bologna, and afterwards Buzzoni, but also in general knowledge, music, and languages; travelling abroad at times with her father, and encouraged at home by princely friends and patrons. Barbi's voice, under instruction from Zamboni and Busi, and later, Vannuccini, developed into a mezzo-soprano of fine quality, extending to high B flat, and perfectly equal throughout the register.

Barbi's début as a vocalist took place at Milan, Apr. 2, 1882. Shortly afterwards she was associated with Sgambati in a concert at Rome, and her success was assured. The matinées Barbi then ventured to give in many Italian towns were crowded, and critics were agreed in welcoming a singer of high rank in her art who yet was not an operatic singer. Melodies by the old Italian masters were now brought to light and interpreted 'with truth and sobriety of feeling' by this original and gifted artist. The agility of her voice, the beauty of her shake, and the perfection of her ornamental passages were praised by Sgambati in an article translated by Sutherland Edwards for *The Musical World*, 1885, p. 452.

Her successes were repeated in England, Germany, Russia, etc. She first appeared in London in 1884, singing at Signor de Lara's concert of June 24, and at the Popular Concerts of Nov. 1 and 15. Barbi sang again in London in Jan., June and July, 1885. In the following year she gave recitals at the Princes Hall, July 11 and 18, 1886. Her repertory then included songs by Caldara, Astorga, Jommelli, Mozart, Rossini, Schubert, Bizet and Brahms, among others. That these were given from memory in their respective languages was at that time considered a remarkable achievement.

Before and after her retirement from the concert platform Alice Barbi wrote poems, some of which have been set to music by Bazzini. An Italian appreciation of her by G. B. Nappi, with a portrait, is in *La Gazzetta musicale* of 1887, p. 122. L. M. M.

BARBIERI, Francisco Asenjo (*b.* Madrid, Aug. 3, 1823; *d.* there, Feb. 19, 1894), a Spanish composer of comic operas, who did much towards the foundation of a distinctively Spanish type of operetta in opposition to the Italian. He entered the Madrid Conservatoire in 1837 and studied the pianoforte with Pedro Albéniz (*q.v.*) and composition with Carnicer (*q.v.*). His father was killed during a civil war, and finding himself without means, he joined the band of the National Militia as clarinettist, and afterwards earned a living as a pianist in cafés, as copyist, chorus-singer, prompter; and once at short notice he sang the part of Don Basilio in 'Il Barbiere di Siviglia.' By this time he had a thorough sense of the stage which enabled him to catch the public ear and hold it. From 'Jugar con fuego' (1851) he met with success; his comic operas 'Pan y toros' (1864) and 'El Barberillo de Lavapies' (1874) are still full of life.

Barbieri was a musician of considerable learning. In later life he transcribed and edited, under the name of 'Cancionero musical de los siglos XV. y XVI.,' a MS. in the library of the Royal Palace, containing a large and important collection of secular Spanish music belonging to the age of chansons and frottole. He also provided a valuable historical introduction to the *Cronica de la Opera italiana en Madrid desde 1758*, by L. Carmena y Millán, and edited the plays of Juan del Enzina (*q.v.*) for the Royal Spanish Academy, besides writing a number of learned articles on musical subjects for different periodicals. J. B. T.

BARBIREAU (Barbirian, Barbicola, Barbyrianus, Barbarian, Barwyrianus, Barbingant), Maître Jacques (*d.* Aug. 8, 1491), a celebrated musician, choirmaster and teacher of the boys in the cathedral of Antwerp from 1448 till his death. Under his leadership the precentorship became very important, and the number of musicians grew from 38 to 70. Among them were J. Ockeghem, H. Bredeniers, J. Godebrye (Jacotin). He maintained a correspondence with Rudolph Agricola, and is constantly quoted by his contemporary Tinctor as one of the greatest authorities on music of his time. Of his compositions a Mass for 5 v., 'Virgo parens Christi,' another for 4 v., 'Faulx perverse,' and a Kyrie for the same, are in the National Library at Vienna. Some songs for 3 and 4 v. in that of Dijon [1] and at Rome (Casanatense MSS.). Kiesewetter has scored the Kyrie from the first-named Mass and a song for 3 v., 'Lome (l'homme) bany de sa plaisance.' M. C. C.; addns. M. L. P.

BARCAROLLE (Fr.) — Ital. *barcaruola*—a 'boat-song'; pieces of music written in imitation or recollection of the songs of Venetian *barcaruoli* as they row their gondolas. Barcarolles have been often adopted by modern composers; as by Hérold in 'Zampa'; by Auber in 'Masaniello' and 'Fra Diavolo'; by Donizetti in 'Marino Faliero'; by Schubert, 'Auf dem Wasser zu singen' (op. 72); by Chopin for piano solo (op. 60); by Gabriel Fauré for piano; and by Sterndale Bennett for piano and orchestra in his 4th concerto. Mendelssohn has left several examples. The first 'Song without words' that he composed—

[1] *Q.-L.* gives the number of the Dijon MS. 295; it is now numbered 517.

published as op. 19, No. 6—is the 'Venetianisches Gondellied' in G minor, which the autograph shows to have been written at Venice, Oct. 16, 1830. Others are op. 30, No. 6; op. 62, No. 5; and the beautiful song, op. 57, No. 5, 'Wenn durch die Piazzetta.' One essential characteristic in all these is the alternation of a strong and a light beat in the movement of 6–8 time—Chopin's alone being in 12–8—with a triplet figure pervading the entire composition, the object being perhaps to convey the idea of the rise and fall of the boat, or the regular monotonous strokes of the oars. The autograph of Bennett's barcarolle is actually marked 'in rowing time.' The *tempo* of the barcarolles quoted above differs somewhat, but is mostly of a tranquil kind. The 'Gondoletta' entitled 'La Biondina,' harmonised by Beethoven, and given in his '12 verschiedene Volkslieder' (Nottebohm's Catalogue, p. 176), though of the same character as the boatmen's songs, is by Pistrucci, an Italian composer. W. H. C.

BARCROFT, (1) Thomas (16th cent.), an English church composer. There is an anthem by him, 'O Almighty God,' in the British Museum (Harl. MSS. 7340/31), where he is described as 'Organist of Ely in 1535.' A Te Deum and Benedictus (in F), and two anthems are ascribed to him in Tudway's MS. collection. The former, an early copy of which is in the Cathedral library at Ely, is dated 1532, a date much too early for an English setting of these hymns. The year 1582 has been suggested as a possible emendation, though the date on the MS. is quite distinct. It seems much more probable that the author of these compositions was (2) George Barcroft (possibly the son of Thomas), who matriculated as a sizar of Trinity College, Cambridge, on Dec. 12, 1574, and took the degree of B.A. in 1577–78. He was minor canon and organist of Ely Cathedral from 1579–1610, and was succeeded by John Amner in that year. The service above mentioned, and the anthem 'O Almighty God,' were printed by the Motett Society. J. Mk.

BARD. The following definition is given in Murray's *Oxford Dictionary*:

'An ancient Celtic order of minstrel-poets, whose primary function appears to have been to compose and sing (usually to the harp) verses celebrating the achievements of chiefs and warriors, and who committed to verse historical and traditional facts, religious principles, laws, genealogies, etc. . . . In Welsh specifically, a poet or versifier who has been recognised at the Eisteddfod.'

The functions of bards, which were at least as much political as musical, descended in many cases from father to son, and they were naturally very important in the early periods of national history. The attempted extermination of the Welsh bards by Edward I. in 1284 implies that they were far from being the merely pacific, picturesque old minstrels with which fiction has generally been concerned; but their political importance seems to have been greater in Wales than in any other country. Both in Wales and Ireland they were supposed to be able to read the future; in Scotland their ancient dignity was so far lost in the 15th century that laws were enacted against them, and they were classified with beggars and other vagabonds. No doubt, in all three countries, they did more than any other class of persons to preserve the traditional music, just as was done in England by the gleemen, and in Scandinavia by the scalds. The composition of extempore rhymes in celebration of any patron or his friends formed part of the duties of bards in the later days of their existence; and this form of skill has been continued by the work of the modern or revived Eisteddfodau, where the singing of impromptu 'penillions' is still rewarded with prizes. Independently of this artificial support, the same practice continued down to the middle of the 19th century in such places as Evans's supper rooms, after the manner recorded in the first chapter of *The Newcomes*. The 'bardic' rites and customs which take place at the Eisteddfodau in various parts of England and Wales, or at the preliminary Gorsedd, a year and a day before each, are of rather doubtful authenticity. See Eisteddfod. M.

BARDELLA, Antonio Naldi, called 'Il Bardello,' chamber musician to the Duke of Tuscany at the end of the 16th and beginning of the 17th centuries, and, according to Arteaga, inventor of the theorbo. Caccini states that he was an admirable performer on that instrument.

BARDI, Giovanni, Count of Vernio (end of 16th cent.), a Florentine noble and an accomplished scholar and mathematician, member of the Accademia della Crusca, and of the Alterati in Florence, maestro di camera to Pope Clement VIII.

Doni attributes to him the first idea of the opera, and it is certain that the first performances of the kind were held in his house by his celebrated band of friends, Vicenzo Galilei, Caccini, Strozzi, Corsi, Peri and Rinuccini, and that he himself composed the words for more than one such piece, *e.g.* 'L' amico fido,' and 'Il combattimento d' Apollino col serpente.' A 4-part composition, 'Miseri habitator,' by him appeared in Malvezzi's *Intermedii*, 1591, and a 5-part madrigal is attributed to him by Vogel, *Biblioth. d. gedruckten weltl. Vocalmusik*, ii. 429, in a collection of 1582: Eitner (*Q.-L.*) considers that the name is only given as that of the person to whom the madrigal was dedicated. M. C. C.

BARGAGLIA, Scipione (second half of 16th cent.), a Neapolitan composer and contrapuntist, mentioned by Cerreto. According to Burney the word 'concerto' occurs for the first time in his work 'Trattenimenti . . da suonare' (Venice, 1587).

BARGIEL, Woldemar (*b.* Berlin, Oct. 3,

1828; *d.* there, Feb. 23, 1897), a teacher and composer; stepbrother of Mme. Clara Schumann (his mother being the divorced wife of Friedrich Wieck), and son of a teacher of music at Berlin.

He was made to play the piano, the violin and organ at home, and was instructed in counterpoint by Dehn. As a youth of eighteen, in accordance with the advice of his brother-in-law, Robert Schumann, he spent two years at the Conservatorium of Leipzig, which was then (1846) under Mendelssohn's supervision; and, before leaving it, he attracted general attention by an octet for strings, which was performed at one of the public examinations.

After his return to Berlin, in 1850, he began work as a teacher, and increased his reputation as a composer by the publication of various orchestral and chamber works, as well as pianoforte pieces. In 1859 he was called to a professorship at the Conservatorium of Cologne, which, in 1865, he exchanged for the post of Kapellmeister, and director of the institute of the Maatschappij tot bevordering van Toonkunst at Rotterdam. In 1874 he was appointed professor at the Königliche Hochschule für Musik at Berlin. He was made a member of the senate of the Academy of Arts, and head of one of the three Meisterschulen für musikalische Komposition connected with the Academy.

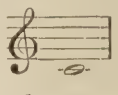
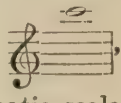
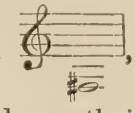
As a composer, Bargiel ranked among the foremost disciples of Schumann. Besides his pianoforte pieces, op. 1-5, and his trios for pianoforte and strings, 3 overtures for full orchestra, 'Prometheus,' op. 16, 'Zu einem Trauerspiel,' and 'Medea,' and the 23rd Psalm for female voices should be particularly mentioned, as well as a symphony in C, op. 30; 13th Psalm, for chorus and orchestra, op. 25; for pianoforte the suites, op. 7 and 13, and a sonata, op. 34; an intermezzo for orchestra, 3 trios, 4 string quartets, and smaller choral works. E. D.

BARIE, Augustin (*b.* Paris, Nov. 15, 1883; *d.* Apr. 22, 1915), organist at St. Germain des Prés. As a composer for his instrument he showed unusual promise in a symphony and a set of three pieces. H. G.

BARING-GOULD, Rev. Sabine (*b.* Exeter, Jan. 28, 1834; *d.* Lew-Trenchard, Jan. 1924), deserves record here for his pioneer work in the collection of English Folk-song (*q.v.*).

Educated at Clare College, Cambridge, of which he was made Honorary Fellow, Baring-Gould inherited family estates at Lew-Trenchard and became rector in 1881. He had travelled widely, and was a voluminous writer on innumerable subjects. He early developed a special interest in folk-lore, legend and myth. His main contribution to folk-song collection was in *Songs and Ballads of the West* (four parts, 1889–91), containing 110 songs noted down from the mouths of the people of Devon and Cornwall, and arranged with piano accompaniment. In this work the Rev. H. Fleetwood Shephard collaborated. *A Garland of Country Song* (54 numbers), the product of a similar collaboration, followed in 1894. A revised edition of *Songs of the West* under the musical editorship of Cecil J. Sharp (*q.v.*) appeared in 1905. Baring-Gould's collections were indeed a powerful influence in inducing Sharp to devote his life to folk-song research. Baring-Gould was the author of many popular hymns (words) published in *Hymns Ancient and Modern.* C.

BARITONE (1), the male voice intermediate in compass between the bass and tenor. The Greek *βαρύτονος*, signifying 'of heavy timbre,' suggests in relation to the tenor, but the voice is really a high bass, and owing to its weighty and brilliant quality in the upper register has been of the greatest value to opera composers, especially in the Italian and French schools. A flat is about the limit upwards, and downwards two octaves.

BARITONE (2), the name given to a brass valve instrument of the saxhorn type. It is generally built in B flat, but sometimes in C, of the same pitch as the euphonium, but differs in that the available compass begins from the second harmonic instead of the first. The range is therefore from  to  , the valves giving a complete chromatic scale from  , sounding a ninth lower. The bored mouthpiece being smaller, it has less volume in tone, but the highest notes are more effective. This instrument corresponds to the German tenor horn in B, or Bass Flügelhorn, and is known in the U.S.A. as the B-flat tenor. It is used chiefly in brass and military bands. It may be added that the term Baryton signifies in German the instrument corresponding to the euphonium. (See Saxhorn and Tuba.) D. J. B.

BARITONE OBOE, see Oboe (4).

BARKER, Charles Spackman (*b.* Bath, Oct. 10, 1806; *d.* Maidstone, Nov. 26, 1879), an organ-builder, who invented the pneumatic lever.

Left an orphan at 5 years old, he was educated by his godfather for the medical profession. But Barker, accidentally witnessing the operations of an eminent London organ-builder, Bishop, determined on following that occupation, and placed himself under the builder for instruction in the art. Two years afterwards he returned to Bath and established himself as an organ-builder there. About 1832 the newly built large organ in York Minster

attracted general attention, and Barker, impressed by the immense labour occasioned to the player by the extreme hardness of touch of the keys, turned his thoughts towards devising some means of overcoming the resistance offered by the keys to the fingers. The result was the invention of the pneumatic lever, by which ingenious contrivance the pressure of the wind which occasioned the resistance to the touch was skilfully applied to lessen it. Barker offered his invention to several English organ-builders, but finding them indisposed for financial reasons to adopt it, he went to Paris, where he arrived in 1837 about the time that Cavaillé-Coll was building a large organ for the church of St. Denis. Cavaillé, seeing the importance of the invention, immediately adopted it. The pneumatic lever was also applied to the organs of St. Roch and the Madeleine. Barker took out a patent for it in 1839. About 1840 he became director of the business of Daublaine and Callinet (afterwards Ducroquet, and later Merklin and Schütz), and built in 1845 a large organ for the church of St. Eustache, which was unfortunately destroyed by fire six months after its erection. He also repaired the fine organ of the church of St. Sulpice. At the Paris Exhibition of 1855 he received a first-class medal and the Cross of the Legion of Honour. Later, the pneumatic lever came gradually into use in England, and his patent for electric organs was purchased by Bryceson of London. He remained with Merklin until 1860, when he set up a factory of his own under the firm of Barker and Verschneider, and built the organs of St. Augustin and of Montrouge in Paris, both electric. The war of 1870 caused him to leave Paris and return to England, when he built the organs for the R.C. cathedrals of Cork and Dublin.

W. H. H. and V. de P.

BARKWORTH, John Edmund, Mus.D. (*b.* Beverley, May 20, 1858), composer, was educated at Rugby and Oxford, being classical scholar at University College. After a period of classical teaching and the study of architecture under T. G. Jackson, Barkworth went to the R.C.M. in 1885 and later held various organ appointments, notably, Fettes College, 1890–94, Tonbridge School, 1897, and St. George's, Ottawa, 1900. In 1901–06 he was organ professor at the Peabody Conservatory, Baltimore. Since then he has lectured on music at Cambridge, the R.C.M. and elsewhere. He studied composition under Parry, Stanford, Mandl (in Paris), Humperdinck (in Berlin) and Cecil Forsyth, and has written three operas: 'Romeo and Juliet,' produced by the Harrison-Frewin Co. at Middlesborough, Jan. 7, 1916, and revived by the Fairbairn-Miln Co. at the Surrey Theatre in 1920; a comic opera, 'The Well of Wishes,' and 'Fireflies,' in one act, to the text of Julian Sturgis, produced at the R.C.M. in 1925. He has also written a trio in A minor and published various songs. 'Romeo and Juliet' is Barkworth's principal work and is remarkable as being the first attempt to set a Shakespeare text exactly as it stands, without condensation or alteration. The sincerity of the music is unquestionable, and it was chosen for performance by the Ernest Palmer Opera Study Fund at the R.C.M. in Dec. 1926. N. C. G.

BARLEY, William (late 16th and early 17th cent.), one of the early English music printers.

He worked under an 'assignment' of the music-printing patent conferred on Thomas Morley by Queen Elizabeth in 1598. Barley, as bookseller and printer, lived, in 1592, in Gracechurch Street, and worked until at least 1614. His printing was particularly bold and good, and though his bibliography is rather limited, yet it includes many important works. He printed:

A Newe Booke of Tablature, 1596; *The Patheway to Musicke*, 1596; Anthony Holborne's 'P. vans, Galliards, Almains and other short Æirs,' 1599; Allison's 'Psalms,' 1599; John Farmer's First Set of 'Madrigals,' 1599; John Bennet's 'Madrigalls to Foure Voyces,' 1599; Weelke's 'Ayeres or Phantasticke Spirites,' 1608; 'Pammelia,' 1609; and Robinson's 'New Citharen Lessons,' 1609.

F. K.

BARNARD, Charlotte Alington, known by her pseudonym of 'Claribel' (*b.* Dec. 23, 1830; *d.* Dover, Jan. 30, 1869), a popular composer of ballads, who married C. C. Barnard in 1854.

She received some instruction in the elements of composition from W. H. Holmes, and between 1858 and 1869 published some hundred ballads, most of which attained an extraordinary popularity of a transient kind. 'Come back to Erin' is a typical specimen. A volume of *Thoughts, Verses and Songs* was published, and another volume of poems was printed for private circulation. (*D.N.B.*) W. B. S.

BARNARD, Rev. John, a minor canon of St. Paul's Cathedral in the time of Charles I., was the first who published a collection of cathedral music.

His work appeared in 1641 under the title of:

'The First Book of Selected Church Musick, consisting of Services and Anthems, such as are now used in the Cathedrall, and Collegiat Churches of this Kingdome. Never before printed. Whereby such Bookes as were heretofore with much difficulty and charges, transcribed for the use of the Quire, are now to the saving of much Labour and expence, publisht for the general good of all such as shall desire them either for publick or private exercise. Collected out of divers approved Authors.'

(Add. MSS. 30,085-7.) The work was printed, without bars, in a bold type, with diamond headed notes, in ten separate parts—medius, first and second contratenors, tenor and bassus—for each side of the choir, decani and cantoris. A part for the organ is absolutely necessary for some of the verse anthems in which intermediate symphonies occur, but it is extremely doubtful whether it was ever printed. From many causes—the wear and tear resulting from

daily use in choirs, the destruction of service-books during the civil war, and others—it happened that a century ago no perfect copy of this work was known to exist, the least imperfect set being in Hereford Cathedral, where 8 of the 10 vocal parts (some of them mutilated) were to be found, the bassus decani and medius cantoris being wanting. It so remained until Jan. 1862, when the Sacred Harmonic Society acquired by purchase a set consisting also of 8 vocal parts, including the two wanting in the Hereford set, and some also being mutilated. A duplicate of the bassus decani which had been with this set was purchased by the Dean and Chapter of Hereford, and a transcript of the imperfect medius cantoris was permitted by the Society to be taken for them, so that the Hereford set still retains its pre-eminence. This set was sold by the Dean and Chapter in 1917 to Ch. Ch., Oxford, for £100. The work does not include the compositions of any then living author, the compiler in his preface declaring his intention of giving such in a future publication.

Its contents are as follows :

TALLIS. 1st Serv. 4 v. D min.
N. STROGERS. 4 v. D min.
E. BEVIN. 4 and 5 v. D min.
W. BYRD. 4, 5 and 6 v. D min.
O. GIBBONS. 4 v. F.
W. MUNDY. 4, 5 and 6 v. D min.
R. PARSONS. 4, 5, 6 and 7 v. F.
T. MORLEY. 1, 2, 3, 4 and 5 v. D min.
Dr. GYLES. 1, 2, 3, 4, 5 and 6 v. C. (The above are M. and E. Services complete, and are each entitled '1st Service.')
Mr. WARD. M. and N. D. 1, 2, 3, 4 and 5 v. G min.
Mr. WOODSON. T.D., 4 v. D min.
BYRD. 2nd Serv. with verses, M. and N. D. G min.
BYRD. 3rd S., M. and N. D. 5 v. C.
MORLEY. 2nd S., M. and N. D. 5 v. G.
O. GIBBONS. 2nd S., M. and E. 1, 2, 3, 4 and 5 v. D min.
TALLIS. 1st Preces.
Do. 1st Ps. to do. Wherewithall.
Do. 2nd Ps. O doe well.
Do. 3rd Ps. My soul cleaveth.
BYRD. 1st Preces.
Do. 1st Ps. to do. O clap.
Do. 2nd Ps. Save me, O God.
Do. 2nd Preces.
Do. 1st Ps. to do. When Israel.
BYRD. 2nd Ps. Hear my prayer.
Do. 3rd Ps. Teach me, O Lord.
O. GIBBONS. 1st Preces.
Do. Ps. to do. Thou openest.
TALLIS. Responses, Prayer, etc.
Do. Litany.

Full Anthems, 4 parts

TALLIS. O Lord, give Thy Holy Spirit.
E. HOOPER. Teach me.
FARRANT. Hide not Thou.
Do. Call to remembrance.
J. SHEPHEARD. Haste Thee.
Do. (2nd pt.) But let all.
W. MUNDY. O Lord, the Maker.
Do. O Lord, the world's Saviour.
O. GIBBONS. Deliver us.
Do. (2nd pt.) Blessed be.
O. GIBBONS. Almighty and everlasting.
BATTEN. O praise the Lord.
Do. Hide not Thou.
Do. Lord, we beseech Thee.
Do. Haste Thee, O God.
Do. (2nd pt.) But let all those.
Do. When the Lord.
Dr. TYE. I will exalt Thee.
Do. (2nd pt.) Sing unto the Lord.
Do. Deus misereatur. (Divided into 3 little anthems.)

Full Anthems of 5 parts

TALLIS. With all our hearts.
Do. Blessed be Thy name.
E. HOOPER. O Thou God Almighty.
TALLIS. I call and cry.
MUNDY. O Lord, I bow.
BYRD. Prevent us.
E. HOOPER. Behold it is Christ.
ROBT. WHITE. The Lord bless us.
TALLIS. Wipe away.
BYRD. O God, whom our offences.
Do. O Lord, make thy servant Charles.
Dr. TYE. I lift my heart.
BYRD. O Lord, turn.
Do. (2nd pt.) Bow Thine ear.
Dr. GILES. O give thanks.

Full Anthems for 6, 7, 8 parts

BYRD. Sing joyfully, 6 v.
R. PARSONS. Deliver me, 6 v.
O. GIBBONS. Hosanna, 6 v.
Do. Lift up your heads, 6 v.
WEELKES. O Lord, grant, 6 and 7 v.

Anthems with Verses

BYRD. O Lord, rebuke me not.
Do. Hear my prayer.
W. MUNDY. Ah, helpless wretch.
MORLEY. Out of the deep.
O. GIBBONS. Behold Thou hast.
BATTEN. Out of the deep.
WARD. I will praise.
BYRD. Thou God.
Do. Christ rising.
Do. (2nd pt.) Christ is risen.
Dr. BULL. Deliver me.
WARD. Let God arise.

From the printed and MS. parts, aided by other old MS. organ and voice parts, John Bishop of Cheltenham made a score of the work, which, it is to be regretted, remains unpublished. It is now in the British Museum.

Seven separate parts of the MS. collections made by Barnard for this work, comprising upwards of 130 services and anthems besides those included in the published work, together with the set of parts which likewise belonged to the Sacred Harmonic Society, are now in the R.C.M. A bassus cantoris part is in the Manchester Free Library.

W. H. H., with addns.

BARNBY, SIR JOSEPH (*b.* York, Aug. 12, 1838 ; *d.* London, Jan. 28, 1896), besides gaining distinction as an organist and composer of church music, was famous as a conductor of choral works.

He was the son of Thomas Barnby, an organist. He entered the choir of York Minster when 7 years old, and was an organist and choirmaster at 12. In 1854 he entered the R.A.M., and was, two years afterwards, narrowly defeated by Arthur Sullivan in the competition for the first Mendelssohn Scholarship. He was organist successively at Mitcham, St. Michael's, Queenhithe, and St. James' the Less, Westminster, before he was appointed to St. Andrew's, Wells Street, where he remained from 1863–71, establishing the musical reputation of the services. From 1871–86 he was organist of St. Anne's, Soho, where he instituted the annual performances of Bach's Passion Music according to St. John, with orchestral accompaniment. In 1867 Novello, to whom he had been musical adviser since 1861, established 'Barnby's Choir,' which gave 'oratorio concerts' from 1869–72, when it was amalgamated with the choir formed and conducted by Gounod at the Albert Hall, under the title of the Royal Albert Hall Choral Society (now the ROYAL CHORAL SOCIETY). The same firm of publishers also gave daily concerts in the Albert Hall in 1874–1875 which were conducted by Barnby. He had conducted the St. Matthew Passion in Westminster Abbey in 1871, and in 1878, when the London Musical Society was formed, he became its conductor, and under his baton the Society produced Dvořák's Stabat Mater for the first time in England, Mar. 10, 1883. He gave up the post in 1886, being succeeded by A. C. Mackenzie. He was appointed precentor of Eton in 1875—a post of the highest importance in the musical education of the upper classes—and retained it till 1892, when he succeeded Thomas Weist-Hill as principal of the Guildhall School of Music. In 1886–88 he was conductor of the rehearsals and concerts of the R.A.M., of which he was a Fellow. On Nov. 10, 1884, he conducted the first performance in England of Wagner's 'Parsifal' as a concert in the Albert Hall. He was knighted on Aug. 5, 1892, and later in the same year conducted the Cardiff Festival ; he conducted the same festival in 1895, and a few months afterwards he died suddenly. He was buried in Norwood Cemetery, after a special service in St. Paul's Cathedral. Barnby's compositions include an oratorio, 'Rebekah' (1870), a psalm, 'The Lord

is King' (Leeds Festival, 1883), an enormous number of services and anthems, partsongs, and vocal solos, trios, etc.; a series of 'Eton Songs' had a great popularity with the class for which they were intended; he wrote also 246 hymn-tunes, published in one vol. in 1897; and edited 5 hymn-books, the most important of which was 'The Hymnary' (1872). (*D.N.B.*)

The popular partsong 'Sweet and Low' is a typical specimen of Barnby's mild melody emphasised by nicely sugared harmony. Having regard to the weaknesses of Barnby's music, it would be easy to underrate his work altogether, but there can be no doubt that he did much to popularise music, and if he fostered the admiration for Gounod's less satisfactory compositions, he also stimulated the love of Bach. As a choir-master he had great gifts, and managed to secure a wonderful degree of accuracy; under him, choir-singing was a kind of drill, and the precision he obtained, though valuable in itself, was not equally suited to all kinds of music.

M.

BARNEKOW, Christian (*b.* St. Sauveur, Pyrenees, July 28, 1837; *d.* Copenhagen, Mar. 20, 1913), came of Danish parents, and was educated at Copenhagen where he took a leading part in furthering Danish music. He founded a Society for the publication of Danish music and was president of the 'Musikforening' (Musical Society) of Copenhagen. His compositions are considerable and include much chamber music and piano music together with choral pieces and songs. C.

BARNETT, (1) John (*b.* Bedford, July 15, 1802; *d.* near Cheltenham, Apr. 16/17, 1890), a composer of music for the English stage.

His mother was a Hungarian, and his father a Prussian, whose name was Bernhard Beer, which was changed to Barnett Barnett on his settlement in England as a jeweller. It is worthy of remark that he was a second cousin of Meyerbeer. In his infancy John showed a marked predilection for music, and as his childhood advanced proved to have a fine alto voice. At the age of eleven he was articled to S. J. Arnold, proprietor of the Lyceum, Arnold engaging to provide him with musical instruction in return for his services as a singer. The young vocalist accordingly appeared on the stage at the Lyceum, July 22, 1813, in 'The Shipwreck,' and continued a successful career until the breaking of his voice. During this time he was receiving instruction in music, first from C. E. Horn, and afterwards from Price, the chorus-master of Drury Lane. He wrote, while yet a boy, a Mass, and many light pieces, some of which were published. At the expiration of his term with Arnold he took pianoforte lessons of Perez, organist of the Spanish embassy, and subsequently of Ferdinand Ries.

His first essay for the stage was the musical farce of 'Before Breakfast' (Lyceum, 1825), the success of which induced him to continue the line he had begun. Among the pieces he subsequently wrote may be enumerated:

'Monsieur Mallet,' 'Robert the Devil,' 'Country Quarters,' 'Two Seconds,' 'The Soldier's Widow,' 'The Picturesque,' 'Married Lovers,' 'The Deuce is in her,' 'Charles the Twelfth' (which contained the popular Ballad 'Rise, gentle Moon') and 'The Carnival of Naples' (Covent Garden, 1830).

In 1830 he published his oratorio of 'The Omnipresence of the Deity,' never performed in public. In 1831 he brought out at Sadler's Wells 'The Pet of the Petticoats,' subsequently transplanted to the greater theatres. This was his most important dramatic work up to this period. It was deservedly popular, and contained dramatic music then new to the English stage.

In 1832 Barnett was engaged by Madame Vestris as music-director of the Olympic Theatre, for which he wrote a number of popular musical pieces:

'The Paphian Bower,' 'Olympic Revels,' 'The Court of Queen's Bench,' 'Blanche of Jersey,' etc. Also for Drury Lane a lyrical version of Mrs. Centlivre's 'Bold stroke for a Wife,' with Braham in the principal character, under the title of 'Win her and Wear her.'

The music contains many gems introduced by the composer into his later works.

In 1834 he published his 'Lyrical Illustrations of the Modern Poets,' a collection of songs, and shortly afterwards 'Songs of the Minstrels' and 'Amusement for Leisure Hours.'

Barnett's best work, 'The Mountain Sylph,' was produced at the Lyceum, Aug. 25, 1834, with remarkable success. It was originally designed as a musical drama for one of the minor theatres, and afterwards extended into complete operatic form. It met with some opposition on the first night, but soon became a standard favourite. Professor Macfarren wrote that its production 'opened a new period for music in this country,' and this view is to a certain extent confirmed by Forsyth (*Music and Nationalism*, 1911), who declares, 'One feels that the composer, almost for the first time since the days of Purcell, really loved his characters.'

Barnett subsequently spent some time in Paris, with the purpose of producing there his opera of 'Fair Rosamond,' but returned, on the invitation of Bunn, to bring out the work at Drury Lane. It was performed Feb. 28, 1837, with indifferent success, mainly owing to its ill-constructed libretto. In this year Barnett married the daughter of Lindley the violoncellist, with whom he went to Frankfort, with the view of studying Vogler's system of harmony and the principles of composition under Schneider von Wartensee. Here he wrote a symphony and two quartets (unpublished). On his return to London in 1838, he produced his opera of 'Farinelli' at Drury Lane (Feb. 8, 1839). In this year, in conjunction with Morris Barnett, the actor, dramatist and journalist, he opened the St. James's Theatre, with the intention of founding an English opera-

house; but (owing to unforeseen circumstances) the theatre prematurely closed at the end of the first week.

At the beginning of 1841 Barnett established himself as a singing-master at Cheltenham, where he had an extensive practice. In later life, after a residence of some years in Germany and Italy, for the education of his children, he went to live in the district of the Cotswolds, where he eventually died. In 1842 he published a pamphlet of 60 pages, entitled *Systems and Singing Masters: an Analytic Comment upon the Wilhem System as taught in England*— cleverly and caustically written, but unjustly severe upon Hullah; in 1844 appeared his *School for the Voice.*

An unpublished opera, 'Kathleen,' to a libretto by Sheridan Knowles, is highly spoken of by those who have heard the music. His single songs are said to number nearly 4000.

His son (2) DOMENICO (*d.* 1911) was a teacher of the piano at Cheltenham, and on the staff of the Ladies' College there until his death. (*Imp. Dict. Univ. Biog.*) E. F. R., with addns.

BARNETT, JOHN FRANCIS (*b.* London, Oct. 16, 1837; *d.* there, Nov. 24, 1916), composer and teacher.

His father was Joseph Alfred Barnett, a professor of music (*d.* Apr. 29, 1898), and a brother of John BARNETT (*q.v.*). John Francis Barnett began the study of the pianoforte when six years old. When eleven he was placed under Dr. Wylde, and a year later gained the Queen's Scholarship at the R.A.M. During the first year of his scholarship he played Mendelssohn's concerto in D minor at the New Philharmonic Society, under the direction of Spohr (July 4, 1853). In 1857 he visited Germany, studied under Hauptmann and Rietz at the Conservatorium at Leipzig, and performed at the Gewandhaus (Mar. 22, 1860). At the expiration of three years he returned to London and played at the Philharmonic, June 10, 1861. The first composition that brought the young composer into notice was a symphony in A minor, produced at the Musical Society of London (June 15, 1864). Thenceforward, in spite of the preoccupations of a life primarily devoted to teaching, he continued to compose assiduously and produced work in almost every form, except the opera, some of which had considerable vogue. He was peculiarly successful in choral cantatas, of which the first was 'The Ancient Mariner' (Coleridge), written for the Birmingham Festival (1867), and the last, 'The Eve of St. Agnes' (Keats), produced by the London Choral Society (1913). His piano music too, of the school of Mendelssohn, had considerable grace and charm. He became a Fellow of the R.A.M. and was on the teaching staff of the R.C.M. and the G.S.M. In 1883 he completed the symphony in E flat by Schubert, from autograph sketches in the possession of Sir G. Grove; it was performed at the Crystal Palace, where, also, many of his own works were given at about the same time. The following is a list of his principal compositions:

INSTRUMENTAL

Symphony in A min. (1864.)
Ouverture symphonique for orch. (Philharmonic, 1868.)
Concerto in D min.
Overture, 'A Winter's Tale.' (British Orch. Soc., 1873.)
'The Lay of the Last Minstrel' for orch. (Liverpool, 1874.)
Suite for Orch., 'The Harvest Festival.' (Norwich, 1881.)
2 Orchestral Sketches, 'Ebbing Tide,' 'Elfland.' (Crystal Pal., 1883.)
2 Orchestral Sketches, 'Flowing Tide,' 'Fairyland.' (Crystal Pal., 1891.)
Pastoral Suite. (1892.)
'Liebeslied,' 'Im altem Styl.' (Crystal Pal., 1895.)
'Pensée mélodique,' 'Gavotte.' (London, 1899.)
'Concerto pastorale,' flute and orch.
Chamber music: quintets, quartets for strings, trios for PF. and strings, sonatas and many piano pieces.

VOCAL

'The Ancient Mariner,' cantata. (Birmingham, 1867.)
'Paradise and the Peri,' cantata. (Birmingham, 1870.)
'The Raising of Lazarus,' oratorio. (Hereford, 1876.)
'The Good Shepherd,' oratorio. (Brighton, 1876.)
'The Building of the Ship,' cantata. (Leeds, 1880.)
'The Wishing Bell,' cantata. (Norwich, 1881.)
'The Triumph of Labour,' cantata. (Crystal Pal., 1888.)
'The Golden Gate,' scena for contralto voice.
'Tantum ergo,' 8 v.
'The Eve of St. Agnes,' cantata. (London, 1913.)

E. F. R., with addns.

BARNS, ETHEL (*b.* London, 1880), violinist and composer, was educated at the R.A.M., learning violin under Sauret, and composition under Prout. Her début was made at the Crystal Palace in 1896. She toured the provinces in the following year, and America in 1913. In 1899 she married Charles Phillips, baritone singer, and gave with him a series of chamber concerts. Her compositions include a concerto, and a 'Concertstück' for violin and orchestra (played at Queen's Hall Promenade Concerts in 1910), two chamber trios, many short pieces for piano and violin, a very effective phantasy for two violins and piano (one of the Cobbett Commissions), and five sonatas for piano and violin. Of the latter, two are published. The sonata numbered 2, in A major, was played by Joachim in Germany in 1903. The sonata numbered 4, op. 24, in G minor, of a strikingly passionate and fiery character, contains a fugal finale, rather complex in rhythm, well carried out. W. W. C.

BARON, ERNST THEOPHILUS (*b.* Breslau, Feb. 17, 1696; *d.* Berlin, Apr. 12, 1760), a famous lute-player.

His first instruction was obtained from Kohatt, a Bohemian, in 1710, next in the Collegium Elizabethanum at Breslau; and he afterwards studied law and philosophy at Leipzig. After residing in Halle, Cöthen, Zeitz, Saalfeld and Rudolstadt, he appeared in Jena in 1720, whence he made an artistic tour to Cassel, Fulda, Würzburg, Nuremberg and Regensburg, meeting everywhere with brilliant success. In Nuremberg he made some stay, and there published his *Historisch-theoretisch und practische Untersuchung des Instrumentes der Lauten* (J. F. Rüdiger, 1727), to which he afterwards added an appendix in Marpurg's *Historisch-kritische Beiträge*, etc. In 1727

Meusel, lutenist at the court of Gotha, died, and Baron obtained the post in 1728, which, however, he quitted in 1732, after the death of the duke, to join the court band at Eisenach; in 1735 he became theorbist to the Crown Prince, afterwards Frederick the Great, at Rheinsberg, and in 1737 he undertook a tour by Merseburg and Cöthen to Berlin, and was engaged by King Friedrich Wilhelm I. as theorbist. Weiss, the great theorbist, was at that time living in Dresden, and from him, Hofer, Kropfgans and Belgratzky, a Circassian, Baron soon learnt the instrument. After this he remained in Berlin till his death, and published there a great number of short papers on his instrument and music in general. For his compositions for the lute see *Q.-L.* F. G.

BARONESS, THE, an artist of German origin, as is supposed, who sang in the operas abroad and in London, and was known by no other name. She sang the part of Lavinia, in the opera of 'Camilla,' by Bononcini (Drury Lane, 1706), and that of Eurilla in 'Love's Triumph,' at the Haymarket, some time afterwards. She had benefits at HICKFORD'S ROOM (*q.v.*), 1713, 1714, 1715, 1716 and 1717. She was a perfect mistress of the grandest method of singing, an art which was even then becoming rare, and she shared that proud pre-eminence with such singers as Cornelio Galli, Tosi and Siface. She took a great part, with Sandoni, in the teaching and cultivation of Anastasia Robinson, so far as that singer would submit to receive any instruction at all, being herself, at the same time, engaged at the Opera, and 'greatly caressed,' as Hawkins informs us. Her name must not be confounded with that of Hortensia, the mistress of Stradella, as was done by Humfrey Wanley, the compiler of the Harleian Catalogue, relying on the information of his friend Berenclow; for that unfortunate lady was, according to the best accounts, assassinated at the same time with her lover. J. M.

BARONI, (1) ADRIANA, *née* Basile, an early 17th-century singer and lute-player, known as the 'fair Adriana of Mantua,' immortalised in a book of verses, *Teatro delle glorie d' Adriana Baroni* (1623).

Her two daughters, (2) CATARINA (*b.* Mantua, after 1620), and (3) ELEONORA (*b.* Naples), both inherited their mother's beauty as well as her talents. Catarina was an excellent singer, harp-player and poetess. Leonora was the more famous of the two. In 1639 Leonora was at Rome, and is referred to by various writers as the greatest singer of her time. Milton, who was introduced to her by Cardinal Barberini, wrote three poems, *Ad Leonoram Romae canentem*, in her praise, in which he refers also to her mother's lute accompaniment. Cardinal Mazarin engaged her to sing in some of Cavalli's operas, produced by him during Louis XIV.'s minority. But the French had not as yet developed a taste for Italian music, and Leonora returned to Italy in disgust with French audiences. She was an excellent theorbo and viola da gamba player and also a composer. Andrée Maugars, the famous gambist, praises her great executive and artistic powers, and V. Castazuti published a collection of verses in her praise, *Applausi poetici alle glorie della Signora Leonora Baroni* (Rome, 1639), which was republished in 1641. The hospitable house of the Baroni was a gathering-place of artists, authors, statesmen and people of fashion from all over Europe. E. V. D. S.

BARRE, ANTONIO, was of French extraction. We find him as a composer of established repute at Rome in 1550, and in 1552 he was an alto in the choir of St. Peter's.

A book of his own madrigals was published in Rome in 1552 (Vogel, *Bibl. d. ged. weltl. Musik*), and in 1555 he started in that capital a printing-press, which he afterwards removed to Milan, and from which he published a series of seven volumes containing pieces by himself and other writers. The titles of these are as follows:

(1) 'Primo libro delle Muse a 5 voci, Madrigali di diversi autori.
(2) 'Primo libro delle Muse a 4 voci, Madrigali ariosi di Antonio Barre ed altri diversi autori.' Both of these volumes were dated 1555, and were dedicated, the first to Onofrio Virgili, the second to the Princess Felice Orsini.
(3) 'Secondo libro delle Muse a 5 voci, Madrigali d' Orlando di Lasso,' 1557.
(4) 'Secondo libro delle Muse a quattro voci, Madrigali ariosi di diversi eccellentissimi autori, con due Canzoni di Gianetto' (*i.e.* Palestrina), 'di nuovo raccolti e dati in luce. In Roma appresso Antonio Barre, 1558.'
(5) 'Madrigali a quattro voci di Francesco Menta novamente da lui composti e dati in luce; in Roma per Antonio Barre, 1560.'
(6) 'Il primo libro di madrigali a quattro voci di Ollivier Brassart. In Roma per Antonio Barre, 1564.' Of this last only the alto part is known to exist, having been actually seen by Fétis.
(7) 'Liber primus Musarum cum quatuor vocibus, seu sacræ cantiones quas vulgo mottetta appellant. Milan, Antonio Barre, 1588.'

Out of these seven works even the learned and indefatigable Baini had only thoroughly satisfied himself as to the existence of the first two, but copies of the third and fourth are at Bologna and elsewhere (*Q.-L.*). The last is said to contain no less than 29 pieces by Palestrina, besides specimens of the work of Orlando Lasso, Rore, Animuccia and other rare masters. E. H. P.

BARRÉ, APOLLON MARIE-ROSE (*b.* St. Brieux, Côtes du Nord, Nov. 15, 1804; *d.* London, Mar. 8, 1879), a remarkable oboe-player who introduced many mechanical improvements in the instrument (see OBOE).

He was a pupil of Vogt at the Conservatoire, solo-player at the Odéon and Opéra Comique, and at last permanently attached to the Italian Opera in London till 1874. Barré was the author of the *Complete Method for the Oboe, comprising all the new fingerings, new tables of shakes, scales, exercises*, etc. He won the first prize for oboe at the Conservatoire in 1824.

F. G.; corr. and addns. M. L. P.

BARRÉ (BARRAE, BARRIS, BARRET, BARÉ), LEONARD, a native of Limoges, and pupil of Willaert, a singer in the Papal Chapel from 1537–52, and thus contemporary with Arcadelt.

He was one of the musicians sent by the

Pope to the Council of Trent in 1545 to give advice on church music. His claims as a composer rest on motets and madrigals published by Gardane (Venice, 1544), on madrigals issued by Scoto (Venice, 1540) with those of Willaert, and on some in Arcadelt's 4th Book of Madrigals (1545). MS. compositions are also preserved in the Hofbibliothek at Munich, and the ducal library at Wolfenbüttel.

J. R. S. B. ; rev. M. L. P.

BARRE, Michel de la (*b.* Paris, *c.* 1674 ; *d.* there, 1743 or 1744), flautist and royal chamber musician, composed ballet-operas, trios, duos, solos and suites for flute, songs, etc.

BARREL ORGAN, see Mechanical Appliances (1).

BARRETT, John (*b. circa* 1674 ; *d. circa* 1735). He was a pupil of Dr. Blow, and was music-master at Christ's Hospital and organist of the church of St. Mary-at-Hill about 1710.

Many songs by him are in the collections of the period, such as D'Urfey's ' Wit and Mirth,' in which is ' Ianthe the lovely,' which furnished the tune of ' When he holds up his hand ' in ' The Beggar's Opera.' Barrett composed overtures and act tunes for :

' Love's last Shift, or, The Fool in Fashion,' 1696; ' The Pilgrim,' 1700; ' The Generous Conqueror,' 1702; ' Tunbridge Walks,' 1703; and ' Mary, Queen of Scots,' 1703.

His Ode at the Anniversary Feast of the Gentlemen of Kent was performed at Merchant Taylor's Hall, London, Nov. 21, 1700 ; words are in the British Museum. W. H. H.

BARRETT, Thomas, English violin-maker (see Violin Family).

BARRETT, (1) William Alexander, Mus.B. Oxon. (1871) (*b.* Hackney, Oct. 15, 1834 ; *d.* Oct. 17, 1891), an English writer on music.

He was a chorister at St. Paul's from 1846–1849, principal alto at St. Andrew's, Wells St., 1858–61, and in the latter year lay-vicar at Magdalen College, Oxford. He was choirmaster of St. John's, Cowley, Oxford, from 1863–66 ; assistant vicar-choral, St. Paul's, 1867, and vicar-choral, 1876 (*Brit. Mus. Biog.*). In 1881 Barrett was appointed Assistant Inspector of Music in Government Training Colleges together with Hullah and Stainer, and he held the position till his death. He published :

English Glee and Madrigal Writers (1877), *English Church Composers* (1882), *Balfe, his Life and Work* (1882), and other works ; he was joint-editor with Stainer of the *Dictionary of Musical Terms* (1875). A volume of ' English Folksongs ' (Novello, 1890), which he edited, played an early part in stimulating the revival which has had conspicuous results since.

He was musical critic of the *Morning Post* from 1867 till his death ; and for some time edited the *Monthly Musical Record*, and the *Musical Times*. G., with addns.

(2) Francis Ernest Horace Joyce (*b.* Nov. 14, 1869 ; *d.* London, Jan. 19, 1925), son of the above, followed in the footsteps of his father as musical critic of the *Morning Post*. Educated in music by his father, he also learnt singing from Manuel Garcia and stringed instruments from Carrodus and Edward Howell. He therefore had the training of a practical musician, to which he added that of a practical journalist. He entered the office of the *Morning Post* in 1890, first undertook its musical criticism in the following year, and succeeded Arthur Hervey as chief critic in 1908. His writings on music were confined to the columns of that paper and of more occasional periodicals such as the *Musical Times*. Like his father, he did pioneer work, for he championed the cause of British music long before it became the popular cry of journalism. C.

BARRIÈRE (early 18th cent.), a celebrated violoncellist who went to Italy in 1736 for further studies, returning in 1739, when he settled at Paris. In the same year he published ' Sonates de par-dessus de la viole,' livre 5 ; he also wrote sonatas for the violoncello, four books of which are in the National Library, Paris. E. v. d. s.

BARRINGTON, Daines, The Hon. (*b.* London, 1727 ; *d.* there, Mar. 14, 1800), recorder of Bristol and puisne judge in Wales, is mentioned here as the author of an account of Mozart during his visit to London in 1764, at eight years of age, in the *Philosophical Transactions* for 1780 (vol. xi.). Barrington also published *Miscellanies* (London, 1781), in which the foregoing account is repeated, and a similar account is given of the early powers of four other children, William Crotch, Charles and Samuel Wesley and Lord Mornington. He also wrote papers on the singing of birds, and on the ancient Welsh crwth and pib-corn.

M. C. C.

BARRIOS, Angel (*b.* Granada, 1886), a Spanish composer and guitarist, author of several works for his instrument, and for a trio of Bandurria (*q.v.*), laud and guitar : ' Guajiras,' ' Cantos de mi tierra,' and others. He collaborated with Conrado del Campo (*q.v.*) in the Goyesque opera ' El Avapies ' (Madrid, 1919), and has written short comic operas, *e.g.* ' Granada mia.' His style is deeply tinged with the native music of Granada. J. B. T.

BARRY, Charles Ainslie (*b.* London, June 10, 1830 ; *d.* Mar. 21, 1915), a writer on musical subjects and a composer.

Educated at Rugby School and Trinity College, Cambridge, he was a pupil of T. A. Walmisley, and afterwards studied music at Cologne, Leipzig and Dresden. He contributed for long to the *Guardian*, edited the *Monthly Musical Record*, 1875–79, and was well known as the ' C. A. B.' of the Richter Concert programmes, in which his admirable analyses of the compositions of the advanced school were of especial value and interest. He published several songs and PF. pieces. A MS. Festival March of his was often played at the Crystal Palace in 1862–63, and he had a

symphony and other orchestral pieces in MS. He was secretary to the Liszt Scholarship Fund, 1886, and was an earnest champion of musical advance. G.

BARSANTI, Francesco (*b.* Lucca, *c.* 1690), an instrumentalist.

In 1714 he accompanied Geminiani to England, which country henceforth became his own. He played both the flute and oboe, the latter for many years in the opera band. He held a lucrative situation in Scotland, and while there made and published ' A Collection of Old Scots Tunes, with the Bass for Violoncello or Harpsichord,' etc. (Edinburgh, 1742). After his return to England about 1750, he played the viola at the opera in winter and Vauxhall in summer. At the close of his life he was dependent upon the exertions of his wife and his daughter, a singer and actress of considerable ability. His other publications include concerti grossi, overtures, sonatas for strings and 6 ' Antifone ' in the style of Palestrina. M. C. C.

BARTEI, Girolamo, a native of Arezzo, general of the Augustinian Order of monks at Rome in the beginning of the 17th century.

In 1607 he was maestro di cappella in the cathedral of Volterra, and in the same year he published a set of ' Responsoria ' for 4 equal voices ; some masses for 8 v. appeared in 1608, a book of motets for 2 v. in 1609, and some ' concerti ' and ' ricercari ' for 2 v., both in 1618 (*Q.-L.*).

BARTH, Karl Heinrich (*b.* Pillau, near Königsberg, Prussia, July 12, 1847), pianist.

He received his first instruction from his father, beginning the piano at four years old. From 1856–62 he was studying with L. Steinmann, and for two years after the expiration of this term with H. von Bülow. From 1864 onwards he was under Bronsart, and for a short time was a pupil of Tausig. In 1868 he was appointed a teacher in the Stern Conservatorium, and in 1871 became a professor at the Hochschule at Berlin. The trio-party which he formed with de Ahna and Hausmann was justly renowned. He repeatedly undertook successful concert tours in Germany and England, and once appeared at a concert of Pasdeloup in Paris. He held the position of pianist to the Emperor Frederick of Germany. M.

BARTH, Richard (*b.* Grosswanzleben, Saxony, June 5, 1850), was being educated for the career of a violinist when an accident to his left hand compelled him to exchange the functions of his two hands ; he had his violin adapted so as to be fingered with the right hand and bowed with the left. He was a pupil of Beck of Magdeburg, and was from 1863–67 with Joachim in Hanover ; for some years he was Konzertmeister at Münster and (from 1882) at Crefeld. He subsequently became University music director at Marburg, and in 1895 succeeded Vernuth as conductor of the Philharmonic Concerts at Hamburg and of the Singakademie at the same place. His style has much of Joachim's breadth and dignity; he appeared in London, with remarkable success, at a chamber concert given by Miss Margaret Wild, June 4, 1896. His literary work includes *Johannes Brahms und seine Musik* (1904), and the editorship of Brahms's correspondence with J. D. Grimm (*Briefwechsel*, iv.). M.

BARTHEL, Johann Christian (*b.* Plauen, Apr. 19, 1776 ; *d.* June 10, 1831), a musician from a very early age.

In 1789 he played at the house of Doles before Mozart, who praised him highly, and soon after he entered the Thomasschule at Leipzig as a pupil of J. A. Hiller. At sixteen, on Hiller's recommendation, he was appointed concert conductor to the court of Schöneburg, and in 1797 occupied a similar post at Greitz. In 1804, on the death of J. G. Krebs, he was appointed organist to the court of Altenburg, where he remained till his death. *Q.-L.* mentions two organ fugues and a song by him, all in MS. M. C. C.

BARTHÉLEMON, François Hippolyte (*b.* Bordeaux, July 27, 1741 ; *d.* London, July 23, 1808), violinist and composer.

He was said to be the son of a French government officer and an Irish lady, but his baptismal certificate kept at his native town describes him as son of a ' perruquier,' Emmanuel Barthélemon. He began life as an officer in the Irish brigade, but being induced by the Earl of Kelly, a well-known amateur composer, to change his profession for that of music, he became one of the most distinguished violinists of his time.[1] In 1764 he came to England, and was engaged as leader of the opera band. In 1766 he produced at the King's Theatre a serious opera called ' Pelopida,' and in the same year married Miss Mary Young, daughter of Charles Young (*q.v.*), a niece of Mrs. Arne and Mrs. Lampe, and a favourite singer. In 1776 Garrick engaged him to compose the music for the burletta of ' Orpheus,' introduced in his farce ' A Peep behind the Curtain,' the great success of which led to his composing the music for other pieces brought out at the same theatre. In 1767 he went to Paris, played at the Concert Spirituel, May 28, 1767 (also in 1769), and produced there a pastoral opera called ' Le Fleuve Scamandre ' (Dec. 22, 1768). In 1770 Barthélemon became leader at Marylebone Gardens. He was in Dublin from May 1771 to Feb. 1773. In 1776 he left England with his wife for a professional tour through Germany, Italy and France. At Florence Barthélemon, at the request of the Grand Duke of Tuscany, set to music the Abate Semplici's oratorio ' Jefte in Masfa,' performed in Rome,1776. He returned to England late in 1777, and in that

[1] C. F. Pohl, *Mozart and Haydn in London.*

year invented an instrument of 5 strings which he called 'Ipolito.' An acquaintance with the Rev. Jacob Duché, chaplain to the Female Orphan Asylum, led to his composing, about 1780, the well-known tune for Ken's morning hymn 'Awake, my soul.' In 1784 Barthélemon and his wife made a professional visit to Dublin. *Q.-L.* gives the names of three ballets produced about 1785. In 1791–95 he became intimate with Haydn, then in London. His compositions for the violin are important. He published in London sonatas for 1 and 2 violins, concertos (3 violins), overtures, etc.; in Paris, violin sonatas, a trio, 'Six symphonies' (strings, oboes, horns), a concerto, etc. On Sept. 20, 1799, Mrs. Barthélemon died. Besides the compositions above named Barthélemon wrote the music for the following dramatic pieces:

'The Enchanted Girdle'; 'The Judgment of Paris,' 1768; 'The Election,' 1774; 'The Maid of the Oaks,' 1774; 'Belphegor,' 1778; a ballet, 'Le Bonheur est d'aimer,' 1785.

W. H. H.; addns. W. H. G. F. and M. L. P.

BARTHOLOMEW, William (*b.* London, 1793; *d.* there, Aug. 18, 1867). He was a man of many accomplishments — chemist, violin-player and an excellent flower-painter; but to the English public he is familiar as the translator or adapter of the words of most of Mendelssohn's vocal works.

The English text of 'St. Paul' was adapted by W. Ball, but those of 'Antigone' (rewarded with the gold medal of merit from the King of Prussia), 'Athalie,' 'Oedipus,' 'Lauda Sion,' the 'Walpurgisnacht,' the Finale to 'Loreley,' 'Elijah,' and the fragments of 'Christus,' with most of Mendelssohn's songs, were Bartholomew's work—not, as any one familiar with Mendelssohn's habits will believe, without constant suggestion and supervision from the composer. 'Hear my Prayer' (the original MS. of which is in the South Kensington Museum, headed 'a paraphrastic version of Ps. lv.') was composed at Bartholomew's request for the concerts of Miss Mounsey, a lady whom he married in 1853. Besides the above, Bartholomew wrote English words for Méhul's 'Joseph'; Spohr's 'Jessonda'; Costa's 'Eli,' 'Naaman' and 'The Dream'; and Mrs. Bartholomew's 'The Nativity,' etc.

G.

BARTLEMAN, James (*b.* probably Westminster, Sept. 19, 1769; *d.* there, Apr. 15, 1821), a bass singer of repute.

He was educated under Dr. Cooke in the choristers' school of Westminster Abbey. His voice while it remained a soprano was remarkable for strength and fine quality of tone. He distinguished himself as a boy-singer by his refined and expressive rendering of Greene's solo anthem 'Acquaint thyself with God.' He was greatly patronised by Sir John Hawkins, in whose family he was a frequent visitor (see Miss Hawkins's *Anecdotes*). In 1788 his name appears for the first time as a bass chorister, at the Concerts of Ancient Music, where he remained till 1791, when he quitted the institution to assume the post of first solo bass at the newly established Vocal Concerts. In 1795 he returned to the Ancient Concerts, and immediately took the station of principal bass singer in the first concert of the metropolis. His voice was, strictly speaking, a baritone, and his compass extended from E below the bass stave to *g'* above it. In the course of one season he revivēd many of Purcell's great bass songs, and continued to sing them with unabated applause until he sang no more. Bartleman's execution was that of his time and school, and confined chiefly to written divisions; his own ornaments were few, simple and chaste, and always in strict keeping with the feeling of the air in which they were introduced. He formed a large and valuable musical library, which was sold by auction by White of Storey's Gate, shortly after his death. He was buried in the cloisters of Westminster Abbey. His epitaph is by Dean Ireland. (*Harmonicon*, 1830; *Books of Ancient Concerts*; *Private Sources.*)

E. F. R., with addns.

BARTLET (Bartlett), John (*fl. c.* 1606–1610), lutenist and song-writer. Nothing whatever is known of Bartlet's personal history, except that he described Lord Hertford, formerly Sir Edward Seymour, as his master, a statement that may imply that he was household musician to Lord Hertford. He took the B.Mus. degree at Oxford in 1610; and in 1606 he published a volume of musical works under the following title:

'A Booke of Ayres with a Triplicitie of Musick, Whereof the First Part is for the Lute or Orpharion, and the Viole de Gambo, and 4. Partes to sing, The second part is for 2. Trebles to sing to the Lute and Viole, the third part is for the Lute and one Voyce, and the Viole de Gambo. Composde by John Bartlet, Gentleman and practitioner in this Arte. London Printed by John Windet, for John Browne and are to bee solde at his shoppe in Saint Dunstones Churchyeard in Fleetstreet. 1606.'

The first section is the most interesting; as was usual with this school of composers, the songs for four parts were also to be performed as solo songs with lute accompaniment. There are 14 songs in this section; notable among these are 'Go, wailing verse,' and 'I heard of late that love was fallen asleep'; while in the lighter vein 'A pretty duck' and 'Of all the birds that I do know' are attractive; the latter is a skit on Philip Sparrow, to words by George Gascoigne.

E. H. F.

BARTÓK, Béla (*b.* Nagyszentmiklós, Hungary, now Yugoslavia, Mar. 25, 1881), a composer who has founded an individual style on researches in national folk-song.

When he was eight years old he lost his father, who was director of an agricultural school and a good amateur musician, and his mother was obliged to make a living as a

teacher at elementary schools. Bartók thus came to live in different parts of Hungary, and so laid the first foundations of his knowledge of the variegated aspects of the country's folk-music. Until 1891 he remained at Nagyszöllös (now in Czecho-Slovakia), and in 1892 he was at Bistritz (now in Roumania). At the early age of 9 he began to compose small piano pieces, and in 1891 he appeared in public for the first time, both as pianist and composer.

It now seemed indispensable for Bartók's future development that his education should be continued at one of the larger towns, and in 1893 his mother succeeded in securing a new post at Pressburg, musically the most advanced of the provincial Hungarian cities of those days. There he studied the piano under László Erkel, son of Franz Erkel, and had many opportunities of hearing operatic and orchestral performances of such standard works as were to be found in a somewhat conservative repertory ; there was also no lack of chamber music in which the young student could take an active part, and he thus became well acquainted with classical music up to Brahms and early Wagner. Under the influence of Brahms and the first works of Dohnányi, his senior by four years, Bartók composed a good deal of music, which has never been published.

On leaving school at Pressburg at the age of 18, Bartók was induced by Dohnányi to depart from the usual custom of going to the Vienna Conservatorium, and to complete his studies at the Royal Hungarian Musical Academy of Budapest instead. At that institution he studied the piano under Stephan Thoman and composition under Hans Koessler from 1899 until 1903. Bartók's emancipation from the influence of Brahms, and his inability to find a new guidance in the works of Wagner and Liszt, which he now assiduously studied, resulted in a period of creative sterility ; but about 1902 two new influences made themselves felt : the acquaintance with the works of Richard Strauss and the chauvinistic tendencies which characterised musical Hungary at that time. Neither was powerful enough to prove lasting ; Bartók soon recognised that the study of Strauss could not lead him into the new channels he sought, and that what was generally taken for genuine Magyar Music (*q.v.*) was Hungarian only in the geographical sense. Nevertheless, a few works were composed under these influences, including a symphony ; a symphonic poem entitled ' Kossuth ' (1903), the first performance of which was given by Richter at Manchester in Feb. 1904 ; a violin sonata, produced in Vienna ; and a piano quintet. These and several other works belonging to this period have remained unpublished, but a record of Bartók's early efforts is preserved in a ' Rhapsody ' for piano (op. 1, 1904), another for piano and orchestra (op. 2, 1904), and the first orchestral suite (op. 3, 1905).

It was about this time that Bartók became aware that nearly everything which had passed for purely Magyar folk-music consisted partly of popularised art-music or old national melodies corrupted by the gipsies, and partly of music properly belonging to surrounding districts which, although then nominally included in Hungary, were, ethnographically speaking, foreign countries. With Zoltan Kodály as a collaborator, he therefore began a careful investigation, first of all of the question of what could really pass as the original folk-music of the Magyar peasantry, and later of the music belonging to the Roumanian and Slovak regions, the latter of which especially could only be separated by strictly scientific research from the Magyar music with which it had become almost inextricably entangled. Bartók soon discovered that much of what he had presented as genuinely Hungarian in the early rhapsodies and orchestral suite in reality belonged to the Slovaks and other neighbouring peoples, and from that moment he was careful to indicate it clearly whenever he resorted to Roumanian or Slovak material.

In 1907 Bartók was appointed professor of the pianoforte at the Royal Hungarian Musical Academy of Budapest. His works encountered great opposition in the capital and could not even be adequately performed, so that Bartók, Kodály and a few other young musicians strove, in 1911, to found a ' New Hungarian Musical Society,' a plan which failed to materialise. About 1912 Bartók retired from public life in order to devote himself entirely to composition and to the study of folk-music, not only of his own country, but of others. In 1913, for instance, he visited Biskra for the purpose of investigating the peasant music of the Arabs ; but the following year the European War interrupted similar projects. It was not until 1917, after the production of the ballet 'The Woodcut Prince ' at Budapest, that Hungary began to realise that it possessed a truly significant native musician. The next year the earlier one-act opera, ' Bluebeard's Castle ' (1911), was performed in the capital for the first time.

To regard Béla Bartók solely as a musical exponent of Hungarian nationalism is to set undue limits to his importance as a creative musician. As it has already been pointed out, he is interested in the folk-music of any country, and therefore naturally in that of his own, with which his art has certain racial affinities ; but a study of his works, excluding the settings of folk-music grouped together at the close of this article, reveals comparatively little that is actually borrowed from the music of Hungary and adjacent regions. Except in the earliest works already mentioned, and the

four volumes of 'Children's Pieces,' where Hungarian and Slovak themes are used in a most individual and yet singularly appropriate manner, his music expresses his own personality much more strongly than his nationality.

The great originality of Bartók's work, which ranges over a long scale of varying expression and differs absolutely from that of any other composer, is more easily perceived than analysed, since its secret lies precisely in the absence of any system of composition which can be verbally defined. Bartók considers himself bound by no accepted rules, and even the logical procedures of his own making he changes deliberately with almost every new work that he writes. He has no fixed method of gaining his ends, and his outlook varies in accordance with the requirements of the moment. His invention is never subordinated to the exigencies of form, the latter being invariably determined by the former. Scholarly attainments are to him merely a means of overcoming technical problems with the greatest possible ease: the actual construction of his music is empiric. The common chord, when it serves his purpose, is as welcome to him as the use of the harshest combination, and although he has immensely enriched his musical idiom by the adoption of Greek and Oriental scales, to say nothing of still more primitive modes, and progressions of his own invention, he would scorn to discard the conventional major and minor scales for no better reason than that they have served innumerable composers before him. He is not anxious to avoid either concord or discord, for to him neither has any but a relative existence, according to whatever he has for the moment adopted as a harmonic centre. Each of the twelve chromatic notes of our tempered scale is regarded by him as a free agent, not bound to others by arbitrary relations.

Unlike much modern music, that of Béla Bartók is not primarily harmonic. It is true that it may proceed in blocks of chords when such a method happens to express the composer's intention, but more frequently harmony is only the inevitable concomitant of melodic formations, or the result of the contrapuntal convergence of independent parts. Like his harmony, Bartók's melody and polyphony conform to laws which, although by no means scholastic, are none the less strictly logical.

No less independent is the rhythmic element. A perusal of Bartók's piano music alone, the most easily accessible portion of his work, reveals an infinite variety of novel uses of rhythm, not only as regards the pattern of individual bars, but the structure of whole movements. One piece may be built entirely on irregular periods, while another may have a wholly symmetrical shape. The composer may indulge in endless changes of time-signature, both in the *rubato* and the *tempo giusto*, according to the natural accentuation of the melodic line, while elsewhere he may deliberately choose a division into uniform bars.

In regard to sound-value Bartók's art is as individual as it is from any other view-point. He is obviously a musician for whom a method of inventing his material first and assigning it to certain instruments afterwards is unthinkable. For this reason, perhaps, scarcely any arrangements of his works have appeared, with the exception of the dramatic pieces, the piano scores of which, although necessary for the purpose of study, can give no adequate idea of the peculiarly spontaneous quality of his orchestral textures, which, compared with other modern scores, have an almost primitive simplicity and directness. In the orchestra, each instrument is given thematic matter that is always strikingly adapted to its nature, and between Bartók's piano music and his chamber works there is a very distinct variance of style. The bulk of the piano music is written in a vertical manner suited to the instrument's percussive character, while melodic formations, which it is least capable of rendering satisfactorily, are thrust into the background; in the string quartets the texture is predominantly contrapuntal; in the sonatas for violin and piano each instrument adheres to its own characteristics with the happiest results.

Bartók is essentially an instrumental composer. Apart from the folk-song arrangements, little vocal work of his has appeared up to 1927, and the treatment of the voice is ineffective both in the songs (op. 16) and in 'Bluebeard's Castle,' a grim and enigmatic work full of atmosphere and dramatic tenseness, and entirely free from operatic formulas.

Bartók might be reproached with a singular and systematic lack of emotion. The absence or presence of this quality, however, depends upon the outlook of each individual hearer. In order to appreciate his work it is necessary to expect nothing in the nature of subjective expression on the composer's part. Bartók never sets out to convey his personal feelings to his audience; his art is concerned solely with the delivery of its message in the most lucid possible way; but precisely because of its restraint it is capable of evoking in the listener, provided that he is sufficiently receptive, deeply human feelings of his own.

UNPUBLISHED

Symphony; Symphonic Poem, 'Kossuth' (1903); Violin Sonata; Piano Quintet; 4 Pieces, Étude for the left hand, 2 Fantasias and Scherzo, for piano solo. Numerous early and unimportant works.

PIANO SOLOS

Funeral March from 'Kossuth' (1903); Rhapsody, op. 1 (1904); 14 Bagatelles, op. 6 (1908); 2 Roumanian Dances, 2 Elegies, 3 Burlesques, op. 8 a-c (1908–10); Sketches, op. 9 (1908); 10 Easy Pieces (1908); 4 Dirges (1910); Suite, op. 14 (1918); Sonatina (1919); 3 Études, op. 18; Improvisations, op. 20; Allegro Barbaro; 'For Children,' easy pieces, 4 vols.

CHAMBER MUSIC

String Quartet No. 1, op. 7 (1908); String Quartet No. 2, op. 17 (1915–17); Violin Sonata No. 1; Violin Sonata No. 2 (1923).

VOCAL WORKS

5 Songs, op. 16 (1916).

ORCHESTRAL WORKS

Rhapsody for piano and orchestra, op. 2 (1904); Suite No. 1, op. 3 (1905); Suite No. 2, op. 4; Two Portraits, op. 5; Two Pictures (Deux Images), op. 10 (1912); 4 Orchestral Pieces, op. 12; Roumanian Folk-dances for small orchestra. Dance suite for orch. (1923, for the 50th anniversary of the union of Buda and Pest).

DRAMATIC WORKS

'Bluebeard's Castle,' Opera in one act, op. 11 (1911); 'The Wood-cut Prince,' Ballet, op. 13 (1914-16); 'The Miraculous Mandarin' Pantomime (1921).

FOLK-SONG SETTINGS

100 Hungarian Soldier Songs; 350 Roumanian Folk-songs; 5 Slovak Folk-songs (male voices); Hungarian Folk-songs (piano) (1920); 15 Hungarian Peasant Songs (piano); Roumanian Folk-songs (piano) (1920); Roumanian Folk-dances (piano); Roumanian Christmas Songs (piano).

E. B.

BARTOLINI, Vincenzio, a very good second soprano, appeared in London, 1782, in 'Il Convito,' a comic opera by Bertoni. In the next season he took part in 'L' Olimpiade,' a pasticcio; and in 1784 he sang in Anfossi's 'Issipile' and 'Due Gemelle,' and the 'Demofoönte' of Bertoni. He sang also in the Commemoration of Handel in Westminster Abbey that year, and in 1786 we find him still in London, performing in Tarchi's 'Virginia.' He was singing with success at Cassel in 1792.

J. M.

BARTON, Marmaduke (Miller) (*b.* Manchester, Dec. 29, 1865), pianist and teacher, son of the Rev. Samuel Saxon Barton, a prominent minister of the United Methodists, was educated at the R.C.M.

In 1883 he won one of the first fifty scholarships (Pringle) with which the new R.C.M. was opened, and was the first winner of the Hopkinson Gold Medal for pianoforte-playing (1886). He studied the pianoforte with John Francis Barnett, and composition with Stanford until 1888, when the College granted him a travelling scholarship. This enabled him to devote a year to further study under Stavenhagen, who was then carrying on the school founded by Liszt at Weimar. On his return to England Barton was immediately appointed to the teaching staff of the R.C.M. (1889), and it is as piano professor there that his most distinguished work has been done during the past 35 years. He was subsequently elected a member of the Board of Professors, and is now (1927) one of the leading pianoforte teachers of London. He joined the staff of the G.S.M. in 1911, has been a regular examiner for the Associated Board of the R.A.M. and R.C.M. for the past 25 years, and in that capacity has visited South Africa six times. In 1891 Barton married Anna Russell, who had also been one of the first fifty scholars of the R.C.M., a pupil of Jenny Lind and of Henschel, and a distinguished singer.

Though the main occupations of Barton's career have been educational, he has pursued his art both as a public pianist and to a certain extent as a composer. Indeed, his sensitive musicianship has survived the routine of teaching in a marked degree. In 1887, while still a scholar of the R.C.M., he played before Queen Victoria at Windsor in a concert arranged to celebrate the Queen's Jubilee. On his return from Germany he appeared at the Crystal Palace playing Brahms's concerto in B flat with Manns and his orchestra, and he has since played concertos with Wood (Promenade Concerts), Ronald (Albert Hall), and at Liverpool, Birmingham and elsewhere. His recitals in London and the provinces have been frequent, and he undertook recital tours in South Africa (1911) and in Holland (1912). His published compositions include a Mass in A (Novello) and works for the piano.

C.

BARTOŠ, Františ̌ek (*b.* Mlatcov, 1837; *d.* there, 1906), collector of Moravian folk-songs; director of the gymnasium at Brno (Brünn). He spent many years in the study and collection of the folk-music. His works include: 'Moravská Svatba' (Moravian Wedding-songs), 1892; 'Pisně Moravské' (Moravian Songs), 1889; and Moravian National Songs, 1901, in collaboration with Leos Janáček (*q.v.*).

R. N.

BARTOŠ, Josef (*b.* Vysoké Mýto, 1887), Czech writer, professor and musical critic, Ph.D. of Prague University; author of *Anton Dvořák* (1913); *Zdenko Fibich* (1913); *J. B. Foerster* (1922); wrote the article on the last-named for this Dictionary.

R. N.

BARYPHONUS, Heinrich (real name, Grobstimme) (*b.* Werningerode, *c.* 1580), cantor at Quedlinburg, an important writer on music. He wrote *Isagoge musica* (Magdeburg, 1609), *Plejades musicae* (Halberstadt, 1615), *Institutiones musico-theoreticae* (Leipzig, 1620), *Ars canendi* (Leipzig, 1626 and 1630).

E. v. d. S.

BARYTON (1) (*viola di bordone, viola bastarda*, see Viol, 5), a viola da gamba having sympathetic strings of metal passing under the finger-board. (See *PLATE LXXXVIII.* No. 2.)

The viola da gamba is said to have been first fitted with such strings in the second half of the 17th century. The invention is attributed to English makers, but the instrument never came into common use in England, where the climate is unfavourable to the use of sympathetic strings; and no baryton by an English maker is known to exist, although old English viole da gamba are extremely common. The instrument is almost peculiar to Germany, where the Hamburg maker, Joachim Tielke, made many fine specimens about 1680. The bridge, of peculiar shape, carries the six or seven ordinary strings of the viola da gamba, tuned in much the same way as on that instrument. Partly under the finger-board, and partly on the right-hand side of it, is a brass frame carrying a variable number of metal strings, seven being the smallest and forty-four the largest observed. The lowest of the sympathetic strings was commonly tuned to E, and the tuning of the rest depended very much on their

number. The largest number of strings would allow a pair to each semitone throughout the two octaves which the compass of the instrument comprises. An instrument with only seven sympathetic strings would probably have had these tuned to some diatonic scale. The baryton, essentially a chamber instrument, was a favourite with German amateurs in the 18th century. Leopold Mozart's account of it in the Introduction to his *Violin-Schule* is full of inaccuracies.

Besides the list given below, among the makers should be mentioned Norbert Bedler of Würzburg, 1723, who made the specimen in the Musée du Conservatoire at Paris. To the composers should be added the player Karl Franz, who published twelve concertos for the instrument in 1785. The name Baryton as applied to this instrument is of uncertain derivation, but is probably connected with the French *Bourdon* (see FAUX-BOURDON).

C. F. Pohl, in his Biography of Haydn (Berlin, 1875), gives us the following notices concerning the baryton :

1. Makers :

M. Feldlen (1656), H. Kramer (1714), D. A. Stadlmann (1732), J. Stadlmann (1750), all of Vienna; Joachim Tielke, Hamburg (1686), maker of the fine specimen in the S. Kensington Museum; and Andreas Stainer, of Absam in the Tyrol (1660).

2. Performers :

M. A. Berti, Vienna (1721-40); Signor Farrant, London (1744); Abell, London (1759-87). Anton Kraft, Karl Franz, and Andreas Lidl, members of Prince Esterhazy's private band under Haydn (Lidl played in concerts in England in 1776); Friedel, member of the royal band at Berlin at the end of the 18th and beginning of the 19th century. Fauner (1794) and V. Hauschka (1795-1823) are named as accomplished amateur performers.

3. Composers :

Niemecz, L. Tomasini, and A. Kraft of Esterház, Wenzl Pichl, Ferd. Paër, Weigl, and Eybler, all of Vienna; and last, but not least, Haydn. Pohl enumerates no less than 175 compositions of Haydn's for the instrument; viz. 6 Duets for 2 barytons, 12 Sonatas for baryton and violoncello, 12 Divertimenti for two barytons and bass, 125 Divertimenti for baryton, viola, and violoncello; 17 so-called Cassations; 3 Concertos for baryton with accompaniment of two violins and bass.

E. J. P.

BARYTON (2), the name by which the EUPHONIUM (or Tenor-tuba) or Bass Saxhorn in B flat is known in Germany (see SAXHORN and TUBA).

BASEVI, ABRAMO (*b.* Leghorn, Dec. 29, 1818; *d.* Florence, Nov. 1885), a learned Florentine musician, founder and proprietor of the musical periodical *Armonia* and of its continuation *Boccherini*, and one of the originators of the Società del Quartetto, which did much to introduce German music into Italy. Basevi was the composer of two operas, 'Romilda ed Ezzelino,' produced at the Teatro Alfieri, Mar. 1840, and 'Enrico Odoardo' at La Pergola, 1847; the author of theoretical works on music, of a treatise *Sulla divinazione*, a *Studio delle opere di G. Verdi*, 1859, and an *Introduzione ad un nuovo sistema d' armonia* (1862). F. G.

BASILI (BASILY), (1) ANDREA (*d.* 1775), maestro di cappella at Loreto in the middle of the 18th century. Santini's collection contained works by him; and a set of 24 studies of his for the clavier, entitled 'Musica universale,' etc., was printed by Alessandri of Venice, and is not without merit.

His son (2) FRANCESCO (*b.* Feb. 1766; *d.* Mar. 25, 1850) was sent to Rome and became a scholar of Jannaconi. While still young he was made maestro di cappella at Foligno. His first appearance in opera was at Milan, in 'Arianna e Teseo,' when he was 22. For Rome he wrote 'La Locandiera' (1789); for Florence 'Achille nell' assedio di Troja' (1798) and the 'Ritorno d' Ulisse' (1799), and for Venice 'Antigono.' About 1799 he became maestro di cappella at Macerata, and wrote a large number of comic operas for Venice, not all equally successful. He then made a rich marriage, which enabled him to give up work, but the marriage proved unhappy, and after a separation, in 1816, he returned to his former post at Loreto. For the San Carlo at Naples Basili composed an oratorio, 'Sansone,' in which Lablache sang the chief part. A Requiem which he had written for Jannaconi was performed, Mar. 23, 1816, at the Apostles' Church in Rome. In 1817 he wrote two operas, 'Ira d' Achille' and 'L' orfana egiziana,' for Venice. In 1827 he was appointed director of the Conservatorio at Milan, where it was his fortune to refuse admission to Verdi. In Aug. 1837 he was called to Rome to become maestro di cappella at St. Peter's, vacant by the death of Fioravanti, and remained there till his own death. Several of his settings of the Miserere, one at least for 8 v. unaccompanied, were sung in St. Peter's. In addition to many operas, besides those already named, and much church music, Basili composed symphonies in the style of Haydn, one of which used often to be played at Brussels under Fétis, and always with great applause (see *Q.-L.* for list of works). F. G.

BASS (1) (Fr. *basse*; Ger. *Bass*; Ital. *basso*), the lower or grave part of the musical system as contradistinguished from the treble, which is the high or acute part. But using the word in its etymological sense (the derivation is ultimately from the Greek *βάσις*) the meaning is clearly that of the foundation or support in a musical composition by the part which is actually the deepest in sound, and there is thus no implication as to the range in compass of such part. The bass of a composition, more especially when the lower range is employed, exerts a profound influence owing to the presence of harmonics which the tones set up, and on it very largely depend the qualities of strength and solidity in the ground structure, whether viewed vertically or horizontally.

C. H. H. P.

(2) The term used to describe the lowest or deepest of men's voices. It is usual to classify basses as Basso Profondo, Basso

Cantante and BARITONE (*q.v.*), while the CONTRA-BASSO is the name given to the specially trained Russian bass whose compass is extended downwards to FF. The practical range of the ordinary bass voice is from about E to *f* or *f* sharp.

BASSANI, GIOVANNI BATTISTA (*b.* Padua, *c.* 1657; *d.* Ferrara, Oct. 1, 1716), an eminent violin-player and composer.

He was a pupil of Castrovillari at Venice, was organist of the 'Accademia della Morte' at Ferrara as early as 1677, lived for some years at Bologna as conductor of the cathedral music, and from 1685 was again at Ferrara as cathedral organist. He was made a member, and in 1682 'principe' of the Accademia dei Filarmonici of Bologna. From 1680 to 1710 he wrote three oratorios, 'Giona,' 'La Morte delusa' and 'La tromba della divina misericordia,' and published 6 operas and 31 vocal and instrumental works, viz. masses, cantatas for 1, 2 or 3 voices with instruments, and 2 sets of sonatas for 2 violins with bass (*Q.-L.*) These works, copies of which are now very rare, are written in a noble pathetic style, and are marked by good and correct workmanship. Two books called 'Harmonia festiva,' being the 8th and 13th of Bassani's published works, and consisting of motets for a single voice with accompaniment, were published by W. Pearson in London, some time between 1699 and 1735. James KENT (*q.v.*) borrowed from Bassani largely. Amongst others the chorus 'Thy righteousness,' in his anthem 'Lord, what love,' is taken from Bassani's Magnificat in G minor with very slight alteration. The 'Hallelujahs' in 'Hearken unto this' are transcribed note for note from Bassani's 'Alma Mater.'

It is generally believed, though not absolutely proved, that Corelli was his pupil. P. D.

BASSANO, a long line of musicians employed at the English Court between 1538 and 1625. (See W. Nagel, *Annalen der englischen Hofmusik*; also *Q.-L.*).

BASSANO, GIROLAMO (JERONIMO), recorder player in the Royal Private Music, 1581–1625, wrote 'a Collection of Fancies in 5 parts' (R.C.M. MS. 1956; imperfect); 1 sonata *a* 4 and 4 fancies *a* 5 (MS.) in Ch. Ch. E. V. D. S.

BASS-BAR, an essential part of the fitting of viols and violins. The violin bass-bar is now made about 11 in. long, and $\frac{5}{16}$ in. thick, diminishing at either end, and is glued in a state of tension to the table of the instrument under the bass or left-hand foot of the bridge. The function of the bass-bar is to spread over the table the vibrations of the bridge produced by those of the strings, and to increase the resistance of the longitudinal arch formed by the fibres of the table. E. J. P.

BASS-BARITONE, a term which it is convenient to employ to describe the bass singer whose vocal resources combine those of the basso profondo and the basso cantante. For example, the music of Wotan or Elijah can only be justly delivered by a singer who has not developed the extent of his higher register at the expense of the weight and sonority of the lower.

BASS CLARINET, see CLARINET (4).

BASS CLEF. The well-known mark of the bass clef,  or  , is a modification of the letter *F*, which has in the course of centuries arrived at its present shape, in the same way that the *G* and *C* have altered their forms. (See CLEF.)

BASS DRUM, see DRUM (2).

BASSE DANSE, a dance of a stately character for two persons (originating from the 'Carole,' 'Karole'), much practised in France in the 14th, 15th and early part of the 16th centuries. The name has reference to the gliding movement of the feet, in contrast to the 'danse par haut' or 'danse sautée,' such as the Galliard. About 1545 it was superseded in popularity by the Pavane. The steps employed were four in number, Simple, Double, Reprise and Branle. According to Arbeau, *Orchésographie*, the steps of the Basse Danse were 'revisence, branle deux simples, double reprise'; the whole dance was divided in three parts, 'basse danse, retour de la basse danse, tordion.' He describes the Basse Danse in triple time, but a mixture of triple and duple measures also exists in French and Italian Basses-Danses.

The dance is described at the end of Alexander Barcley's *Introductory to wryte and to pronounce frenche*, London, 1521: and in A. de Arena's Latin poem, *Ad suos compagnones, etc.*; Paris, 1575. In both these books the names of many of the tunes are given, such as 'Filles à marier' and 'Le Petit Rouen,' but without music. Attaingnant published a collection of eighteen Basse Danse tunes in 1529, and nine more in the following year. Thoinot Arbeau, in his *Orchésographie* (1588), says that the Basse Danse has been obsolete for some forty or fifty years, but he gives a full description of it in the hope that it may be revived by 'sage and modest matrons,' and prints the tune entitled 'Jouyssance vous donneray.'

There is a 15th century 'Livre des basse-danses' once belonging to Marguerite de Bourgogne, formerly in the Royal Library at Brussels, now at Vienna. The Bibliothèque Nationale of Paris preserves two Italian MSS.: 'Guilielmi Hebraei Pisansiensis de pratica seu arte tripudii vulgare operculum soliciter incipit' (1416), and 'Domini Johannis Ambrosi,' etc. (1463). One of the tunes, which seems to have been known *par excellence* as 'La Basse Danse,' was used as the subject of a Mass by Vincent La Fage. This 'Missa La basse danse'

is still extant in manuscripts at Trent and in the Archives of the Sistine Chapel at Rome.

J. F. R. S. ; addns. M. L. P.

BIBL.—*Le Manuscrit dit les Basses Danses de la Bibliothèque de Bourgogne.* Introduction et transcription par ERNEST CLOSSON, p. 77, 1912. (Société de Bibliophiles de Belgique.) *Die rhythmische Struktur der Basses-danses der Handschrift 9085 der Brüsseler kgl. Bibliothek* (*Sammelbände* of the I.M.G.), pp. 349, etc., 1912–13.

BASSÉE, ADAM DE LA (*d.* Feb. 25, 1286), canon at the College of St. Peter, Lille (Coussemaker, 5, 205), composer of 'Chants liturgiques' republished in facsimile by the Abbé D. Carnel in the *Messager de sciences historiques* p. 241 ff. (Hebbelynck; Gand, 1858). E. v. d. S.

BASSET-HORN, see CLARINET (2).

BASSET-OBOE, see OBOE (4).

BASSEVI, see CERVETTO.

BASS-FLUTE, see FLUTE (6).

BASS-HORN or KEYED-HORN (Ger. *Klappenhorn*). About the end of the 18th century attempts to improve the serpent resulted in the introduction of this instrument, of wood or brass, in which the tube, conical in bore like that of the horn, is doubled upon itself, as in the bassoon. The bass-horn was played with a cup-shaped mouthpiece; it had six finger-holes, bored laterally, and three or more keys. It is the transitional instrument between the serpent and the ophicleide. The Russian bassoon is a variety of the bass-horn. (See OPHICLEIDE.) (*PLATE LXXIV.* 7.) D. J. B.

BASSI, LUIGI (*b.* Pesaro, 1766; *d.* Dresden, 1825), an eminent baritone singer; a pupil of Laschi at Florence.

He first appeared on the stage in women's parts at the age of 13. In 1784 he went to Prague, where he made a great reputation, especially in Paisiello's 'Re Teodoro,' and 'Barbiere di Siviglia' and Martini's 'Cosa rara.' Mozart wrote the part of Don Juan for him.[1] He is said to have asked Mozart to write him another air in place of 'Fin ch' han dal vino' in 'Don Juan,' but Mozart replied, 'Wait till the performance: if the air is not applauded, I will then write you another.' A hearty encore settled the question. He is also said to have induced Mozart to rewrite 'La ci darem' five times to suit him. But these stories are probably mere legends of Mozart's good-humour. In 1806 Bassi left Prague in consequence of the war. For some years he was in the pay of Prince Lobkowitz, Beethoven's friend, appearing occasionally in public in Vienna; but in 1814 he returned to Prague, when Weber had the direction of the opera, and in 1815 was called to Dresden as a member of the Italian company there, but shortly afterwards became manager of the opera instead, and died there in 1825. Bassi was gifted with a fine voice, even throughout the register, a prepossessing appearance, and considerable dramatic ability. He is not to be confounded with Nicolo or Vincenzo Bassi. M. C. C.

[1] Bassi is usually said to have been also the original Almaviva in 'Figaro'; but this is incorrect; Mandini was the first. See Jahn's *Mozart* (2nd ed.), ii. 243.

BASSIRON (BASIRON, BASSERON), PHILIPPE, a native of the Netherlands, living in the 15th century. A Mass and a motet were printed by Petrucci of Fossombrone in 1505 and 1508; others exist in MS. J. R. S. B.; rev. M. L. P.

BASSO CANTANTE, See BASS (2).

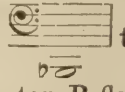
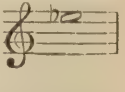
BASSO CONTINUO, see THOROUGH-BASS.

BASSO DA CAMERA, Italian for a chamber-bass; that is a small double-bass, such as is generally used by double-bass players for solo performances.

BASSON RUSSE, see BASS-HORN.

BASSOON (1) (Fr. *basson*; Ger. *Fagott*; Ital. *fagotto*), a wooden double-reed instrument of which there were formerly three varieties: (1) the ordinary bassoon; (2) double-bassoon an octave lower in pitch; and (3) the tenoroon in E flat or F, a fourth or fifth higher than (1) and now practically obsolete. (See *PLATES V.* Nos. 3 and 4; *LIV.* No. 1.)

The English and French names are derived from its pitch, which is the natural bass to the oboe and other similar reed instruments; the Italian and German names come from its resemblance to a faggot or bundle of sticks.

(1) The ordinary bassoon has a complete chromatic compass from  to  but the notes above the top B flat are somewhat ineffective. The parts are written as they sound on the bass and tenor clefs as required.

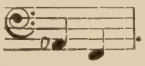
It consists of five pieces, named the crook, wing, butt, long joint and bell. These, when fitted together, form a hollow cone about eight feet long, tapering from $\frac{3}{16}$ of an inch at the reed to $1\frac{1}{2}$ inches at the bell end, but there is a constriction in the bell which modifies the open or blaring tone the bell-note would otherwise have in comparison with the notes from the side-holes. In the butt joint the bore is bent abruptly back upon itself, both sections being pierced in the same block of wood, and united at the lower end; the prolongation of the double tube being in general stopped by means of a flattened oval cork; but the much better plan of a connecting U-shaped sliding tube has also been adopted. The whole length of the instrument in the old Philharmonic, or high pitch, by internal measurement, being 109 inches, the height is reduced to a little over four feet by means of the doubling, and the various holes are brought within reach of the fingers. They would still be situated too far apart for an ordinary hand if they were not pierced obliquely; the upper hole for each forefinger passing upwards in the substance of the wood, and those for the third finger passing downwards in a similar way. There are three holes in the wing-joint—so named from a projecting wing of wood intended to contain them, closed by the first three fingers of the left hand; three others on the front of



Messrs. Boosey & Co., Ltd.

1 CONCERT FLUTE. 2. BASS SARRUSOPHONE. 3. DOUBLE BASSOON.
4. BASSOON. 5. COR ANGLAIS. 6. OBOE.

the butt joint—closed by the first three fingers of the right hand; a single hole on the back of the butt joint, for the thumb of the right hand; and a series of interlocking keys on the long joint producing the lowest notes of the scale by means of the left thumb.

It will thus be seen that the instrument is held in the hollow of the two hands, with the left uppermost, at the level of the player's breast, the right hand being somewhat below and behind the right thigh. A strap round the neck supports the bulk of the weight. The little finger of the right hand touches two keys which produce A♭ and F  . With this latter note the real fundamental scale ends, exactly as it does in the oboe; all the mechanism of the long joint and bell only strengthening the tone and producing the seven lowest semitones upwards from BB♭. In comparing the bassoon with its kindred treble instrument, the oboe, it must be remembered that it has this supplementary prolongation of its compass downwards, which the other lacks. The seven lowest holes and keys therefore produce only one sound apiece; but the case is totally different with those following next above them, from the little finger of the right hand to the forefinger of the left. These eight holes and keys can each be made to give two sounds at an interval of an octave by varying the pressure of the lip. After the double register thus obtained has been run through, there still remain a few notes to be got by cross-fingerings at the interval of a twelfth, namely the $f'\sharp$, $g'\natural$, and $a'\flat$, with which the natural scale has been stated to end. In modern instruments two or even three keys are added at the top of the wing-joint, to be worked by the thumb of the left hand stretched across from the other side. They open small harmonic holes close to the crook, and enable seven semitones to be added from $a'\natural$ to $e''\flat$ inclusive. Even above this there are two outlying notes, $e''\natural$ and f'', to be obtained by exceptional players without mechanism; and it is not improbable that still higher, although useless, harmonics might by assiduous study be exacted from this remarkable instrument.

The general scheme of the sequence of the notes of the scale being thus indicated, it should be noted that for many notes there are two or more alternative fingerings, and the choice between these must be left to the judgment of the player.
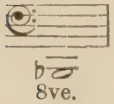
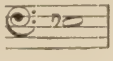
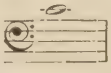
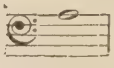
Like the oboe, of which it is the bass, in the sense that both are 'double-reed' instruments, the bassoon gives the consecutive harmonics of an open pipe, a fact which Helmholtz has shown mathematically to depend on its conical bore.

As confusion sometimes arises as to the relative pitch of wood wind instruments, it may be stated here, that although the lowest note on both the oboe and the bassoon is B♭ with an interval of two octaves, the bassoon cannot properly be regarded as two octaves below the oboe in pitch: the difference is really a twelfth, for the comparison should be based upon the results obtained from the use of the six finger-holes. Closing the three left-hand finger-holes, the oboe speaks g' and the bassoon c; closing all six finger-holes, the oboe speaks d', agreeing with the flute, and the bassoon speaks G; closing the open standing key for little finger right-hand, we have on the oboe c', and on the bassoon F, so that the bassoon is in its scheme a twelfth lower than the oboe, and an octave lower than the cor anglais.

It is probably, in one form or another, of great antiquity; the evidence of its discovery by Afranio, a Canon of Ferrara, has been discussed under Afranio. A class of instruments named bombards, pommers, or brummers, which were made in many keys, seems to have been the immediate predecessor of the bassoon, but as these instruments were straight, with the tube not doubled upon itself, they had not the characteristic which has given the bassoon its Italian and German names. It is the doubling of the tube which has made it possible for the fingers of the left hand to control holes or ventages in the upper portion, while the thumb of the same hand is conveniently placed for controlling keys on the lower extension of the instrument, by which means the downward relative compass has been much increased. The curtals, dolcians, rackets and sourdines appear to have been the first instruments embodying this device. Each is briefly described under its own heading. Some of the older forms of bassoon are well described, with representations of their shape, in the 'Metodo completo di fagotto' of Willent. They possess a contrivance which does not exist at the present day on any reed instruments, though it somewhat anticipates the 'crooks' and 'transposing slides' of the brass. Besides the holes to be stopped by the fingers, there are other intermediate apertures stopped by pegs, and only to be opened in certain keys. No doubt in the older style of music this mechanism may have been useful; but it would hardly adapt itself to the rapid modulations of later composers.

The bassoon is an instrument which has evidently originated in a fortuitous manner, developed by successive improvements rather of an empirical than of a theoretical nature; hence its general arrangement has not materially altered since the earliest examples. Various attempts have been made to give greater accuracy and completeness to its singularly capricious scale; but up to the present time all these seem either to have diminished the flexibility of the instrument in florid passages, or to have impaired its peculiar but telling and characteristic tone. For a long time it was used in the

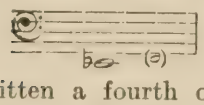
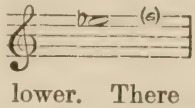
orchestra as a purely bass instrument, although there is a remarkable exception in Handel's 'Saul.' Haydn valued its melodic possibilities, and after him Mozart and Beethoven established its position as an instrument of expression.

(2) The DOUBLE-BASSOON (Ital. *contrafagotto*; Fr. *contrebasson*; Ger. *Doppelfagott*) is one octave lower than the ordinary bassoon. In its modern form it has a compass from  to  . It is written for as a transposing instrument, an octave above the real sounds. The original instruments were unwieldy and ill-proportioned, the finger-holes, although spaced as far apart as possible, being too close for acoustical requirements. To Haseneier and Stone was due a much improved model, the compass of which was from  to  ; it could therefore play the  (actual note) required by Beethoven in the Ninth Symphony and Brahms in his C minor Symphony. The objection was made against it, however, that its tone was too 'open,' lacking something of the characteristic 'closeness' of the bassoon quality, and that it was difficult to obtain on it a good *piano*. In the later model brought out by Heckel, of Biebrich-am-Rhein, the advantages of modern key-mechanism are combined with the general bore and proportions of the old double-bassoon. The notes are equal in character, but, the calibre being less than on Dr. Stone's instrument, the tone is less broad.

A demi-contra-fagotto (Ger. *Quart-fagott*) is also made, standing in F, and therefore intermediate in pitch between the ordinary bassoon and the double-bassoon.

The double-bassoon in E♭ of brass was formerly common in large military bands; it carried the reed tone down to D of the 16-foot octave. A type of this instrument replaces the ordinary double-bassoon in French orchestras.

The double-bassoon was known to Handel (see ASHLEY, John; LAMPE); Haydn used it in the 'Creation'; Beethoven appears to have been the first to write for it at all largely. Wagner, it may be added, wrote for it in 'Parsifal' as a non-transposing instrument.

(3) The TENOROON (Fr. *basson quinte*; Ger. *Quintfagott, Tenorfagott*; Ital. *fagottino*) had a chromatic compass from  to  written a fourth or fifth lower. There are parts for fagotti in E flat in Haydn's Stabat Mater. (See also DOLCIAN.)

The name alto-fagotto or tenoroon appears to have been given to an instrument, now obsolete, invented by William Meikle and described in the *Harmonicon*, 1830; this, however, was played with a clarinet mouthpiece, *i.e.* a single reed. (See REED.) It is probable that this is the instrument upon which the cor anglais solo in the 'William Tell' overture was played when the opera was first given in England. Dr. Stone said that this melody was played at the written pitch (Italian composers at that time wrote cor anglais parts an octave lower, in the bass clef) on the oboè di caccia, but the part would be too low for that instrument. See *Mus. T.*, Dec. 1922. W. H. S. and D. J. B.

BASSOON (2), an organ stop, 16 ft. (See ORGAN, VOCABULARY OF STOPS.)

BASSO OSTINATO, see GROUND BASS.

BASSO PROFONDO, see BASS (2).

BASS SAXHORN, see BARYTON (2); SAXHORN.

BASS TRUMPET, see TRUMPET.

BASS TUBA, see TUBA (1).

BASS VIOL, see VIOL. (*PLATE LXXXVII.* No. 9.)

BASTARDELLA, LA, see AGUJARI, LUCREZIA.

BASTIEN ET BASTIENNE, a German operetta or pastoral in one act (16 Nos.), words by A. Schachtner from the French of Favart, *Les Amours de Bastien et Bastienne*; music by Mozart 'in his 12th year,' 1768; performed in a Garden-house at Vienna belonging to his friends the Messmers. (Köchel, No. 50; Jahn, 1st ed. i. 122.) Produced in English, Carl Rosa Co., Daly's Theatre, 1894.

BASTON, JOSQUIN, Netherlandish master. Most of his known works (45 motets and chansons) were published between 1542 and 1559 by Phalèse at Louvain, and Tylman Susato at Antwerp; some appeared in Salblinger's 'Concentus' (Augsburg, 1545), and, according to Eitner, one motet is found in Scotto's '1. lib. de' Motetti a 5 voci' (1549). The once frequently printed chanson, 'C'est à grand tort,' says Eitner, proves clearly that Baston received his training under Italian skies, as, like Willaert and Arcadelt, he assimilated the Italian style which placed more reliance on beauty of harmony and colouring than on the devices of strict counterpoint. E. v. d. S.

BATAILLE, GABRIEL, early 17th century lutenist at the French Court. He collaborated with Guédron, Mauduit and Bochet in the composition of the ballets at the court of Louis XIII., and published between 1608 and 1623 (according to *Riemann*), 11 books of lute-pieces and airs with lute accompaniment, 8 of which are mentioned by Eitner as still in existence. E. v. d. S.

BATES, JOAH (*b.* Halifax, Mar.[1] 1740/41;

[1] Baptized Mar. 8.

d. London, June 8, 1799), conductor of the Concert of Ancient Music.

He received his early education at Halifax under Dr. Ogden, and learned music from Hartley, organist of Rochdale. He subsequently removed to Manchester, where he studied organ-playing under John Wainwright, organist of the collegiate church, now the cathedral. He obtained a scholarship at Eton in 1756, and went in 1760 to Cambridge, where he became fellow and tutor of King's College. He took the degree of B.A. in 1764, and of M.A. in 1767. He then became private secretary to the Earl of Sandwich, First Lord of the Admiralty and a well-known musical amateur, who procured him a small post in the Post Office. About that time he conceived the plan of the Concert of Ancient Music, which was established in 1776, Bates being appointed conductor. In the same year he was appointed a commissioner of the Victualling Office, and in 1780 married Miss Sarah Harrop, a pupil of Sacchini, and a favourite concert singer, who had studied under him the music of Handel and the elder masters. He next, in 1783, in conjunction with Viscount Fitzwilliam and Sir Watkin Williams Wynn, projected the Commemoration of Handel, which was carried into effect the following year, Bates officiating as conductor.[1] He was afterwards appointed a commissioner of the Customs and a director of Greenwich Hospital. Having projected the Albion Mills, of the success of which he was so sanguine as to invest the whole of his own and his wife's fortunes in them, he was nearly ruined by their destruction by fire in 1791. In 1793 he resigned the conductorship of the Concert of Ancient Music. A fine painting of Joah Bates and his wife, by F. Cotes, R.A., is in the possession of Mr. Alfred H. Littleton. W. H. H.

BATES, William, a composer of the 18th century; produced music for the following dramatic pieces:

'The Jovial Crew,' comic opera, 1760; 'Pharnaces,' opera, 1765; 'The Ladies' Frolick,' an alteration of 'The Jovial Crew' (jointly with Dr. Arne), 1770; 'The Theatrical Candidates,' musical prelude, 1775.

He was also the composer of 'Songs sung at Marybon Gardens, 1768,' and of several glees, catches and canons, eleven of which are published by Warren. Also 'Flora, or Hob in the Well,' ballad opera, 1768; 'Songs sung at the Grotto Gardens,' 1771 (see Catley).

W. H. H.

BATESON, Thomas (*b. circa* 1570; *d.* Dublin, Mar. or Apr. 1630), a famous composer of madrigals. Rimbault states that he became organist of Chester Cathedral in 1599. This is probably correct, but cannot be verified, as the Cathedral Treasurer's accounts for the years before 1602 are missing

There is some reason to think that he was a Cheshireman and a native of the Wirral district, but he seems to have come to Chester as a complete stranger, and to have had no previous connexion with the Cathedral. That he was a young man we may infer from the preface to his first book of madrigals. He was married, and the old Cathedral (St. Oswald's) Registers give three children, Thomas baptized 1603, Jane 1605, and Sarah 1607. Richard Betson, a foundationer of the King's School 1611–15, may have been an older son, as the spelling of the name admitted of several variants. In the *Chapter Acts of Christ Church Cathedral*, vol. i. (1574–1634), the name is spelt Betson and Batson as well as in the more usual manner. The Cathedral accounts show several payments to Bateson.

'1601. Payd unto Mr. Bateson for ye new organ booke belonging to o'r Quier xl^{s}. 1602, Nov. 17. For a little Deske for Mr. Bateson his organ book vi^{s}. 1605, March. To Mr. Bateson for mending ye organs when they were removed iiij^{s} x^{d}.'

Two other payments in 1608 show that the Treasurer and Bateson were clearing up accounts between them preparatory to the latter leaving Chester for Ireland. On Mar. 24, 1608/09, he appears as 'Vicar Choral of the Cathedral of the Holy and undivided Trinity, Dublin,' and on Apr. 5 of the same year is described as 'Vicar and organist of this church.' He took advantage of his residence there to proceed to the degree of Bachelor of Music in 1612, in which year his son John, aged 20, was rector of Kiljarran, in the diocese of Ferns. He had a private grace of the senate of the M.A. degree on June 13, 1622. Bateson is generally considered to have been the first musical graduate of Trinity College, Dublin.[2] An anthem in seven parts, 'Holy Lord God Almighty,' reprinted by the Mus. Ant. Soc. from a set of partbooks formerly in the possession of John Evelyn, was probably the exercise for his degree. It has also been published under the editorship of James Fitzgerald (Novello). No other sacred music of Bateson is known, though a service by him was sung in Chester Cathedral up to the early part of the 19th century. His fame rests entirely on his Madrigals. In 1604 he published

'The first set of English Madrigales to 3, 4, 5 and 6 voices. Newly composed by Thomas Bateson, practicioner in the Art of Musicke, and Organist of the Cathedral Church of Christ in the Citie of Chester, 1604. 4to. *In London, Printed by Thomas Este.*'

The contents consist of six songs for three voices, six for four voices, ten for five voices, and seven for six voices (including the 'Oriana' madrigal). The work was dedicated 'To my honorable and most respected good friend Sir William Norres.' This patron was of the family of Norreys of Speke, Lancashire, but he had certain rights and duties connected with the Bridge Gate in the city of Chester, and

[1] See Burney, *Commemoration of Handel.*

[2] *Chapter Acts, Christ Church Cathedral, Dublin*, vol. ii. p. 73.

lived for some time at Blacon Manor House on the outskirts of the city.

At the back of the dedication is a madrigal 'When Oriana walkt to take the ayre,' and the following note :

'This song was sent too late, and should have been printed in the set of Orianas ; but being a work of this author, I have placed it before the set of his songs.'

This refers to 'The Triumphes of Oriana,' and the words of this madrigal were considered by Oliphant as 'the best poetry in the set.' Bateson's volume also contains a madrigal called 'Oriana's Farewell,' evidently written after the death of Queen Elizabeth.

In 1618 appeared

'The Second Set of Madrigales to 3, 4, 5 and 6 parts. Apt for Viols and Voyces. Newly composed by Thomas Bateson, Batcheler of Musicke, Organist, and Master of the Children of the Cathedrall Church of the blessed Trinitie, Dublin, in the Realme of Ireland. 4to. *London : Printed by Thomas Snodham for Matthew Lownes and John Browne*, 1618, *cum Privilegio.*'

This second set was dedicated 'To the Right Honourable Arthure Lord Chichester, Baron of Belfast,' etc., and the arms of that nobleman are on the title-page. The book contains six 'Songs' for three voices, six for four voices, twelve for five voices, and six for six voices. This is a rare work, and few perfect copies are extant. It may be noted that the words of No. 13, 'Have I found her ?' had previously been set in 1612 by Pilkington of Chester, with whom Bateson was, of course, well acquainted. Some MS. compositions by Bateson are in the Brit. Mus. Eg. MS. 995, and Add. MS. 31,398. Bateson died Mar. or Apr. 1630, as he made his will on Mar. 2, 1629/30, and on Apr. 30 of the same year the Chapter Acts above referred to mention the granting of a new lease of his house and allude to 'the widdow Batson.' In an entry under date May 1631, Bateson is said to have died just a fortnight before the rent was to be paid, so that it is possible that the date was in the early part of March.

AUTHORITIES.—*D.N.B.*, Cathedral and other Chester Records; information from W. H. Grattan Flood and L. McC. L. Dix.

J. C. B.

Bateson has in the past been very generally regarded as one of the best of the English madrigal composers ; but the discussion of their relative merits has hitherto been based upon a knowledge of no more than a small selection of their writings. A careful study of Bateson's work as a whole, in his two large volumes containing altogether fifty-eight madrigals, leaves the impression that he does not stand quite on the same level as the great leaders of the English Madrigal School. He lacks, for instance, some of the descriptive power of Wilbye in setting such lines as 'O break asunder, heart, to satisfy her,' or 'My grieved ghost with shrieks and dreadful crying,' and his chromatic harmonies never approach the daring examples of Weelkes. Again, on technical grounds, his part-writing compares unfavourably with that of such a master as Morley. But the comparison of his work with that of the giants must not be allowed to lead to the impression that Bateson did not write many fine madrigals, and this severe test of comparison is only introduced here to correct a prevailing estimate which does not appear quite a true one. One great point of merit in Bateson's work is his admirable choice of lyrics ; he must have had a fine taste in poetry, and this in itself counted for much in madrigal composition. Among the best madrigals in these two volumes may be mentioned 'Cupid in a bed of roses' ; 'Hark ! hear you not ?' 'Sister, awake,' and 'Come follow me, fair nymphs,' but there are several more in the first rank.

Bateson occasionally indulged in some curious harmonic experiments, especially as regards the simultaneous use of major and minor thirds, and his practice in this matter is somewhat different from that of Byrd. His use of a double suspension in 'Hark ! hear you not ?' is sometimes referred to, but this is by no means the only example of such a suspension in Bateson's work and his treatment of such chords is far less remarkable than that of the madrigalist John Ward.

His works are as follows :

1. The First Set English Madrigals to 3, 4, 5 and 6 voices. 1604. (*Eng. Madr. Sch.* xxi.)
2. The Second Set of Madrigals to 3, 4, 5 and 6 parts. 1618. (*Eng. Madr. Sch.* xxii.)
3. Holy Lord God. Anthem. B.M. Add. MSS. 17,792-6.

E. H. F.

BATH, HUBERT (*b.* Barnstaple, Devonshire, Nov. 6, 1883), a composer of ability and a musician who, as adviser to the London County Council and conductor of popular performances, orchestral and choral, has had considerable influence.

In 1901 he entered the R.A.M., studying the piano under Oscar Beringer, and composition under Corder. In 1904 he won the Goring Thomas Scholarship for composition with a one-act opera based on Longfellow's 'Spanish Student.' He first came to the fore with a set of Orchestral Variations, produced at the Queen's Hall in 1904. Further landmarks in Bath's career were the brilliantly successful performance at the Leeds Festival (1910) of his cantata 'The Wedding of Shon Maclean' (it had been given in London in the previous year), the production of a comic opera, 'Young England' (with G. H. Clutsam and Basil Hood), at Daly's Theatre (1915), and of a one-act opera, 'Bubbole,' at Milan in 1920. In 1908 Bath had written incidental music to 'Hannele' for His Majesty's Theatre, and this became the basis of one of his most ambitious works, the symphonic poem 'The Visions of Hannele,' first given at a Patron's Fund Concert in 1913, and after revision produced at

Queen's Hall in 1920. These and other works fall into two classes ; the popular cantatas, the comic opera, and certain orchestral pieces such as the overture ' Midshipman Easy ' (written for and dedicated to the Strolling Players' Orchestral Society, 1911), all show a genial sense of humour expressed in facile musical terms. The aspiration towards a deeper expression of feeling appears in the ' Visions of Hannele,' the early chamber music, which included 6 one-movement quintets for strings and PF.), and the songs and recitations to music. In the setting of words Bath has been clearly influenced by two things. In the first place, he has a special affection for things dealing with Celtic subjects; and, secondly, he seems to prefer prose to verse, doubtless because of the freedom of rhythm afforded by unmetrical words. These considerations lend a peculiar interest to his songs, some 30 of these being settings of ' Fiona Macleod.' The following list is based on that of the *B. M. S. Ann.*, 1920:

OPERAS AND INCIDENTAL MUSIC

Bubbole, 1 act. (Milan, 1920.)
Young England (with G. H. Clutsam). (London, 1915, 1916.)
The Sire de Maletroit's Door, 1 act.
The Three Strangers, 1 act.
Trilby, 3 acts.
Incidental Music to ' Hannele.' (London, 1908.)
Incidental Music to ' The Light of Asia.'
Aladdin Pantomime. (Kennington, 1919.)
Music for Pelissier's ' Follies.' (London, 1919.)

INSTRUMENTAL

Orchestral Variations. (London, 1904.)
Suites for Orchestra : (1) African ; (2) Woodland Scenes ; (3) Pierrette by the stream.
Symphonic Poem—Visions of Hannele. (London, 1913, 1920.)
Marches, etc.

VOCAL

Cantatas—Wedding of Shon Maclean, Look at the Clock, The Jackdaw of Rheims, The Wake of O'Connor, The Men on the Line (male ch.), Psyche's Departure (women's voices), Orpheus and the Sirens (tenor solo, women's voices).
Two Sea Pictures.
Songs and recitations to music.

G. S. K. B., with addns.

BATHE, William (*b.* Ireland, Apr. 2, 1564 ; *d.* Madrid, June 17, 1614), a writer on music, son of Judge John Bathe and grandson of Chief Baron Bathe.

He studied at Oxford, and constructed a ' harp of a new device,' which he presented to Queen Elizabeth (in 1584), to whom he taught mnemonics. He published his *Brief Introduction to the true art of Musicke*, in 1584, being the first standard work in English on musical theory. It was printed by Abel Jeffes, in Sermon Lane, near Paules Chaine, oblong quarto, and was dedicated to his grand-uncle, Gerald Fitz-Gerald, Earl of Kildare. On Jan. 20, 1585, Queen Elizabeth expressed approval of Bathe's diplomacy as the agent of Sir John Perrott, and on Mar. 7, 1587, he got various lands in Ireland, including Drumcondra Castle. He returned to Ireland in 1590, having got livery of his estate on Sept. 24, 1590, and gave over his estates to his younger brother. In Oct. 1591 he sailed for Spain, and became a Jesuit at Tournai, in Flanders, Aug. 6, 1596, entering the Novitiate, Sept. 21 of same year. He successively studied at St. Omer and Padua, where he was ordained priest in 1599. In 1600 he published, through Thomas East, of London, a second musical work, in English, entitled : *A Brief Introduction to the Skill of Song*, a small octavo of 25 pages, of which two copies are in the British Museum. The following year he went to the court of Spain as *socius* to the Nuncio, and in 1604 was made Spiritual Director of the Irish College of Lisbon. Thence he proceeded to Salamanca in 1606, and was there professed in 1612. In 1611 his famous *Janua linguarum* was printed at Salamanca, afterwards translated into twelve languages.

W. H. G. F.

BATI, Luca (*d.* Florence, 1608), a 16th/17th century Italian composer. He was a pupil of Corteccia, and towards the end of the 16th century was maestro di cappella of San Lorenzo, Florence. He composed the music for a great Masque, ' The Flames of Love,' which was publicly performed at that town on Feb. 26, 1595 ; also 2 books of madrigals published by Gardano, Venice, 1594 and 1598. Several odd madrigals of his are contained in collective volumes. (See *Q.-L.*) E. v. d. S.

BATISTE, Antoine Edouard (*b.* Paris, Mar. 28, 1820 ; *d.* there, Nov. 9, 1876), an organist and professor of music.

He was a son of the eminent comedian Batiste (whose memory is still fresh in the annals of the Comédie Française), and uncle of Léo Delibes. He was one of the pages in the chapel of Charles X., but after 1830 he was sent to the Conservatoire, where he went through a course of solfeggio, harmony, organ, counterpoint and fugue. In 1840, as a pupil of Halévy, he obtained the second Prix de Rome. In 1836, before he had finished his course at the Conservatoire, he had been appointed deputy professor of the solfeggio class ; after which he was successively appointed professor of the male choral class, of the joint singing class (suppressed in 1870), and of the solfeggio class for mixed voices. He also instituted an evening choral class at the Conservatoire. In Oct. 1872 he took a class for harmony and accompaniment for women. After having held from 1842–54 the post of organist at St. Nicolas des Champs, he was given a similar post at St. Eustache, which he filled until his death. A musician of severe and unerring taste, Batiste was one of the most noted organists of his time, but his compositions for the organ were far from equalling his talents as professor and executant. He will be chiefly remembered by his educational works, and particularly by his *Petit Solfège harmonique*, an introduction to the solfeggio and method of the Conservatoire, by his diagrams for reading music, and above all, by his accompaniments for organ or piano written on the figured basses of celebrated solfeggi by Cherubini, Catel, Gossec and other masters of that date, entitled *Solfèges du Conservatoire.* A. J.

BATISTIN, Jean (*b.* Florence, *c.* 1690; *d.* Dec. 9, 1755), a violoncellist whose real name was Johann Baptist Stuck; of German parentage. He came to Paris, and he and L'Abbé (l'aîné) were the earliest players of the violoncello in the orchestra of the Opéra. He had two pensions from the King, fixing him—the first to France, and the second to Paris (Dec. 15, 1718; 500 francs). He produced 3 operas (tragédies-lyriques), namely 'Méléagre' (1709), 'Manto, la fée' (1711), 'Polydore' (1720) at the Opéra. Fifteen operas or ballets written for the court were not performed in Paris. He also published 4 books of cantatas (1706, 1708, 1711, 1713). M. L. P.

BATKA (Bathka), Richard (*b.* Prague, Dec. 14, 1868), studied music and took his degree of Ph.D. and contributed articles on music to many musical papers. He founded the 'Dürerbund' (concerts of ancient and modern music), and wrote a large number of books, æsthetical, critical and historical, on music, including a general history of music (1908). (For list of works see *Riemann.*) E. v. d. S.

BATON (Fr. *bâton*), the stick with which the conductor of an orchestra beats the time. Hence the expression 'under Mr. ——'s baton,' *i.e.* under his direction. For the history of the use of the baton see Conducting.

When Berlioz and Mendelssohn met at Leipzig in 1841 they exchanged batons, and Berlioz accompanied his with the following letter, in the vein of Fenimore Cooper:

'Au chef Mendelssohn. Grand chef! nous nous sommes promis d'échanger nos tomahawcks; voici le mien! Il est grossier, le tien est simple; les squaws seules et les visages pâles aiment les armes ornées. Sois mon frère! et quand le Grand Esprit nous aura envoyés chasser dans les pays des âmes, que nos guerriers suspendent nos tomahawcks à la porte du conseil.'

Mendelssohn's reply is not extant, but no doubt it was quite apropos. G.

The Modern Baton.—The stick itself, as used by modern conductors, is a very different instrument from that first used by Spohr, and is now to be found in almost as many varieties as pens or golf clubs. The tendency most generally observable is towards lightness (of weight). The material is wood, though the writer has seen a very useful portable stick made of aluminium to pull out like a telescope. It is important that the wood should be light in colour, and if the stick is at all yellow it is wise to cover it with white paint or enamel to make it easily visible. Sticks vary in length from 15 in. to 28 in. or even 30 in., and many conductors use a handle either of thicker wood or of cork, as the point of balance is by this means brought close to the hand. When cork is used, an easy grip is insured even when the fingers are inclined to get moist.

Conductors in the 19th century were content to use the stick simply to secure the ensemble by indicating Time, while the expressive and musical side of the work was shown by the left hand or by word of mouth at rehearsal. The modern conductor, however, using a lighter stick and guiding it with the fingers instead of grasping it with the whole hand, is able to make it show a great deal more than the mere beats of the bar, and his left hand is thus free to indicate further subtleties of expression, which the wonderful receptivity of the modern orchestra enables it to follow with ease. Arthur Nikisch was probably the first to develop this change, and the expressive suppleness of his stick has been an example to many conductors. It seemed a part of himself, and appeared to grow out of his thumb as if made of flesh and blood. The energy saved by sympathetic management of the stick is the chief argument in favour of using a baton rather than the open hand. (See Conducting.) A. C. B.

BÂTON, Charles (*d.* Paris, 1758[1]), called 'le jeune' to distinguish him from his elder brother, Henri 'l'aîné' (*b. circa* 1710),[1] a performer on the musette. Charles, a virtuoso on the hurdy-gurdy (*vielle*), then very much in fashion, improved his instrument and composed for it: 'Suites pour 2 vielles ou musettes,' 1733 (op. 1); 'La Vielle amusante, divertissement en suites suivies pour les vielles, musettes,' op. 2, etc. He wrote a *Dissertation historique sur la vielle* ('privilège' of 1741), and published an *Examen de la lettre de M. Rousseau sur la musique française* (1754), a *Mémoire sur la vielle en D la ré* in the *Mercure de France* of 1757. Two Suites by Bâton are reprinted in the collection 'Amusements des maîtres français du XVIII[e] siècle' (Sénart, Paris). rev. M. L. P.

BATON, René (alias Rhené-Baton) (*b.* Courseulles-sur-Mer, Calvados, Sept. 5, 1879), conductor and composer, a pupil of the Conservatoire. He studied composition specially with A. Bloch and A. Gédalge, and has been chorus-director at the Opéra-Comique, conductor of the Société Sainte-Cécile at Bordeaux, of the Société des Concerts Populaires in Angers (1910–12). Since 1918 he has been president and conductor of the Concerts-Pasdeloup at Paris. Amongst his compositions are: Variations for piano and orchestra, a Suite for orchestra, numerous songs, pianoforte pieces, an unpublished lyric drama, etc. M. L. P.

BATTAILLE, Charles Amable (*b.* Nantes, Sept. 30, 1822; *d.* Paris, May 2, 1872), a distinguished bass singer.

He was at first a doctor of medicine, but gave up his practice and joined the company of the Opéra-Comique from 1848–57, when he was compelled to retire owing to an affection of the larynx. Thenceforward he appeared only very seldom on the stage (in 1860 he sang at the

[1] Fétis.

Théâtre Lyrique and the Opéra-Comique), but devoted his life to teaching singing; he had been appointed a professor in the Conservatoire in 1851, and in 1861 the first and most valuable portion of a voluminous treatise entitled *De l'enseignement du chant* appeared, under the title of *Nouvelles Recherches sur la phonation*, containing important results of physiological study. G. F.

BATTEMENT, see ORNAMENTS.

BATTEN, ADRIAN (*d.* London, 1637) was brought up in the cathedral choir of Winchester, under John Holmes the organist, and in 1614 appointed vicar-choral of Westminster Abbey.

In 1624 he removed to St. Paul's Cathedral, where he held the same office in addition to that of organist. He was living in 1635, when he made a transcript of some anthem music, to which the following note is appended:

'All these songs of Mr. John Holmes was prickt from his own pricking in the year 1635, by Adrian Batten, one of the vickers of St. Paul's in London, who sometime was his scholar.'

The date of his death is inferred from the fact that on July 22 in that year letters of administration of the estate of Adrian Batten, late of St. Sepulchre's, London, deceased, were granted by the Prerogative Court of Canterbury to John Gilbert, of the City of Salisbury, Clothier, with consent of Edward, John and William Batten, brothers of the deceased. (*MS. Accounts of Westminster and St. Paul's.*)

That Batten was a voluminous composer is shown by the list of works below. His importance cannot be computed until the MSS. have been subjected to thorough examination. His name was kept alive by the few anthems which crept into printed editions. There are 6 in Barnard, 2 more in Boyce, and 18 others are in Barnard's manuscript collection. A morning service has been republished in *The Choir* and several anthems by Novello. Apart from such anthems as 'Hear my Prayer' and 'Deliver us, O Lord,' still sung in cathedrals, his fame for the time being rests principally on the 'Batten Organ Book' (Tenbury 791) a quarto of 498 pages in Batten's handwriting containing a mass of valuable church music by 16th-century composers compressed into an organ score. Much of this music has not survived apparently elsewhere. An account of this valuable book is given in the preface to 'Tudor Church Music,' vol. ii., published by the Carnegie Trust (1922). E. F. R., with addns.

List of compositions in MS.:

SERVICES, Etc.

Morning and Evening Service in Dorian Mode (T.D., J., K., C., M., N.D.) Ch. Ch. 437-8 (organ score).
'Long Service' (T.D., J., K., C., M., N.D.). Ch. Ch. 1220-4 (Cantus part wanting).
First Service (M., N.D.). Durh., Durh. O.B. A 6/199.
First Verse Service (T.D., J., K.). R.C.M. 1045-51. Durh. O.B. A 6/183.
Second Service (M., N.D.). Durh.
Third Evening Service. Durh. E 4-11.
Fourth Evening Service. Durh. E 4-11.
Service (V., T.D., J., K., C., M., N.D.). R.C.M. 1045-51 and portions at Durh. C 13/80.
Full Service (T.D., M., N.D.). R.C.M. 1045-51.
Short Service in D sol re (T., B., K., C., M., N.D.). Yk., R.C.M. 1045-1051.
Short Service for men (1623). (Bcte., Litany, K., C., M., N.D.). R.C.M. 1045-51.
Kyrie and Creed. Durh. C 13/107.
Kyrie and Creed. R.C.M. 1045-51.
Litany. PH.
Preces and Psalms. Ch. Ch. 1148 (Bass part only).

ANTHEMS

'Almighty God, who in thy wrath.' R.C.M. 1045-51.
'Behold, I bring you glad tidings' (for Christmas Day). Tenb. O.B. /376.
'Blessed are all they.' Durh.
'Christ our Paschal Lamb.' R.C.M. 1045-51.
'Christ rising.' PH.
'Deliver us, O Lord' (*a* 4). PH., Ch. Ch. 438, 1228 (organ scores).
'Godliness is great riches.' R.C.M. 1045-51.
'Haste thee, O God.' } Barn.
'But let all those' (2nd part). }
'Have mercy upon me, O God' (*a* 5). PH., R.C.M. 1045-51.
'Hear my prayer, O God.' Durh., PH., Ch. Ch. 1228 (organ score).
'Hear my prayer with thine ears.' Durh.
'Hear the prayers.' R.C.M. 1045-51.
'Hide not now thy face' (*a* 4). Barn.
'Holy! Holy! Holy!' (*a* 5). PH.
'I heard a voice' (for Michaelmas). PH., Durh.
'I will always give thanks.' R.C.M. 1051/129v. (Bassus Cantoris part only).
'Jesus said' (for St. Peter's Day). PH.
'Let my complaint.' Yk.
'Lord, I am not highminded.' R.C.M. 1045-51.
'Lord, we beseech thee' (*a* 4). Barn.
'Lord, who shall dwell' (*a* 6). Yk., R.C.M. 1045-51.
'My soul truly' (*a* 4). Durh., Yk.
'O clap your hands' (*a* 8). Yk., R.C.M. 1045-51.
'O God, my heart is ready.' Tenb. O.B. /377v. (Bassus Cantoris part only).
'O God, that art my righteousness.' R.C.M. 1051-128v. (Bassus Cantoris part only).
'O God the King of Glory.' R.C.M. 1051/127v. (Bassus Cantoris part only).
'O how happy a thing it is.' PH.
'O Lord, make me know mine end.' PH.
'O Lord, our Governor.' Yk.
'O Lord, Thou hast searched me out.' PH., Durh., Ch. Ch. 6 (organ score).
'O praise God in His holiness.' R.C.M. 1051/128 (Bassus Cantoris part only).
'O praise the Lord' (i.) (*a* 4). Barn.
'O praise the Lord' (ii.). R.C.M. 1045-51.
'O praise the Lord' (iii.). R.C.M. 1045-51.
'O sing joyfully.' Yk.
'Out of the deep.' Barn.
'Ponder my words.' Durh., PH.
'Praise the Lord, O Jerusalem.' PH. O.B. 46/20v.
'Praise the Lord, O my soul.' Durh., PH.
'Sing we merrily' (1623) (*a* 7). R.C.M. 1045-51.
'Therefore rejoice.' Durh. Add. MSS. 30478 (Tenor Cantoris part only).
'Turn thou us' (for Ash-Wednesday). Durh., PH.
'We beseech Thee.' Yk., R.C.M. 1045-51.
'We yield Thee thanks' (sometimes ascribed to Weelkes). Tenb. O.B. /432.
'When the Lord' (*a* 4). Barn.
'Ye righteous in the Lord.' R.C.M. 1051/129 (Bassus Cantoris part only). J. M^{K}.

BATTERY, one of the *agréments* used in harpsichord music. The sign for its performance is identical with the curved form of the modern indication of the ARPEGGIO (*q.v.*), which implied that the chord to which it was prefixed was to be played twice in rapid succession. (See ORNAMENTS.) M.

BATTISHILL, JONATHAN (*b.* London, May 1738; *d.* Islington, Dec. 10, 1801), a composer chiefly of church music, and of some ephemeral theatrical works.

He was the son of Jonathan Battishill, a solicitor, and grandson of the Rev. Jonathan Battishill, rector of Sheepwash, Devon. In 1747 he became a chorister of St. Paul's Cathedral under William Savage, and on the breaking of his voice his articled pupil. On the expiration of his articles he officiated for Dr. Boyce at the organ of the Chapel Royal, and composed some songs for Sadler's Wells Theatre. He became a member of the Madrigal Society in 1758, and of the Royal Society of Musicians

in 1761. Soon afterwards he was engaged to play the harpsichord at Covent Garden Theatre, an early result of which engagement was his marriage in 1763 to Miss Davies, a singing-actress at that theatre, and the original performer of Madge in 'Love in a Village' (see ARNE). On her marriage Mrs. Battishill retired from the stage. In 1764 Battishill composed, in conjunction with Michael Arne, the music for the opera of 'Almena,' and in the same year he composed the music for the pantomime 'The Rites of Hecate.' About 1764 he was appointed organist of the united parishes of St. Clement, Eastcheap and St. Martin Ongar, and in 1767 of Christ Church, Newgate Street (*Brit. Mus. Biog.*) He naturally then turned his attention to church compositions, and two anthems, 'Call to remembrance' and 'Behold how good and joyful,' which have survived in modern editions, may be cited as worthy specimens of his art. In 1771 he gained the Catch Club prize for his fine Anacreontic glee 'Come bind my brows.' In 1777 his wife eloped with Webster, the actor, to Dublin, and this so affected him that he desisted from composition, and devoted much of his time to his books, of which he had collected between six and seven thousand volumes, chiefly classical works. He was buried, pursuant to his dying wish, in St. Paul's Cathedral, near the grave of Dr. Boyce. Battishill published two collections of songs for three and four voices, and a collection of favourite songs sung at the public gardens and theatres. Several of his glees and catches are printed in Warren's and other collections. Four of his anthems are included in Page's *Harmonia sacra.* In 1804 Page edited *Six Anthems and Ten Chants,* with a finely engraved portrait of the composer prefixed. In the same year Page also inserted in a collection of hymns twelve psalm tunes and an ode composed by Battishill. The popular song 'Kate of Aberdeen' was composed by Battishill for Ranelagh Gardens. W. H. H.

BATTISTINI, MATTIA (*b.* Rome, Feb. 27, 1857). By general consent the best Italian baritone of his day. He gained his first stage experience in Donizetti's 'La Favorita' at the Teatro Argentina, Rome (1878), and subsequently was engaged for the opera in Buenos Ayres. He paid his first visit to London in 1883, appearing at Covent Garden, without attracting any special attention. When four years later he was engaged by Augustus Harris for Drury Lane he had established his reputation on the Continent as a leading artist. Circumstances were rather against him at Drury Lane. Like every one else in the company in that momentous season of 1887 he was overshadowed by the triumph of Jean de Reszke—then heard for the first time in London as a tenor. In the following year Battistini's appearance at La Scala, Milan, enhanced his European fame. In his native country, in Spain and in Russia, he was for years almost without a rival. Apart from his ordinary repertory (the baritone parts of classical Italian opera) he was in Russia a famous Wolfram in 'Tannhäuser.' At last, in 1905, he came back to Covent Garden and appeared with great success in 'Rigoletto' (Nov. 15), 'Don Giovanni' and 'Eugéne Oniegin' (1906). Not for many a year had the part of Don Giovanni been sung in London with such perfection of vocal style. No more was seen of Battistini in England till after the war, but when in May 1922, and again in 1923, he returned and gave vocal recitals at Queen's Hall he caused quite a sensation. Time had left his beautiful voice almost untouched, and he could sing all his favourite songs without transposition. No listener, ignorant of his identity, would have guessed he was a man of sixty-five. S. H. P.

BATTLE OF PRAGUE, THE, see KOTZWARA.

BATTLE SYMPHONY, the ordinary English name for Beethoven's 'Wellingtons Sieg, oder die Schlacht bei Vittoria,' op. 91. The first performance took place in Vienna, Dec. 8, 1813, and it was first performed in London, under the direction of Sir George Smart, at Drury Lane Theatre on Feb. 10, 1815.

BATTON, DÉSIRÉ ALEXANDRE (*b.* Paris, Jan. 2, 1798; *d.* Versailles, Oct. 15, 1855), a dramatic composer.

His father was an artificial flower maker. Désiré Batton was a pupil at the Conservatoire (learning counterpoint under Cherubini) from 1806 to 1817, in which year he won the Grand Prix de Rome for his cantata 'La Mort d'Adonis,' entitling him to travel for five years in Italy and Germany at Government expense, and he accordingly started in 1818, after the performance of his comic opera 'La Fenêtre secrète' at the Théâtre Feydeau. During his tour he composed several works, chiefly sacred music, in Rome, and a symphony performed in Munich. After his return to Paris in 1823 he brought out three operas, 'Ethelvina' (1827), 'Le Prisonnier d'État' (1828) and 'Le Champ du drap d'or' (1828), the failure of which drove him to adopt his father's trade. 'La Marquise de Brinvilliers,' composed in 1831 in conjunction with Auber, Hérold and Carafa, was, however, better received. Batton's failure as a dramatic composer may in great part be attributed to the poverty of his libretti. In 1849 he was appointed professor of the choral class at the Conservatoire, and in 1851 inspector of the branch schools of the Conservatoire.

M. C. C.; addns. M. L. P.

BATTUTA (Ital.), 'beat,' or 'measure.' 'A battuta,' like 'a tempo,' means a return to the strict beat.

BATYPHONE, an obsolete instrument of

the bass clarinet type designed by Wieprecht. In pitch it was a fifth below the ordinary bass clarinet. In outward appearance it was somewhat like the RUSSIAN BASSOON. D. J. B.

BAUER, HAROLD (*b.* New Malden, Apr. 28, 1873), one of the most distinguished pianists of his generation, has in recent years exerted an important influence on music in America.

Brought up in England, he made his first public appearance at the age of 9 as a violinist, and it was not until 1892 that, partly on the advice of Paderewski, who gave him some lessons, he decided to pursue his musical career as a pianist. In the following year he played in Paris and then toured in Russia. Subsequently he played with great success all over Europe, making Paris his headquarters, and in 1900 paid a visit to America, appearing for the first time there with the Boston Symphony Orchestra in Brahms's concerto in D minor. He gave recitals annually in London up to 1913 and established a position not only as a fine solo player but as an ensemble player of the first rank. His concerts of trios with Thibaud and Casals will be long remembered. The Beethoven Association of New York (founded 1919), a chamber-music society to which artists give their services, owes its existence to him, and is now (1927) one of the most important organisations for the performance of concerted chamber music in New York. In America as in Europe he has constantly pursued a purely artistic ideal and has shown himself ready to subordinate personal prestige to the higher end. While his name is specially associated with fine performances of the major works of Brahms, Schumann and César Franck, his repertory is a very large one. He introduced many of Debussy's works to English audiences when they were new, and has done much to further the understanding of modern music as well as of the classics. C.

BAULDUIN (BAUDOIN, BALDUIN, BALDUINUS), NOËL (NATALIS) (*d.* Antwerp, 1530 [1]), a Belgian musician of the 15th century. From 1513–18 he was maître de chapelle of the church of Notre Dame at Antwerp.

Two of his motets were printed by Petrucci of Fossombrone in 1519 (motetti della Corona), which suggests that he visited Italy, and proves in any case that his fame had reached that country during his lifetime. The rest of his works are preserved in the Papal Chapel, in the libraries of Munich and Vienna, in the episcopal library at Regensburg, etc., and some are included in collections published some time after his death (see *Biog. Nat. de Belgique*).

J. R. S. B.; rev. M. L. P.

BAUMANIS, K., see LATVIAN MUSIC.

BAUMGARTEN, KARL FRIEDRICH (*b.* Lübeck, *c.* 1740; *d.* London, 1824), pupil of the famous organist J. P. Kunzen; came *c.* 1758 to London; was organist at the Lutheran Chapel in the Savoy, leader of the band at the Haymarket in 1763, in Dublin in 1764; and leader of the band of the English opera, Covent Garden, from 1780.

He was also composer and leader of the Duke of Cumberland's private band, which contained Blake, Waterhouse, Shield, Parke and the elder Cramer. Baumgarten wrote much for the 'Professional Concerts' of 1783, and later, various operas and pantomimes — amongst others, Robin Hood, 1784, and Blue Beard, 1792. As an organist he had great skill in modulation and a thorough knowledge of his instrument, but as a violin-player, both in concerted music and as a leader, he was languid and wanting in energy—'a sleepy orchestra,' says Haydn in his diary. His theoretical knowledge was acknowledged by Haydn and Gyrowetz. 'He was the man to mix learning with effect, and therefore to write captivations that are felt by all' (*The World*, 1787). When he made Haydn's acquaintance in 1792 he had almost forgotten his mother-tongue. In 1794 he lost his position at Covent Garden, and was succeeded by Mountain (*The Oracle*, Sept. 19). He composed Three Fugues in 1798, and set Luther's Hymn with trumpet *obbligato* in 1805. Baumgarten was a man of much ability and culture; his pupils were numerous and distinguished. He wrote an admirable treatise on music, and was a keen student of astronomy, mathematics and history; but he does not seem to have possessed the art of making use of his advantages, and was quickly forgotten. A song of his, 'Her image ever rose to view,' from 'Netley Abbey,' is preserved in Ayrton's 'Musical Library.' C.F.P.; addns. W. H. G. F.

BAUSSNERN, WALDEMAR VON (*b.* Berlin, Nov. 29, 1866), pupil of Kiel and Bargiel. After conducting various musical societies in Mannheim and Dresden, he became a teacher at the Cologne Conservatoire in 1903, and director of the Weimar Conservatoire in 1908, receiving the title of Professor in 1910. He composed several operas, symphonies, choral and orchestral works, chamber music, songs, etc. He completed P. v. Cornelius' opera 'Gunlöd,' which was given at Cologne in 1906.

E. v. d. S.

BAX, ARNOLD EDWARD TREVOR (*b.* London, Nov. 6, 1883), one of the most prominent English composers of his generation, entered the R.A.M. in 1900 and studied composition for five years under Frederick Corder. His earliest works, which have since been either withdrawn or revised, date from 1903. As a student he impressed every one by the ease with which he overcame all difficulties. He could already then play any orchestral score at sight on the piano. This facility led him constantly to underestimate the complexity of his own writing, which for a time frustrated due

[1] *Q.-L.*, but 1529 *Fétis*.

appreciation. In 1910 he paid a brief visit to Russia, the impressions of which are recorded in some piano pieces. Otherwise the chief influence to be discerned in his music is that of the Celtic revival, and especially of the Irish literary movement with all its connotations, including an intense love of Irish folklore, sympathy with Irish ideals, and an abiding affection for Irish scenery. It would, however, be wrong to see the Celtic influence in all his works. Though it is premature to speak of the conventional three 'periods,' it is feasible to discern three phases of development in his writing. One turning-point occurred about 1913, when the luxuriant harmonic texture began to be more definitely subordinated to the polyphonic interest. The other came about 1920, from which date a tendency can be observed towards compression and conciseness — not that the length of preceding works could often be ascribed to diffuseness, for it was mostly due to exuberance of invention, and consequent abundance of material. Bax's two main characteristics are his feeling for poetic beauty of line, which would have been remarkable in any age, and is doubly so when the prevailing tendency is towards other ideals; and his use of a kind of harmonic arabesque, constantly varied, to enrich his texture. His Celtic predilections frequently induce a mystical softening of outlines in favour of what is termed 'atmosphere,' but that this was a yielding to the incentive of his subject, and not a constant feature of his musical thought, is proved by the robust virility of such a work as the symphony.

Bax's orchestral music clearly falls into the three phases indicated. To the period 1909–1913 belong the four Irish pieces performed at F. B. Ellis's concerts in the spring of 1914, the 'Festival Overture,' the scherzo, and two works inspired by Swinburne, 'Nympholept' and 'Spring Fire,' the latter of which has been withdrawn after having been put into rehearsal more than once. The years 1916–17 produced the popular 'Garden of Fand,' 'Tintagel' and 'November Woods,' and the most recent period is represented chiefly by the symphony.

The trio of 1906 has ceased to be representative. The most important chamber works are the piano quintet, string quartet and four sonatas, two for violin, one for viola and one for violoncello with piano. He has evolved a distinctly personal mode of pianistic writing derived largely from his decorative use of the harmonic arabesque, but the two piano sonatas are of more massive character, approaching to the epic. An early inclination to overburden the accompaniment delayed his recognition, which is now general, as one of the most delicately poetic song-writers of the day. An interesting recent development which promises much is his turning to choral music from 1921 onwards, when he set the carol 'Mater ora Filium' for double choir unaccompanied. This is one of the most striking works of its kind produced in recent years, and it has been followed by several other choral pieces for different combinations. Bax has written no opera, as he undoubtedly would have done in the ordinary course, had he lived on the Continent, but he has proved an aptitude for stage work in three ballets, the last being incidental to Barrie's fantasy 'The Truth about the Russian Dancers,' which was produced at the London Coliseum in 1920 with Tamar Karsavina in the leading part. On Nov. 13, 1922, a concert of his works was given at Queen's Hall, those performed comprising 'The Garden of Fand' and 'Mediterranean' for orchestra, the 'Phantasy' for viola and orchestra, the first three carols, the second piano sonata, and numerous piano pieces and songs. In 1924 the jury of the International Society for Contemporary Music selected Bax's symphony and his viola sonata for performance respectively at Prague in June and at Salzburg in August. E. E.

ORCHESTRAL

1. 'In the Faëry Hills.' 1909.
2. Festival Overture. 1909.
3. 'Christmas Eve on the Mountains.' 1912.
4. 'Nympholept.' 1912.
5. Four Pieces: (*a*) 'Pensive Twilight'; (*b*) 'Dance in the Sun'; (*c*) 'From the Mountains of Home'; (*d*) 'Dance of Wild Irravel.' 1912–13.
6. Scherzo. 1913.
7. 'The Garden of Fand.' 1916.
8. Symphonic Variations for piano and orchestra. 1917.
9. 'In Memoriam.' 1917.
10. 'Tintagel.' 1917.
11. 'November Woods.' 1917.
12. Phantasy for viola and orchestra. 1920.
13. Summer Music. 1920.
14. 'Mediterranean.' 1921.
15. Symphony. 1921–22.
16. 'The Happy Forest.' 1922.

BALLETS

1. 'Between Dusk and Dawn.' 1917.
2. 'The Frog-Skin.' 1918.
3. 'The Truth about the Russian Dancers.' 1920.

CHORAL

1. 'Fatherland.' (J. I. Runeberg.) (Two solo soprani choir and orchestra.) 1907.
2. 'Enchanted Summer.' ('Prometheus unbound,' Act 2, Sc. 2. Shelley). (Tenor solo, choir and orchestra.) 1909.
3. 'Mater ora Filium.' (Carol for unaccompanied double choir.) 1921.
4. 'Of a Rose I Sing.' (Carol for small choir, harp, v'cl. and bass.) 1921.
5. 'Now is the Time of Christymas.' (Carol for male voices, flute and piano.) 1921.
6. 'This Worlde's Joie.' (Unaccompanied motet.) 1922.
7. 'The Boar's Head.' (Carol for male voices.) 1923.
8. 'To the Name above Every Name.' (Choir and orchestra.) 1923.
9. 'St. Patrick's Breastplate.' (Choir and orchestra.) 1923–24.

CHAMBER MUSIC

1. Trio for violin, viola and v'cl. 1906.
2. Lyrical Interlude for string quintet. 1908.
3. Sonata No. 1 for violin and piano in E. 1910–15.
4. Quintet for piano and strings in G minor. 1914–15.
5. Legend for violin and piano. 1915.
6. Sonata No. 2 for violin and piano in D. 1915.
7. Four Pieces for flute and piano. 1916.
8. Trio for flute, viola and harp (elegy). 1916.
9. 'An Irish Elegy' for cor anglais, harp and strings. 1917.
10. String Quartet in G. 1918.
11. Folk-Tale for v'cl. and piano. 1918.
12. Quintet for strings and harp. 1919.
13. Sonata for viola and piano. 1921.
14. Quartet (one movement) for piano and strings. 1923.
15. Sonata for v'cl. and piano. 1923.
16. Quintet for oboe and strings. 1923.

PIANO

1. Valse de Concert. 1910.
2. 'May Night in the Ukraine.' 1911.
3. Gopak. 1911.
4. Mask. 1912.
5. Toccata. 1913.
6. 'The Happy Forest.' 1913.
7. Passacaglia. 1914.
8. 'The Maiden with the Daffodil.' 1915.
9. 'In a Vodka Shop.' 1915.
10. 'Sleepy-Head.' 1915.
11. 'Apple Blossom Time.' 1915.

12. 'The Princess's Rose Garden.' 1915.
13. 'A Mountain Mood.' 1915.
14. 'Winter Waters.' 1915.
15. 'Dream in Exile.' 1916.
16. 'Nereid.' 1918.
17. 'On a May Evening.' 1918.
18. Romance. 1918.
19. Sonata No. 1 in F sharp minor. 1910–19.
20. 'The Slave Girl.' 1919.
21. 'What the Minstrel told Us.' 1919.
22. Sonata No. 2 in G. 1919.
23. 'Whirligig.' 1920.
24. Lullaby. 1920.
25. A Hill Tune. 1920.
26. Country Tune. 1920.
27. Mediterranean. 1920.
28. Burlesque. 1920.
29. 'The Devil that Tempted St. Anthony.' 1920.

TWO PIANOS

1. 'Magh Mell.' (An Irish tone-poem.) 1917.

Numerous songs published in sets (Chester and Enoch) and separately (Murdoch). Traditional and other songs reset, etc.

BAYLY, Rev. Anselm, D.C.L. (*b.* 1719; *d.* 1794), a writer on music, son of Anselm Bayly of Haresfield, Gloucestershire. He matriculated at Exeter College, Oxford, Nov. 4, 1740. On Jan. 22, 1741, he was appointed lay-vicar of Westminster Abbey, and on the 29th of the same month was admitted a gentleman of the Chapel Royal, both places being vacant by the death of John Church. On Mar. 13, 1744, having resigned his place as gentleman, he was admitted priest of the Chapel Royal. He graduated as B.C.L. June 12, 1749, and D.C.L. July 10, 1764. In the latter year, on the death of the Rev. Dr. Fifield Allen, Bayly was appointed his successor as sub-dean of the Chapel Royal. He was author of *A Practical Treatise on Singing and Playing*, 1771, *The Alliance of Musick, Poetry and Oratory*, 1789, and of several theological and grammatical works (see *D.N.B.*). In 1769 he edited a collection of the words of anthems, to which he contributed an interesting preface on cathedral music.

W. H. H.

BAYREUTH. The name of the Franconian town in which Wagner placed his ideal theatre now stands as a symbol of the whole cult of Wagner, his art and his philosophy, and its subsequent interpretation through the efforts of his widow and the circle of friends who surrounded her at the Villa Wahnfried. The influence of Bayreuth, therefore, has been exerted directly through the festival performances in the theatre and indirectly through the views disseminated from Wahnfried. The latter cannot be assessed here, but in addition to the fact that the policy of the theatre has always been controlled by the Wagner family, Wahnfried as the social centre of the movement has played an important part in moulding what is called the 'Bayreuth tradition.'

The circumstances in which the theatre was founded are related in the article Wagner (*q.v.*). The theatre itself, built by a Leipzig architect, Brückwald, from plans by Gottfried Semper considerably modified by Wagner himself, is described there, and the casts of the first production of 'Der Ring' (1876), under Richter, and of 'Parsifal' (1882), under Hermann Levi and Franz Fischer, are given. With the death of Wagner (Feb. 13, 1883) the future of the Festspielhaus and all it stood for once more hung in the balance, but in the years 1883 and 1884 twelve performances of 'Parsifal' were given under the same musical direction. Emil Scaria (the Gurnemanz of the first performance) took control of the stage management in 1883 and Anton Fuchs in 1884. In these years the chorus and orchestra of the Munich Court Theatre was lent to the Bayreuth theatre by King Ludwig II.

In 1886 Wagner's widow came out of her retirement, and herself undertaking the scenic direction of the festival plays, resolved to produce in turn the earlier works. Her unrivalled authority, her ability and tireless energy, enabled her through twenty years of devoted effort to raise the Bayreuth theatre to a position of world-wide fame. At the end of that time ill-health obliged her to hand over the direction to her son, Siegfried Wagner (*q.v.*). From 1886 onward the festival orchestra was drawn from the most distinguished artists of the German opera houses and sometimes from further afield, for foreigners were not excluded. Richter, for example, exerted his influence to include occasional players from England, but as time passed the policy became more exclusively national in this matter. The chorus was similarly eclectic, and while the bulk of its members came from the German theatres many solo singers co-operated within its ranks. In the years without festivals careful preliminary rehearsals were held with the object of assigning parts to principal singers who then assembled for six weeks of combined training in the festival year. Many outstanding interpreters of Wagner first made their reputations on the stage of the Festspielhaus, and the care exercised in the choice of artists in the earlier years, the careful preparation of their parts down to the smallest detail and the ideal put forward of devotion to the work as all-important and superior to personal considerations, gave the Bayreuth productions an unique position. It must be admitted, however, that the tendency of ideals to harden into traditions and further to contract into conventions was illustrated in the later years of the Bayreuth festival, and when the outbreak of war closed the doors of the Festspielhaus in the midst of the 1914 festival it was generally felt that the constructive mission of Bayreuth had been completed and to some extent outlived.

Between the years 1876 and 1914, 380 performances were given as follows: 'Parsifal' 167, 'Die Meistersinger' 32, 'Der Ring' (the whole 27 times) 108, 'Tristan' 24, 'Tannhäuser' 21, 'Lohengrin' 16, 'Der fliegende Holländer' 12. The conductors were Hans Richter, Hermann Levi, Franz Fischer, Richard Strauss, Anton Seidl, Karl Muck,

Siegfried Wagner and Michael Balling. The following list shows the distribution of works in the several festival years.

1876. 'Ring.'
1882-3-4. 'Parsifal.'
1886. 'Parsifal,' 'Tristan.'
1888. 'Parsifal,' 'Meistersinger.'
1889. 'Parsifal,' 'Tristan,' 'Meistersinger.'
1891. 'Parsifal,' 'Tristan,' 'Tannhäuser.'
1892. 'Parsifal,' 'Tristan,' 'Tannhäuser,' 'Meistersinger.'
1894. 'Parsifal,' 'Lohengrin,' 'Tannhäuser.'
1896. 'Ring' (5 times).
1897. 'Parsifal,' 'Ring.'
1899. 'Ring,' 'Parsifal,' 'Meistersinger.'
1901-2. 'Ring,' 'Parsifal,' 'Holländer.'
1904. 'Ring,' 'Parsifal,' 'Tannhäuser.'
1906. 'Ring,' 'Parsifal,' 'Tristan.'
1908-9. 'Ring,' 'Parsifal,' 'Lohengrin.'
1911-12. 'Ring,' 'Parsifal,' 'Meistersinger.'
1914. 'Ring,' 'Parsifal,' 'Holländer.'

The festivals were resumed in 1924 and 1925, when 'Parsifal,' 'Tristan,' 'Die Meistersinger' and 'Der Ring' were given. There was no festival in 1926.

The above incorporates information kindly supplied by Professor Carl Gianicelli and Mrs. Sydney Loeb, daughter of Hans Richter. C.

BAZIN, Emmanuel Joseph François (*b.* Marseilles, Sept. 4, 1816; *d.* Paris, July 2, 1878), studied at the Paris Conservatoire, where he afterwards became professor of harmony, under Auber.

In 1840 his 'Loyse de Montfort' gained the Prix de Rome. In 1860, on the division of the Paris Orphéon into two sections, he was appointed conductor for the left bank of the Seine. He was professor successively of singing, harmony and composition at the Conservatoire, succeeding Amboise Thomas in the last capacity on the latter's promotion to be director of the institution in 1871. Bazin was made a member of the Académie in 1872. The following operas by him have been given at the Opéra-Comique:

'Le Trompette de M. le Prince,' 1846; 'Le Malheur d'être jolie,' 1847; 'La Nuit de la Saint-Sylvestre,' 1849; 'Madelon,' 1852; 'Maître Pathelin,' 1856; 'Les Désespérés,' 1858; and 'Le Voyage en Chine,' 1865.

Besides these, Bazin wrote several sacred compositions, a number of partsongs, and a 'Cours d'harmonie.' M.

BAZZINI, Antonio (*b.* Brescia, Mar. 11, 1818; *d.* Milan, Feb. 10, 1897), an eminent violinist and composer.

He was a pupil of Camisoni at Milan, and from 1840–45 he played with great success in most of the principal towns of Italy, Germany, France and Belgium. He visited Spain and France in 1848, and settled in Paris from 1852–1864, when he returned to Brescia to devote himself to composition. In Jan. 1867 his opera 'Turandot' was given at La Scala without success. In 1873 he was appointed professor of composition at the Conservatorio of Milan, and became director of the institution in 1882. His advance in artistic earnestness, as time went on, was most remarkable; in his maturer works, while the charm and spontaneity of his themes betray their Italian origin, the workmanship and style of his chamber compositions (among which are 6 string quartets and a quintet) tell of German influence. He also wrote 2 sacred cantatas, 'La Resurrezione di Cristo' and 'Senacheribbo,' besides settings of various psalms, and symphonic overtures to Alfieri's 'Saul' and 'King Lear' (played at the Crystal Palace in 1877 and 1880 respectively). Bazzini's name is probably best known by his 'Ronde des lutins' for violin. M.

BAZZINI, Francesco (*b.* Lovere, Brescia, 1600; *d.* Bergamo, Apr. 15, 1660), successively organist at S^ta^ Maria Maggiore, Bergamo, at the court of Modena and at Vienna, returning to Bergamo, 1636. He was a celebrated theorbo player, for which instrument he wrote some sonatas. He composed an oratorio, 'La representazione di S. Orsola'; also canzonettas for 1 voice. E. v. d. S.

BEACH, Mrs. H. H. A. (Amy Marcy Cheney) (*b.* Henniker, New Hampshire, Sept. 5, 1867), an American pianist and composer, who disclosed precocious musical talent. In 1873 she became a pianoforte pupil of Ernst Perabo in Boston, later of Carl Baermann; and in harmony of Junius W. Hill. Further theoretical studies she carried on by herself. Her first professional public appearance as a pianist was made in Boston in 1883. In the following year she gave several recitals and the next season played with the Boston Symphony Orchestra and Theodore Thomas's Orchestra. From that time till her marriage in 1885 she appeared frequently in recitals and orchestral concerts. Her compositions include the following:

Symphony ('Gaelic'), op. 32.
Concerto, pianoforte and orchestra, op. 45.
Sonata, pianoforte and violin, op. 34.
Mass, E flat, mixed chorus, soli and orchestra, op. 5.
Cantatas, 'The Minstrel and the King,' male chorus and orchestra, op. 16; 'The Chambered Nautilus,' mixed chorus, soli and orchestra, op. 66.
Church services, anthems, pianoforte pieces, songs and concerted instrumental pieces. R. A.

BEALE, John (*b.* London, *c.* 1796), pianist, a pupil of John Baptist Cramer. In 1820 he was elected a member of the Philharmonic Society, and in 1821 was an active promoter of a concert given to celebrate the birthday of Mozart. On the establishment of the R.A.M. he was named one of the professors of the pianoforte. W. H. H.

BEALE, William (*b.* Landrake, Jan. 1, 1784; *d.* London, May 3, 1854), madrigal writer.

He was brought up as a chorister of Westminster Abbey under Dr. Arnold and Robert Cooke. After the breaking of his voice he served as a midshipman on board the *Révolutionnaire*, a 44-gun frigate, which had been taken from the French. In 1813 he gained by his madrigal 'Awake, sweet Muse' the prize cup given by the Madrigal Society. From Jan. 30, 1816, to Dec. 13, 1820, he was one of the gentlemen of the Chapel Royal. He published in 1820 a collection of his glees and madrigals.

In November of the latter year he had been appointed organist of Trinity College, Cambridge. In Dec. 1821 he returned to London, and became successively organist of Wandsworth Parish Church and St. John's, Clapham Rise (*D.N.B.*). He gained a prize at the Adelphi Glee Club in 1840. His best-known compositions are the prize madrigal mentioned above, and 'Come let us join the roundelay.'

W. H. H. and W. B. S.
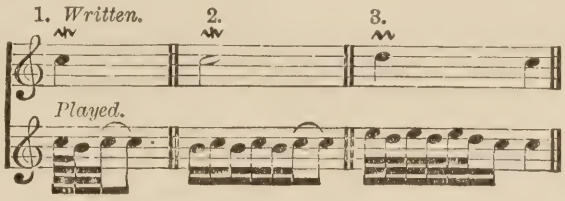
BEARD, JOHN (*b. circa* 1717; *d.* Feb. 5, 1791), one of the most eminent of English tenor singers.

In his boyhood he was a chorister of the Chapel Royal under Bernard Gates. After an early appearance in Galliard's 'Royal Chase' (1735) he appeared as a tenor singer in Handel's performances at Covent Garden Theatre in 1736, singing in 'Alexander's Feast,' 'Acis and Galatea' and 'Atalanta.' On Aug. 30, 1737, he appeared at Drury Lane Theatre as Sir John Loverule in Coffey's ballad opera 'The Devil to Pay,' and in the following season was regularly engaged there. In 1739 he married Lady Henrietta, the young widow of Lord Edward Herbert, and daughter of the Earl of Waldegrave, on which he retired for a short time from professional life. After 14 years of uninterrupted happiness, Lady Henrietta died in 1753, aged thirty-six. Beard performed at Drury Lane until 1743, after which he was engaged at Covent Garden until 1748; he then returned to Drury Lane, where he continued until 1759, in which year he married Charlotte, daughter of John Rich, proprietor of Covent Garden Theatre, and was again engaged at that house. During these years he appeared in various revivals of 'The Beggar's Opera,' in which Macheath was one of his most popular parts. Rich dying in 1761, Beard became, in right of his wife, proprietor and manager of the theatre, and so continued until an increasing deafness determined him to dispose of his interest in it and quit the stage. He took his leave of the public as Hawthorn in 'Love in a Village,' May 23, 1767. After his retirement he resided at Hampton until he died. His wife survived him until Aug. 26, 1818, when she died at Hampton at the great age of ninety-two. Beard throughout life bore the reputation of being a highly honourable and upright man. To form an estimate of his abilities as a singer it is only necessary to remember that Handel composed for him the great tenor parts in 'Israel in Egypt,' 'Messiah,' 'Samson,' 'Judas Maccabeus' and 'Jephthah.'

W. H. H.

BEAT (1), the name given in English to a melodic grace or ornament, but with considerable uncertainty as to which particular ornament it denotes, the word having been very variously applied by different writers.

With some authors it signifies the ACCIACCATURA, but it appears to be most generally understood to mean the MORDENT (Ger. *Beisser*) (Ex. 1), in which connexion it seems not impossible that its English name may have been originally 'bite.' Dr. Callcott, however, in his *Grammar of Music*, speaks of the beat as a reversed shake, and derives its name from *Battement*, giving an example as in Ex. 2. *Battement* again, according to Rousseau (*Dictionnaire de musique*), is a shake beginning on the upper instead of the principal note (Ex. 3). It is

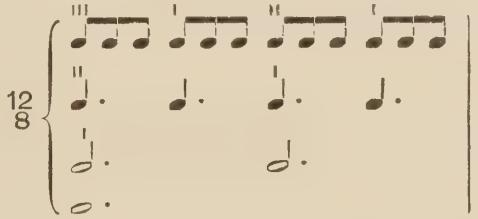


doubtless owing to this uncertainty that the word has now almost fallen into disuse. (See Dannreuther's *Primer of Ornamentation.*)

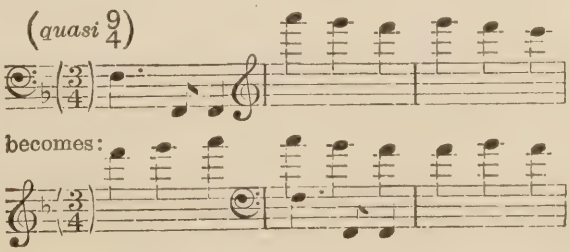
F. T.

BEAT (2), the movement of the hand or BATON (*q.v.*) by which the time of a piece of music is indicated by a conductor to performers. (See CONDUCTING.)

BEAT (3), the time-units, great and small, which constitute a bar, tend to fall into groups. Each group, and the bar itself, begins with a 'beat,' a strong beat in comparison with the other notes. For instance, a bar of $\frac{12}{8}$ divides into two groups of six and four groups of three quavers, and the strength of the accent, felt rather than expressed, appears thus:
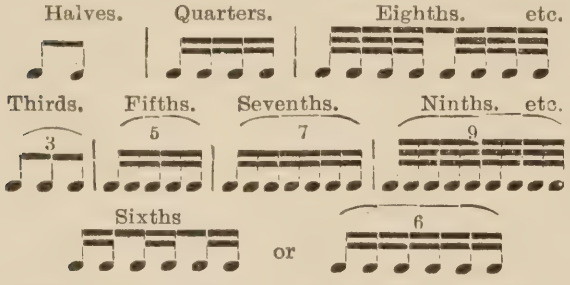


A single group, or a bar of simple TIME (*q.v.*), has one beat; exceptionally, a group of three, or a bar of triple time, has a subsidiary accent on the third time-unit, but this does not amount to a strong beat. The Saraband and Mazurka have an agogic ACCENT (*q.v.*) on the second of the bar, and this may be called a (strong) beat because it defines the time, but it is a mistake to exaggerate it into a dynamic accent. The 'late' drum in the scherzo of Beethoven's Ninth Symphony is an instance of a transferred beat. The bars of $\frac{9}{4}$ are now accented on the second instead of on the first:



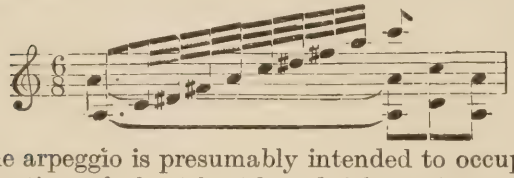
and flute, trumpet and horn ratify in succession this transferred beat. Popular music tends to exaggerate the beat, because that makes for intelligibility. Music, in proportion as it is in the van of progress, takes the beat for granted and rebels against the tyranny of the barline.

TIME-UNIT.—Two or three time-units—short, long and very long (prolate)—sufficed for early liturgical music. Secular music, involving passages or movements of diverse character, required more. We have been for long content with eight, of which from four to six only are used in any one movement. Multiples are formed by adding dots or tied notes (but untied rests) to one of these, or to some higher denomination, as required. Fractions—of a crotchet, for instance—are shown thus :
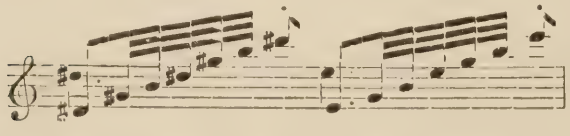


(The slur is often, the numeral sometimes, omitted.)

When very small fractions are in use the time-value is not always rigidly adhered to. In Brahms's Paganini Variations, ii. 10, at the first bar



the arpeggio is presumably intended to occupy the time of the 4th, 5th and 6th semiquavers (out of 12) ; but at the fourth bar



the time of the 4th (and 10th) semiquaver only. Hence in the first bar the duration of the  is about twice what it is in the fourth.

A. H. F. S.

BEATRICE DI TENDA, opera ; libretto by F. Romani; music by Bellini; produced Venice in 1833 ; Théâtre des Italiens, Paris, Feb. 8, 1841 ; King's Theatre, London, Mar. 22, 1836.

BÉATRICE ET BÉNÉDICT, opera in 2 acts, founded on Shakespeare's *Much Ado about Nothing* ; words and music by Hector Berlioz. Performed for the inauguration of the theatre at Baden, Aug. 9, 1862 ; given under Liszt at Weimar, Nov. 13, 1863 ; revived, 1887, under Felix Mottl at Carlsruhe, with the connecting dialogue set to music by the conductor.

M.

BEATS, see ACOUSTICS.

BEAUJOYEULX, CHAS. DE, see BALTAZARINI (2).

BEAULAIGNE (BAULÈGNE), BARTHÉLEMI, a French musician, singer (*c.* 1560) in the choir of Marseilles Cathedral. He wrote 'Mottez mis en musique à 4, 5, 6, 7 et 8 parties' (Lyons, 1559), 'Chansons nouvelles,' etc. (Lyons, 1559), some motets in 'Thesaurus musicus' (Nuremberg, 1564), and other collective volumes (*Q.-L.* ; *Fétis*).

BEAULIEU, MARIE DÉSIRÉ, whose family name was MARTIN-BEAULIEU (*b.* Paris, Apr. 11, 1791 ; *d.* Niort, Dec. 21, 1863), composer and writer upon music ; the son of an artillery officer of Niort.

He studied under Rodolph Kreutzer, Benincori and Méhul, and obtained the Grand Prix de Rome in 1810. He did not accept the five years' tour to which the prize entitled him, but settled at Niort (Deux-Sèvres). Here he founded quartet meetings, and in 1827 a Philharmonic Society, which was afterwards expanded into the Association Musicale de l'Ouest (1835). This Society was the first of its kind in provincial France, and through the untiring zeal of its founder attained a high pitch of excellence. Yearly festivals are held in turn at Niort, Poitiers, La Rochelle, Angoulême, Limoges and Rochefort ; and Mendelssohn's 'St. Paul' and 'Elijah,' Haydn's 'Seasons,' Handel's 'Alexander's Feast' were performed at La Rochelle and other towns by this Society long before they were heard in Paris. There he founded in 1860 a society with the same object as the preceding one, called Société des Concerts de Chant Classique, which is still (1926) in existence. Beaulieu wrote in all styles, but excelled in church music.

His principal work was a Requiem on the death of Méhul, composed 1819, performed 1840. His compositions further include :

2 operas, 'Anacréon' and 'Philadelphie' ; 2 lyric scenes, 'Jeanne d'Arc' and 'Psyché et l'Amour' ; 3 oratorios, 'Hymne du matin,' 'Hymne de la nuit' and 'L'Immortalité de l'âme,' besides masses, orchestral works, songs, etc.

His literary works include :

Cours de composition (with Méhul, 1809), *Du Rythme* (1852), *Mémoire sur ce qui reste de la musique de l'ancienne Grèce dans les premiers chants de l'Église* (1852), *Mémoire sur le caractère que doit avoir la musique d'Église* (1858), *Mémoire sur quelques airs nationaux* (1858), and *Mémoire sur l'origine de la musique* (1859).

M. C. C. ; rev. M. L. P.

BEAUMARCHAIS, PIERRE AUGUSTIN CARON DE (*b.* Paris, Jan. 24, 1732 ; *d.* there, May 19, 1799), musician and littérateur. In addition to being well known in his literary career, Beaumarchais early became known as a musician. He sang, and played the flute and harp. In his youth this last-named instrument was new in France. He adopted various mechanical improvements and studied its technique to the point of becoming one of the most popular executants. He was chosen to teach the harp to the daughters of Louis XV., and to organise the concerts at which the royal

family assisted privately. This drew upon him strong jealousies, and even a duel, from which he emerged victor.

Beaumarchais's strongest claim to fame is his authorship of the comedy, *Le Barbier de Seville*, and its successor, *Le Mariage de Figaro*. The former of these ' was originally intended as a comic opera, with music arranged by the author from his recollection of the songs and dances he had heard in Spain. It was refused by the Opéra-Comique, and required very little alteration to transform it into a ' comédie en prose, mêlée d'ariettes,' such as was at that date quite admissible at the Comédie Française. (Dent, *Mozart's Operas*, p. 153.) He has left, in the collections of the period, a certain number of ariettas and ballads with harp accompaniment.

Bibl.—*Fétis*, Supplement; H. Kling, in *R.M.I.*, 1900; L. de Loménie, *Beaumarchais et son temps*, Paris, 1856, I. 94; G. Roulleaux-Dugage, in *Revue Hebdomadaire*, Mar. 1911.

M. P.

BEAUMAVIELLE (*d.* 1688 or 1689), a baritone singer, brought from Toulouse by Pierre Perrin in 1670 to sing in ' Pomone,' the first French opera by Cambert, produced in 1671. After Lully had obtained the transference of Perrin's monopoly for himself, Beaumavielle became one of the best singers in the Académie. He was renowned for his beautiful voice and his sense of dramatic expression. He created various parts in Lully's operas, such as Cadmus in ' Cadmus et Hermione '; Jupiter in ' Isis '; Pluto in ' Proserpine.' At his death, soon after that of Lully, he was succeeded by Thévenard. M. C. C.; rev. M. L. P.

Bibl.—*Fétis*; *Eitner*; Ch. Mutter and Thoinau, *Les Origines de l'opéra français*; *Grande Encylopédie*: *Beaumavielle* by A. Pougin.

BEAUTY-STONE, THE, ' romantic musical drama ' in 3 acts; words by Comyns Carr and A. W. Pinero; music by Sullivan; produced Savoy Theatre, May 28, 1898. M.

BEBUNG (Ger.) (Fr. *balancement*; Ital. *tremolo*), a certain pulsation or trembling effect given to a sustained note in either vocal or instrumental music, for the sake of expression. On stringed instruments it is effected by giving an oscillating movement to the finger while pressing the string; on wind instruments and in singing by the management of the breath. (See Ornaments.)

The word Bebung refers, however, more particularly to an effect peculiar to the old clavichord, but not possible on the modern pianoforte, in which the continuous and uninterrupted repetition of a note was produced not by a fresh blow, but by a movement of the tip of the finger without leaving the key. This effect was formerly held in high estimation as a means of expression, and Emanuel Bach, in the introduction to his *Versuch über die wahre Art das Clavier zu spielen*, says, comparing the then newly invented pianoforte with the clavichord:

'I believe, nevertheless, that a good clavichord possesses—with the exception that its tone is weaker—all the beauties of the former (the pianoforte), and in addition the *Bebung* and the power of sustaining the tone, inasmuch as after striking each note I can give a fresh pressure.'

The Bebung was not often marked, except sometimes by the word *tremolo*. Marpurg, however (' Principes du clavecin '), gives the following as the sign of its employment, using as many dots over the note as there were to be repetitions of the sound—  . F. T.

BECHER, Alfred Julius (*b.* Manchester, Apr. 27, 1803; *d.* Vienna, Nov. 23, 1848), of German parentage, in the course of a varied career composed assiduously and made his mark as a critic.

After education at Heidelberg, Göttingen and Berlin his life was one of perpetual movement and adventure. Before he was forty he had lived in Elberfeld, Cologne, Düsseldorf, the Hague and London, had practised as an advocate, edited a mercantile newspaper, and twice filled the post of professor of composition. But whatever else he did he was always faithful to music. In 1841 his wanderings came to an end in Vienna, and at the instance of Mendelssohn he took up musical criticism, in which he was very successful, associating himself with the *Wiener Musik-Zeitung* and the *Sontagsblätter*. He was equally enthusiastic for the old masters and for Berlioz. In 1848 he threw himself into politics as a violent democrat, became editor of the *Radikale*, was tried by court-martial and shot in the Stadtgraben of Vienna. Becher published songs, sonatas, and pianoforte pieces, many of which became favourites. He composed a symphony, a violoncello fantasia (performed at a concert at which he had the aid of Jenny Lind), and string quartets. But these, though full of ability and intelligence, never made any impression on the public. Becher's literary works were almost entirely fugitive, but he published a history of the *Niederrheinische Musikfest* in 1836, and a biography of Jenny Lind 1846, 2nd augmented edition, Vienna, 1847. C. F. P.

BECHSTEIN. The founder of this firm of piano-makers was Friedrich Wilhelm Carl Bechstein (*b.* Gotha, June 1, 1826; *d.* Mar. 6, 1900).

He worked in several factories in Berlin, London and Paris, and began in 1856 the business in Berlin now so famous and influential. He opened a branch in London in 1879, which was removed to Wigmore Street in 1890. His sons succeeded to the inheritance of a business they had helped to develop. On June 1, 1901, they opened a Concert Hall in London, having already one in Berlin, suitable for piano recitals and chamber music. There was also a branch in Paris, and an important agency of many years' standing in St. Petersburg. A. J. H.

The foreign branches and agencies came to

an end with the war, the London branch being shut down in 1915. It was opened again in Mar. 1924, at 65 South Molton St., W.1, under the personal direction of Mr. C. Bechstein, grandson of the founder, and of Mr. Max Lindlar, who has represented the firm in England since 1884. The concert hall in London referred to above is now known as the WIGMORE HALL (*q.v.*). C.

BECK, FRANZ (FRANÇOIS) (*b.* Mannheim, Feb. 15, 1723; *d.* Bordeaux, Dec. 31, 1809 [1]), violinist and composer, is one of those musicians whose biography remains obscure for lack of research.

The son of a private counsellor of the Palatine Elector, Karl Theodor, educated at his expense and pupil of Johann Stamitz, it is admitted that, in consequence of a duel, he took refuge in France. His career there is almost unknown until the time he settled at Bordeaux, apparently between 1761 and 1767, in which year (Apr. 14) the music he wrote for *La Belle Jardinière* (words by Caprez) was performed. Called to the post of conductor at the theatre and the local concert society, he became later on corresponding member of the Académie des Beaux-Arts. He came to Paris in 1783, where his Stabat Mater was performed at the Concert Spirituel. But all his activity was concentrated at Bordeaux, leaving him the reputation of a first-rate composer and conductor, a brilliant organist, and a teacher of the highest merit. His pupils were Ch. Bochsa, Garat, P. Gaveaux and H. L. Blanchard, who wrote his biography. During the Revolution he took a leading part in all the fêtes in which music was played, and wrote two patriotic hymns. His compositions include sacred music, the Stabat Mater already mentioned being considered the best. He also wrote music for various plays: 'Pandore' (Paris, July 2, 1789), a melodrama; 'L'Île déserte,' and others; and composed some harpsichord sonatas. His renown and historic importance rest, however, on his instrumental music conceived in the traditions of the Mannheim School.

Of his numerous symphonic works, issued by the French publishers La Chevardière, Venier, Huberti, Bayard—as yet incompletely investigated—may be mentioned: 'Sei overture a più stromenti' (op. 1); 'Sinfonie a più stromenti . . . opp. 9, 10 and 13'; 'Six symphonies à 4 parties et cor de chasse, op. 2'; 'Six symphonies à plusieurs instruments, op. 4' (1776), etc. Stamitz's op. 5 also contains a symphony by Beck. Reprints of symphonies exist in the *D.D.T.*, 1906, 1907.

BIBL. — ROBERT SONDHEIMER, *Die Sinfonien Franz Becks*, *Z.M.W.*, Mar. 1922, pp. 323-51; May 1922, pp. 449-84. With copious musical examples. M. L. P.

BECK, JOHANN BAPTIST (*b.* Gebweiler, Alsace, Aug. 14, 1881), studied in Paris and Strassburg, where he took his Ph.D. in 1907. He has made the music of the troubadours and trouvères his special study. An important work on the subject, *Die Musik der Troubadours* (vol. i.), appeared in 1908. An essay on the rhythm and notation of the 12th and 13th centuries appeared in the *Riemann-Festschrift*, 1909, and *La Musique des troubadours* (1910) in *Musiciens célèbres*. E. V. D. S.

BECK, (1) JOHANN NEPOMUK (*b.* Pest, May 5, 1828; *d.* Presburg, Apr. 9, 1904). He studied singing and first appeared on the stage as Richard in 'I Puritani' in his native town, having been advised by Erl and Formes to adopt a musical career.

He afterwards sang at Vienna, Hamburg, Bremen, Cologne, Düsseldorf, Mayence, Würzburg, Wiesbaden and Frankfort, 1851–53. From 1853–88 he was at Vienna as principal baritone, where he was a great favourite, being alike excellent in singing, acting, and in classical and romantic opera. Among his best parts were Don Juan, Count Almaviva, Pizarro, Mikheli ('Wasserträger'), Hans Heiling, William Tell, Nelusco, Hamlet, Amonasro, Orestes, the baritone parts in Wagner's operas, etc. He also performed in the various cities of Germany and at Stockholm with great success.—His son (2) JOSEPH (*b.* June 11, 1850; *d.* Feb. 15, 1903), also a baritone of ability, appeared at Laibach (1870), and later with success, among other places, at Berlin and Frankfort, where he was regularly engaged from 1880 onward. A. C.

BECKEN (Ger.), CYMBALS (*q.v.*).

BECKER, an important Russian firm of piano-manufacturers which owes its origin to Jacob Becker, a native of the Bavarian Palatinate, who founded it in 1841. Although pianoforte-making was introduced into St. Petersburg early in the 19th century, until about 1850 pianists had imported their instruments for public performance. From that time, however, Becker succeeded in making concert instruments, and, aided by the patronage of Henselt and the Rubinsteins, made an effectual stand against a disadvantageous foreign competition. A. J. H.

BECKER, ALBERT ERNST ANTON (*b.* Quedlinburg, June 13, 1834; *d.* Jan. 10, 1899), a composer of some distinction.

He was first a pupil of Bönicke there, and of Dehn at Berlin, from 1853–56; became teacher of composition at Scharwenka's conservatorium in 1881, and in 1891 was appointed director of the Domchor. His first great mark as a composer was made by his symphony in G minor, to which the prize of the Gesellschaft der Musikfreunde in Vienna was awarded in 1861; in 1877 some of his songs, notably opp. 13 and 14, to words from Wolff's 'Rattenfänger' and 'Wilder Jäger,' attracted much attention

[1] According to contemporary documents and death certificate kept at Bordeaux.

and soon afterwards, in 1878, a Mass in B flat minor was produced by the Riedelsche Verein. Other important works are :

A 'Reformationscantate,' 1883; the oratorio, 'Selig aus Gnade,' 1890; 'Geistlicher Dialog,' Ps. 147, for double choir unaccompanied (op. 32, No. 1); cantata, 'Herr, wie lange,' op. 73; Ps. 104, op. 85; motets, and other sacred vocal pieces, among which the set of 'Geistlicher Lieder,' op. 51, contain some songs that are extremely beautiful.

In sacred music, in which Becker won his chief success, his style is broad and dignified, without losing sight of beauty and originality in his themes. In chamber music, a quintet for piano and strings, op. 49, is the most remarkable of his works ; several pieces for violin and orch., such as op. 70 and op. 86, one very effective work for violin and organ, op. 66, a fantasia and fugue for organ, op. 52, and an opera, 'Loreley,' in MS., may be mentioned. M.

BECKER, Carl Ferdinand (*b.* July 17, 1804; *d.* Oct. 26, 1877), an organist, and professor at the Conservatorium of Leipzig under Mendelssohn.

He studied the piano, harmony and composition, under Schicht and Schneider; and held organistships at Leipzig at the Peterskirche (1825) and the Nikolai-kirche (1837). On the foundation of the Conservatorium at Leipzig he was invited by Mendelssohn to join the new enterprise, and held the post of organ professor there from 1843–56. His literary works comprise :

Systematisch-chronologische Darstellung der Musikliteratur, etc. (1836), based on a work of Forkel's, with a supplement (1839), in which Becker is said to have been assisted by Anton Schmid, custos of the Hofbibliothek at Vienna; *Hausmusik in Deutschland in 16ten, 17ten, 18ten Jahrh.* (1840); *Die Tonwerke des 16ten und 17ten Jahrh.*—a catalogue of the music printed during that period (1847); and a catalogue of his own collection—*Alphabetisch und chronologisch geordnetes Verzeichniss*, etc. (B.H. 1847).

The collection itself, containing works of the greatest rarity, he bequeathed to the city of Leipzig at his death. F. G.

BECKER, Constantin Julius (*b.* Freiberg, Feb. 3, 1811; *d.* Dresden, Feb. 26, 1859). He showed an early talent for music, which was well developed by his master Anacker.

In 1835 he came to Leipzig and assisted Schumann in editing the *Neue Zeitschrift für Musik*; but in 1843 removed to Dresden and occupied himself in teaching singing. In 1846 he returned to Oberlössnitz, and lived there in solitude till his death. A symphony of his was performed with great applause at the Gewandhaus in 1843, and his opera 'Die Belagerung von Belgrad' was produced at Leipzig on May 21, 1848. But the work by which he will be remembered is his 'Männergesang-Schule,' 1845. He was the author of *Die Neuromantiker*, a novel (1840), and of a translation of Berlioz's *Voyage musicale.*

F. G.

BECKER, Dietrich, violinist and composer to the Hamburg senate towards the middle of the 17th century, was originally organist at Ahrensburg in Holstein, and came to Hamburg on his marriage in 1644. He was 'Rathsviolist' in 1668, when he published his 'Musikalische Frühlingsfrüchte,' consisting of pieces for instruments in 4 and 5 parts, with basso continuo and his sonatas or chorales for violin, viola da gamba and bass. F. G.

BECKER, Georg (*b.* Frankenthal in the Palatinate, June 24, 1834), wrote several books of some importance, such as :

La Musique en Suisse, depuis les temps les plus reculés jusqu'à la fin du XVIIIème siècle (Geneva, 1874), *Pygmalion de J.-J. Rousseau, Eustorg de Beaulieu, Guillaume de Guéroult, Notice sur Claude Goudimel, Aperçu sur la chanson française.*

For some time, at irregular intervals, Becker published a kind of periodical called *Questionnaire de l'association internationale des musiciens-écrivains*, and he contributed to the *Revue et gazette musicale*, the *Guide musical* of Brussels, the *Monatshefte für Musikgeschichte*, the *Musical World*, and the *Gazzetta musicale.*

G. F.

BECKER, (1) Jean (*b.* Mannheim, May 11, 1833; *d.* there Oct. 10, 1884), an eminent violin-player.

His first teachers were Kettenus, then leader of the Mannheim orchestra, and Vincenz Lachner, and he afterwards learned from Alard in Paris. He began to perform in public when only eleven, and he was still very young when he became the successor of Kettenus. In 1859 he played with great success in Paris, and thence went to London, where he appeared at the Monday Popular Concerts, and was for one season leader of the Philharmonic Concerts. After travelling for some years through most parts of Europe, he settled in 1866 at Florence, and associated himself with two Italian musicians, Enrico Masi (*d.* 1894) and L. Chiostri, and the German violoncellist, Fr. Hilpert. The last named was succeeded in 1875 by L. Spitzer-Hegyesi (1853–94). These artists, well known under the name of the 'Florentine Quartet,' earned, by their careful and spirited performances of the classical masterpieces of quartet literature, a great and well-deserved reputation in most musical centres of the Continent. Becker's style as a solo-player was a compromise between the severe style of the German school and the lighter and more brilliant one of the French. P. D.

(2) Hugo (*b.* Strassburg, Feb. 13, 1864), son of the above, one of the foremost violoncellists of our time.

Besides receiving some instruction from his father, he studied the violoncello under various eminent teachers, amongst them the elder Grützmacher, De Swert and Piatti. His first appearance was made at the Gewandhaus in Leipzig, and he afterwards went on tour with his father. In 1883 he was appointed solo violoncellist of the opera orchestra in Frankfort, teacher at the Hoch Conservatoire and violoncellist in the Frankfort Quartet led by Hugo Heermann. In 1909 he succeeded Robert Hausmann as professor at the Hochschule in Berlin, and took part with Flesch and

Friedberg in Trio Concerts. His main career has been that of a chamber-music player and soloist, in which capacities he has won laurels in almost every musical centre. His appearances in London and the provinces included Trios with Ysaÿe and Busoni. The features of his playing are the production of a tone of remarkable richness and sonority, and a fine left-hand technique. Several leading composers have written works for him and he has himself composed a violoncello concerto (A maj. 1898) and shorter pieces. W. W. C.

BECKMANN, Bror (*b.* Kristinehamm, Sweden, Feb. 10, 1866), pupil of J. Lindegren. In 1904 he was appointed director of Stockholm Conservatoire. He has composed a symphony in F major, 'Summer nights,' for string orchestra, songs with orchestra and PF., chamber music and PF. pieces. E. v. d. S.

BECKWITH, (1) John Christmas, Mus.D. (*b.* Norwich, Dec. 25, 1750; *d.* June 3, 1809), studied music under Dr. William Hayes and Dr. Philip Hayes at Oxford.

He became organist of St. Peter Mancroft, Norwich, on Jan. 16, 1794, and of the cathedral, succeeding Thomas Garland, in 1808. He composed many anthems—six of them published by Clementi—and a few vocal pieces, some of which became popular. In 1808 he published a set of chants under the following title:

'The First Verse of every Psalm of David, with an Ancient or Modern Chant, in Score, adapted as much as possible to the Sentiment of each Psalm.'

The preface to this work contains 'a short history of chanting,' which displays learning and research, and contains the first suggestion of marked psalters. Dr. Buck, who was his pupil and successor at Norwich Cathedral, describes his master as being almost as proficient in painting as in music. E. F. R.

He never wrote or gave his Christian name officially otherwise than 'John,' and it was sometimes believed that the name 'Christmas' was merely a playful addition made by his friends by reason of his having been born on Christmas Day. His great-grandson, however, stated in a private letter (1884) that Beckwith was christened 'John Christmas.'[1] He was succeeded in both his appointments by his son, (2) John Charles (*b.* 1788; *d.* Oct. 11, 1819). W. H. H.; addn. W. B. S.

BÉDARD, Jean-Baptiste (*b.* Rennes, *c.* 1765; *d.* Paris, *c.* 1815), violinist and conductor at Rennes theatre. He went to Paris in 1796. He composed two 'Symphonies périodiques,' sonatas for violin and harp, duos and solos for violin. E. v. d. S.

BEDFORD, Herbert (*b.* London, Jan. 23, 1867), composer, author and painter, pursued his musical studies at the G.S.M.

He is well known as a miniature painter, having exhibited portraits in London, Paris, New York, and elsewhere, and published a book on *The Heroines of George Meredith*, illustrated by twenty of his miniatures. In Oct. 1894 he married Mme. Liza Lehmann (*q.v.*). During the war (1914–18) Bedford held an R.N.V.R. commission in the London Anti-Aircraft Defences, and he distinguished himself by the invention of the Anti-Aircraft Range, adopted by the War Office for the instruction of Anti-Aircraft Gunnery Officers.

After his discharge, Bedford, who before the war had practised composition in a somewhat desultory manner, began to give his time more exclusively to music. His claim to distinction lies chiefly in his devotion to two particular species of composition: he was among the first to pay attention to the recent demands for military band music expressly written by serious musicians, and he has, more especially, taken a lead with his essays in unaccompanied song. In adopting this type of work he attempts several novel features, such as adherence to the original poetic idea and its natural declamation by preserving and artistically balancing the metrical line, a succession of figures designed and varied in such a way as to replace the missing elements of an accompaniment by something equally complete and satisfying, and the creation of a sense of 'horizontal harmony.'

His compositions include:

An Opera in one act, 'Kit Marlowe,' on a libretto by W. L. Courtney (1897); a setting of the Love Scene from *Romeo and Juliet* for contralto, baritone and orchestra (produced at the Norwich Festival of 1902); a Nocturne for 6 female voices, horn, harp and timpani; another, entitled 'Summer Dawn,' for contralto and orchestra; Shelley's Serenade for baritone and orchestra; a Poem, 'Vox Veris' (Alfred Perceval Graves), for soprano and orchestra (1912-13); a Piano Quintet (1894); Songs with Piano; Partsongs; 6 Songs with string quartet (with harp part added to two of them); a Suite of Three Roundels (1922) and 'Over the Hills' (1923) for military band; and the following orchestral works: Prelude to a Tragedy (1894); Concert Overture, 'Sowing the Wind' (1897); Suite, 'Queen Mab' (1900); Nocturne for horn and small orchestra (1900); Lullaby for small orchestra (1900); Symphonic Interlude (1905); Mélodie solennelle for strings (1905); Symphonic Fantasy, 'The Optimist' (1922); Divertimento, PF. and string orch. (pub. 1926); 'The Shepherd,' voice, fl., ob., PF. (Carnegie Trust, 1926).

The first unaccompanied songs appeared in 1922, and the composer has written an *Essay on Modern Unaccompanied Song*. published by the Oxford University Press. E. B.

BEDINGHAM, John, see Bedyngham.

BEDLER, Norman, see Baryton (1).

BÉDOS DE CELLES, Dom François (*b.* Caux, near Béziers, Jan. 24, 1709[2]; *d.* Toulouse, Nov. 25, 1779), a learned Benedictine of the fraternity of St. Maur in the Abbey of St. Denis at Toulouse, who entered the order in 1726. He is the author of *L'Art du facteur d'orgues* (Paris, 1766–78), an admirable work for the time, and which has remained classical. It forms part of the *Collection des arts et métiers* published by the Académie des Sciences, and was translated into German by J. Chr. Vollbeding as *Kurzgefasste Geschichte der Orgel* (1793). Dom Bédos was an expert on organs. He wrote an account of his survey of the organ at St. Martin de Tours, built by Nicolas le Fèvre (July 24, 1761), in the *Mercure de France*, of which a German translation by J. F. Agricola

[1] He is entered as 'John Christmas' in the Burial Register. W. B. S.

[2] From baptismal certificate.

will be found in Adlung's *Musica mechanica organoedi* (1768). Amongst his surveys is that of the new organ at St. Lazare, constructed by Pierre Dallery (1765). He was elected a member of the Académie des Sciences of Bordeaux (Apr. 3, 1759), and corresponding member of that of Paris. An eulogium of him was read on Jan. 30 and Feb. 24, 1780, by Dom Carrière.

F. G. ; addns. M. L. P.

BIBL.—*Bulletin de la Société Française de Musicologie*, 1917–20. F. RAUGEL, *Les Lepines et Dom François Bédos de Celles*, 1917 ; *Recherches sur les maîtres de l'ancienne facture française* (Paris, 1914).

BEDYNGHAM, JOHN (early 15th cent.), an English composer of sacred music who was apparently known under the nickname of 'Longstrides.' In certain partbooks, compiled between 1430 and 1470, and used in the cathedral at Trient, there are preserved about 40 works by English composers. These have since been transferred to Vienna, and the following compositions of Bedyngham are still to be found there : 'O rosa bella,' 'Et in terra pax,' 'Le serviteur,' 'Grand temps,' 'Beata es virgo Maria' (*Q.-L.*). In the commonplace book kept by John BALDWIN (*q.v.*) there are also extracts from the following motets by Bedyngham : 'Manus Dei' (*a* 2), 'Salva Jesu,' and 'Vide dire' (*a* 2).

J. MK.

BEECHAM, SIR THOMAS (*b.* Apr. 29, 1879), conductor and impresario, the son of Joseph Beecham, a well-known and wealthy business man. His father was created a baronet in 1914 and Thomas succeeded to the title on his father's death in 1916.

Beecham received the conventional education of a prosperous young Englishman at Rossall School and Wadham College, Oxford, and it was not till 1906 that he made any important appearance as a conductor in London. In that year he founded the New Symphony Orchestra (now the ROYAL ALBERT HALL ORCHESTRA (*q.v.*)) and gave concerts of old music at the Wigmore Hall. In 1907, 1908 and 1909 he initiated and conducted a series of Symphony Concerts at the Queen's Hall which were as remarkable for the enterprise of their programmes as for the sparseness of their audiences. Perhaps the most signal service that they rendered to music was the introduction of works by Frederic Delius to the British concert platform.

Nevertheless it is as an operatic conductor and impresario that Beecham is best known to the public at large. During his career in this dual capacity he has produced some 120 operas in all, of which some 60 were new to this country or revived after a long period of neglect. Not only that, he was responsible (in the summer of 1911) for introducing the Russian Ballet to London, and no musician can forget the debt of gratitude that England owes to him for his courage in maintaining a regular series of operatic performances during the war, often under the most difficult circumstances. These performances, which were given in English at Drury Lane, the Shaftesbury and Aldwych Theatres, included Stanford's 'The Critic,' Ethel Smyth's 'The Boatswain's Mate,' 'Tristan,' 'The Valkyrie,' 'Othello,' 'Figaro' and 'Louise.'

Beecham's first operatic venture in London, however, dates from June 1909, when he produced 'The Wreckers' at His Majesty's Theatre. This was followed in the spring of 1910 by a season at Covent Garden during which 'Elektra,' 'The Village Romeo and Juliet,' 'L'Enfant Prodigue' and 'Ivanhoe' were performed. In the summer of the same year he inaugurated another season at His Majesty's, of which 'Così fan tutte,' 'Seraglio,' 'Feuersnot,' 'Shamus O'Brien,' and 'Werther' were the principal features. This was followed in the autumn by yet another season at Covent Garden, the most important operas given being 'Fidelio,' 'Don Giovanni' and 'Salome.' The seasons of 1911 and 1912 were devoted to the magnificent performances associated with the name of the Russian Ballet, but in the spring of 1913 Beecham produced 'Rosenkavalier' in the midst of a ballet season that was remarkable, among other things, for the first performance of 'Petrouchka.' In the summer of the same year he produced 'Ariadne in Naxos' at His Majesty's in conjunction with Tree, and at Drury Lane he introduced London not only to the 'Sacre du printemps' but to 'Boris Godounov,' 'Khovantchina,' and 'Ivan the Terrible,' in which operas the famous Russian baritone Chaliapin made his first appearance in this country. In 1914, at the same theatre, there was another brilliant season when 'The Magic Flute,' 'Prince Igor,' 'Nuit de mai,' 'Rossignol,' 'Daphnis and Chloe,' 'Coq d'Or,' and 'Légende de Joseph' were added to the respective repertories of opera and ballet. Then came the war and the operatic performances in English already mentioned. In the spring and the summer of 1919 Sir Thomas' most important productions at Covent Garden were 'Falstaff' and 'Meistersinger'; in the autumn, 'Parsifal.' The summer of 1920 saw the last of his operatic ventures. These, although remarkable from an artistic point of view, were financially unsuccessful. Nevertheless, in 1923 he made his reappearance as an orchestral conductor in Manchester and London. He also arranged and conducted the music to Fletcher's 'The Faithful Shepherdess' for the Phœnix Society. Up to the present (1926), however, he has shown no sign of reverting to his former operatic activities.

F. TYE.

BEECHAM OPERA COMPANY, see BEECHAM, Thomas ; BRITISH NATIONAL OPERA Co.

BEECKE, IGNATZ VON (*b.* Wimpfen im

Thal, Oct. 28, 1733; *d.* Wallerstein, Jan. 2, 1803), served as officer in a regiment of Würtemberg Dragoons and was pensioned as major in 1792. He was adjutant and Kapellmeister to Prince Oettingen-Wallerstein. He was an excellent pianist, who with Schobert inaugurated the modern technique of pianoforte-playing. He played a concerto for PF. duet with W. A. Mozart at the coronation of the German Emperor at Frankfort-on-Main. Jomelli was his master in composition, and Gluck, with whom he was on intimate terms, intended to use a libretto for an opera which he had written. Among his works are a number of operas, including Goethe's *Claudine von Villa Bella*, an oratorio, 'The Resurrection,' a large number of songs, symphonies, concertos and sonatas for pianoforte, etc. E. v. d. S.

BEER, Jacob Meyer, the original name of Giacomo Meyerbeer (*q.v.*).

BEER (Bär, Bähr, Boer), Joseph (*b.* Grünwald, Bohemia, May 18, 1744; *d.* Potsdam, 1811), a remarkable clarinet-player.

He served as trumpeter first in the Austrian and then in the French army during the Seven Years' War. In 1771 he went to Paris, and there took up the clarinet, on which he rapidly became the first performer of his time. In 1782 he left Paris, and travelled through Holland, Italy, Russia and Hungary, exciting everywhere the greatest possible enthusiasm. He was in the royal band at Potsdam when he died. As a performer Beer united a masterly execution to great power of expression, and indeed effected a complete revolution in the clarinet, which he greatly improved by the addition of a fifth key. His compositions comprise 3 concertos for 2 clarinets, variations and duets. M. C. C.

BEER-WALBRUNN, Anton (*b.* Kohlberg, near Weiden, Palatinate), a school teacher at Amberg and Eichstätt, where he also filled the post of organist at the cathedral. Dom-Kapellmeister Widmann of that town induced and assisted him to study at the Academy of Music at Munich under Rheinberger, Bussmeyer and Abel. The patronage of Count Schack enabled him to produce his compositions in public. In 1901 he became teacher of counterpoint, composition and pianoforte at the Academy, and in 1908 he received the title of Professor. He has written several operas, a symphony, chamber music, organ and pianoforte pieces, choral songs and Lieder. E. v. d. S.

BEETH, Lola, (*b.* Cracow, 1864), operatic soprano, studied first in Berlin, afterwards in Paris with Mme. Viardot-Garcia and Mme. Desirée-Artôt. She sang for the first time on the stage in 1882 at the Berlin Royal Opera as Elsa in 'Lohengrin,' and remained there seven years. She was then engaged for the Vienna Hofoper, where she sang with success for a similar period before making her début at Covent Garden, in 1896, as Elisabeth. Her voice was at that time beginning to show slight signs of wear, and, notwithstanding her dramatic intelligence and rare personal charm, she was not re-engaged. She sang subsequently at the Paris Opéra, in New York, at Budapest and at Monte Carlo; then returned to Vienna and continued there until 1902.

Bibl.—*International Who's Who in Music.* H. K.

BEETHOVEN, Ludwig van[1] (*b.* Bonn, probably Dec. 16, 1770[2]; *d.* Vienna, Mar. 26, 1827). The earliest form of the name is that with which we are familiar, but it takes many other shapes in the uncertain spelling of the time, such as Biethoffen, Biethofen, Biethoven, Bethoven, Betthoven and Bethof. He himself appears to have always spelt it as we know it.[3]

The Family belonged originally to a village near Louvain; thence in 1650 they moved to Antwerp, where in 1680 the name appears in the registers. His father Johann or Jean, and his grandfather Ludwig, were both musicians in the court band of the Elector of Cologne, at Bonn—the latter a bass singer, and afterwards Kapellmeister, appointed Mar. 1733, the former a tenor singer, Mar. 27, 1756.

The grandfather lived till Dec. 24, 1773, when the little Ludwig had just completed his third year. He was a small lively person with extraordinarily bright eyes, much respected and esteemed as a musician, and he made an indelible impression on his grandson. His portrait was the only one which Beethoven had sent from Bonn to Vienna, and he often spoke of it to the end of his life. Beethoven's mother—daughter of the chief cook at Ehrenbreitstein—was married to Johann on Nov. 12, 1767. She was several years younger than her husband; her original name had been Keverich, but at the time of the marriage she was a widow—Maria Magdalena Leym or Laym. She died after a long illness on July 17, 1787, a woman of soft heart and easy ways, much beloved by her son. The father, on the other hand, was a severe, hard man of irregular habits, who evidently saw his son's ability, gave him the best instruction that his poverty would allow, and kept him to his music with a stern, strict, perhaps cruel, hand. It is perhaps fortunate he did so.

The first house they occupied in Bonn, that in which the great composer was born, was 515 in the Bonngasse, designated by a tablet erected in 1870. In 1889 it was purchased by an association of amateurs, and dedicated for ever as a 'Geburtshaus Beethovens.' Joachim was its

[1] *Van* in Dutch is not, like *von* or *de*, a sign of nobility. On the attempts to assign a Dutch origin to the composer see a *Lettre à M. le Bourgmestre de Bonn, contenant les prénoms de l'origine hollandaise de L. v. Beethoven*, Amsterdam, 1837.

[2] The baptism is registered on the 17th, and it was the custom to baptize on the day following birth. Beethoven's own belief was that he was born in 1772, which accounts for an occasional mistake in his estimate of the age at which he wrote his early works. Even when a copy of his certificate of baptism was sent to him in 1810, he wrote at back of it: 'This seems not correct as there was a Ludwig before me.' There was, in fact, a first child, Ludwig Maria, who lived only six days, but he was born in 1769.

[3] In his letters; but in an advertisement of his, Mar 31, 1804, it is Bethofen (Nottebohm, *Beethoveniana*, p. 4).

first president. Besides their eldest, Ludwig Maria, baptized Apr. 2, 1769, who lived but six days, and Ludwig the second, the Beethovens had three sons—Caspar Anton Carl, baptized Apr. 8, 1774; Nikolaus Johann, Oct. 2, 1776; and August Franz Georg, Jan. 17, 1781, who died Aug. 16, 1783; a daughter, baptized Feb. 23, 1779, who lived only four days, and a second girl, Maria Margaretha Josepha, baptized May 5, 1786. The first of these was the father of the ill-fated youth who gave his uncle so much distress. He died at Vienna, Nov. 15, 1815. The second, Johann, was an apothecary, at Linz and Vienna, the 'Gutsbesitzer' of the well-known anecdote, his brother's *bête noire*, and the subject of many a complaint and many a nickname. He died at Vienna, Jan. 12, 1848. From the Bonngasse the family migrated to 7 or 8 on the Dreieck, and thence to the Rheingasse, No. 934.[1] To the latter they came in 1775 or 1776, and there they remained for a few years. Johann Beethoven's income from the chapel was 300 florins a year—a miserable pittance, but that of most musicians of the chapel; and this appears to have been his sole means of subsistence, for his voice was nearly gone, and there is no sign of his having had other employment.[2]

Early Years.—According to Beethoven's own statement in the dedication to his earliest publication—the three sonatas for pianoforte (Bossler, 1783)—he began music in his fourth year. The few traits preserved of that early period show that, like other children, he did not acquire it without tears. His father was his first teacher, and from him he learned both violin and clavier; reading, writing, arithmetic and a little Latin he obtained in one of the common public schools, and even this ceased when he was thirteen. At school he was shy and uncommunicative, and cared for none of the ordinary games of boys.[3] On Mar. 26, 1778, he played at a concert.[4] Before he was 9 his music had advanced so far that his father had no longer anything to teach him, and in 1779 he was handed over to Pfeiffer, a tenor singer who had recently joined the opera in Bonn, and seems to have lodged with the Beethovens, and by whom he was taught, irregularly enough, but apparently with good and lasting effect, for a year. About the same time he fell in with a certain Zambona, who taught him Latin, French and Italian, and otherwise assisted his neglected education.[5] The organ he learned from Van den Eeden, organist to the court chapel, and an old friend of his grandfather's. About this time, 1780–81, there is reason to believe that the Beethovens found a friend in Mr. Cressener, the English *chargé d'affaires*, long time resident at Bonn, and that he assisted them with a sum of 400 florins. He died on Jan. 17, 1781, and Beethoven (then just past ten) is said to have written a Funeral Cantata to his memory, which was performed. The cantata, if it ever existed,[6] has hitherto been lost sight of. One composition of this year we have in nine variations on Dressler's march in C minor,[7] which though published in 1783, are stated on the title to be 'composées . . . par un jeune amateur Louis van Beethoven, âgé de dix ans, 1780.'[8] In Feb. 1781 Neefe succeeded Van den Eeden as organist at the court, and Beethoven became his scholar. This was a great step for the boy, since Neefe, though somewhat over conservative as a musician, was a sensible man, and became a real friend to his pupil.

There is ground for believing that during the winter of 1781 Ludwig and his mother made a journey in Holland, during which he played at private houses, and that the tour was a pecuniary success.[9] On June 19, 1782, old Van den Eeden was buried, and on the next day the band followed the Elector to Münster, where as Bishop he had a palace, Neefe leaving Ludwig, then eleven and a half years old, behind him as his regularly appointed deputy at the chapel organ, a post which, though unpaid, was no sinecure, and required both skill and judgment. This shows Neefe's confidence in his pupil, and agrees with his account of him, written a few months later, as 'playing with force and finish, reading well at sight, and, to sum up all, playing the greater part of Bach's Well-tempered Clavier, a feat which will be understood by the initiated.' 'This young genius,' continues he, 'deserves some assistance that he may travel. If he goes on as he has begun, he will certainly become a second Mozart.'[10]

The Electoral Chapel.—On Apr. 26, 1783, Neefe was promoted to the direction of both sacred and secular music, and at the same time Beethoven (then twelve years and four months old) was appointed 'Cembalist im Orchester,' with the duty of accompanying the rehearsals in the theatre; in other words of conducting the opera band, with all the responsibilities and advantages of practice and experience which belong to such a position. No pay accompanied the appointment at first, but the duties ceased when the Elector was absent, so that there was leisure for composition. The pieces published in this year are a song, 'Schilderung eines Mädchens,'[11] and 3 sonatas for piano solo,[12] composed, according to the statement of the dedication, in 1781. On Aug. 16, 1783, the

1 The house of 'Backermeister' Fischer (Wegeler).
2 See the register in Thayer, *Ludwig van Beethovens Leben*, i 147 and 155. In the subsequent notes this work (Thayer's original volumes in German) is referred to as *Thayer*; Deiters's revision with additional volumes is referred to as *Thayer-Deiters*; Krehbiel's version in English, *The Life of Ludwig van Beethoven*, is referred to as *Krehbiel*.
3 But see *Krehbiel*, i. 61 n.
4 See *Thayer-Deiters*, vol. i. 120; *Krehbiel*, i. 59.
5 Beethoven complained later in life that his musical education had been insufficient (*Thayer*, i. 158).
6 *Thayer*, i. 115. See, however, *Thayer-Deiters*, i. 131, and *Krehbiel*, i. 65.
7 B. & H. No. 166.
8 See *Krehbiel*, i. 70 n.
9 See, however, *Thayer-Deiters*, i. 135.
10 Cramers, *Mag.* and *Thayer*, i. 120.
11 B. & H. 228.
12 *Ibid.* 156-8.

youngest boy, August Franz, died, the father's voice began still further to fail, and things generally to go from bad to worse.

The work at the theatre was now rather on the increase. From Oct. 1783 to Oct. 1785, 2 operas of Gluck, 4 of Salieri, 2 of Sarti, 5 of Paisiello, with a dozen others, were studied and performed; but Ludwig had no pay. In Feb. 1784 he made an application for a salary, but the consideration was postponed, and it was probably as a set-off that he was shortly afterwards appointed second court organist. Meantime, however, on Apr. 15, 1784, the Elector Max Friedrich died, and this postponed still further the prospect of emolument. The theatrical company was dismissed, and Neefe having only his organ to attend to, no longer required a deputy. The Beethovens were now living at No. 476 in the Wenzelgasse, whither they appear to have moved in 1783,[1] and Ludwig played the organ in the Minorite church at the six o'clock mass every morning.

The music of 1784 consists of a rondo for the piano in A,[2] published early in the year, and a song 'An einen Säugling'[3]; a concerto for piano,[4] and a piece in three-part harmony, probably belonging to this year.

One of the first acts of the new Elector Max Franz was to examine his establishment, and on June 27, 1784, he issued a list of names and salaries of his band,[5] among which Beethoven's father appears with a salary of 300 florins, and Beethoven himself, as second organist, with 150 florins. A memorandum of the same date[6] shows that an idea was entertained of dismissing Neefe and putting Beethoven into his place as chief organist. In fact Neefe's pay was reduced from 400 to 200 florins, so that 50 florins a year was saved by the appointment of Beethoven. An economical Elector! In the Holy Week of 1785 the incident occurred (made too much of in the books) of Beethoven's throwing out the solo singer in chapel by a modulation in the accompaniment, which is chiefly interesting as showing how early his love of a joke showed itself.[7] During this year he studied the violin with Franz Ries—father of Ferdinand. The music of 1785 consists of three quartets for piano and strings,[8] a song 'Wenn jemand eine Reise thut' (op. 52, No. 1), and probably a minuet for piano in E♭.[9]

In 1786 nothing appears to have been either composed or published, and the only incident of this year that has survived is the birth of a second girl to the Beethovens—Maria Margaretha Josepha, May 4.

First Visit to Vienna.—In 1787 occurred the first real event in Beethoven's life—his first journey to Vienna. Concerning this there is an absolute want of dates and details. Some one must have been found to supply the means for so expensive a journey, but no name is preserved. As to date, his duties as organist would probably prevent his leaving Bonn before the work of Holy Week and Easter was over. The two persons who were indelibly impressed on his recollection by the visit[10] were Mozart and the Emperor Joseph. From the former he had a few lessons in composition,[11] and carried away a distinct—and not very appreciative[12]—recollection of his playing; but Mozart must have been so much occupied by the death of his father (May 28) and the approaching production of 'Don Giovanni' (Oct. 29) that it is probable they had not much intercourse. The well-known story of Beethoven's introduction to him, when divested of the ornaments[13] of Seyfried and others, stands as follows: Mozart asked him to play, but thinking that his performance was a prepared piece, paid little attention to it. Beethoven seeing this entreated Mozart to give him a subject, which he did; and the boy, getting excited with the occasion, played so finely that Mozart, stepping softly into the next room, said to his friends there, 'Pay attention to him; he will make a noise in the world some day or other.' His visit seems not to have lasted more than three months, but, as we have said, all detailed information is wanting. He must, however, have left a certain fame behind him. Haydn in a letter to Artaria of Vienna (May 2, 1787) says, 'I should like to know who this Ludwig is.' This seems to refer to Beethoven, though it is of course possible that Ludwig may be a surname. He returned by Augsburg, where he had to borrow three Carolins (£3) from Dr. Schaden. His return was hastened by the illness of his mother, who died of consumption, July 17, 1787, and his account of himself in a letter[14] to Dr. Schaden, written seven weeks after that date, is not encouraging. A short time more, and the little Margaretha followed her mother, on Nov. 25, so that 1787 must have closed in very darkly. The only compositions known to belong to that year are a trio in E♭,[15] and a prelude in F minor for piano solo.[16]

Friendships.—However, matters began to mend; he made the acquaintance of the von Breuning (*q.v.*) family—his first permanent friends—a mother, three boys and a girl.[17] He gave lessons to the girl and the youngest boy, and soon became an inmate of the house, a far better one than he had before frequented, and on terms of close intimacy with them all. The family was a cultivated and intellectual one, the mother—the widow of a man of some distinction—a woman of remarkable sense and refine-

1 Cf., however, *Thayer-Deiters*, i. 153-4, and *Krehbiel*, i. 75 n.
2 *Thayer-Deiters*, i. 154.
3 *Ibid.*
4 *Ibid.* 155. B. & H. Suppl. i. 311.
5 *Ibid.* 175-85.
6 *Thayer-Deiters*, i. 182; *Krehbiel*, i. 83.
7 Schindler, *Biographie*, i. 7; *Thayer*, i. 161; *Krehbiel*, i. 85.
8 B. & H. 75-7.
9 Nottebohm, *Verz.*
10 Schindler, i. 15.
11 *Thayer*, i. 165; *Krehbiel*, i. 91.
12 *Thayer*, ii. 363.
13 Seyfried, App. p. 4, n.
14 Nohl, *Briefe Beethovens*, No. 2; *Krehbiel*, i. 92.
15 See, however, *Thayer-Deiters*, i. 295; *Krehbiel*, i. 135.
16 *Thayer-Deiters*, i. 300; *Krehbiel*, i. 138.
17 *Krehbiel*, i. 99.

ment ; the children, more or less of his own age. Here he seems to have been first initiated into the literature of his country, and to have acquired the love of English authors which remained with him through life. The intimacy rapidly became strong. He often passed whole days and nights with his friends, and accompanied them on excursions of several weeks' duration to their uncle's house at Kerpen, and elsewhere. At the same time he made the acquaintance of Count WALDSTEIN (*q.v.*), a young nobleman eight years his senior, an amateur musician, whose acquaintance was peculiarly useful in encouraging and developing Beethoven's talent at a time when it naturally wanted support. On Waldstein Beethoven exercised the same charm that he did later on the proud aristocracy of Vienna. The Count used to visit him in his poor room, gave him a piano, got him pecuniary help under the guise of allowances from the Elector, and in other ways sympathised with him. Either now or shortly afterwards, Beethoven composed a set of variations for 4 hands on a theme of the Count's,[1] and in 1805 made him immortal by dedicating to him the grand sonata (op. 53) which is usually known by his name. Another acquaintance was the Countess of Hatzfeld, to whom he dedicated the ' Venni Amore ' variations, which were for long his show-piece.

WORK AT BONN.—In the summer of 1788, when Beethoven was 17½ years old, the Elector altered the plan of his music,[2] and formed a national theatre on the model of that of his brother the Emperor Joseph. Reicha was made director, and Neefe pianist and stage-manager. The band was 31 strong, and contains names such as Ries, the two Rombergs, Simrock, Stumpff—which often recur in Beethoven's life. He himself played second viola, both in the opera and the chapel, and was still assistant Hof-organist. In this position he remained for four years ; the opera repertory was large, good and various, the singers were of the best, and the experience must have been of great practical use to him. Among the operas played in 1789 and 1790 were Mozart's ' Entführung,' ' Figaro ' and ' Don Giovanni '—the first two apparently often. Meantime Johann Beethoven was going from bad to worse. Stephen Breuning once saw Ludwig take his drunken father out of the hands of the police, and this could hardly have been the only occasion. At length, on Nov. 20, 1789, a decree was issued ordering a portion of the father's salary to be paid over to the son, who thus, before he was 19, became the head of the family.

The compositions of 1789 and 1790 include 2 preludes for the piano (op. 39), 24 variations on Righini's ' Venni Amore,' [3] a song ' Der freie Mann,' [4] and 2 cantatas, one on the death of the Emperor Joseph II., the other on the accession of Leopold II.[5] The only extra-musical event of 1790 was the visit of Haydn and Salomon on their road to London. They arrived on Christmas Day. One of Haydn's Masses was performed ; he was complimented by the Elector, and entertained the chief musicians at dinner at his lodgings.

1791 opened well for Beethoven with a ' Ritter-ballet,' a kind of masked ball, in antique style. Count Waldstein appears to have arranged the plan, and Beethoven composed the music ; but his name does not seem to have been connected with it at the time, and it remained unpublished till 1872, when it appeared arranged for piano.[6] In the autumn the troupe accompanied the Elector to Mergentheim, near Aschaffenburg, to a conclave of the ' Deutschen Orden ' ; the journey was by water along the Rhine and Main, the weather was splendid,—there was ample leisure, and the time long remained in Beethoven's recollection ' a fruitful source of charming images.' At Aschaffenburg he heard a fine player—the Abbé Sterkel, and showed his instant appreciation of the Abbé's graceful finished style by imitating it in extemporising. In Mergentheim the company remained for a month (Sept. 18-Oct. 20). An interesting account of the daily musical proceedings is given by Junker, the chaplain at Kirchberg,[7] including an account of Beethoven's extempore playing. He compares it with that of Vogler, whom he knew well, and pronounces it to have displayed all Vogler's execution, with much more force, feeling and expression, and to have been in the highest degree original.

The Beethovens were still living in the Wenzelgasse, Carl learning music, and Johann under the Court Apothecary. Ludwig took his meals at the Zehrgarten [8]—a great resort of the University professors, artists and literary men of Bonn, and where the lovely Babette Koch, daughter of the proprietress, was doubtless an attraction to him.[9] His intimacy with the Breunings continued and increased ; Frau von Breuning was one of the very few people who could manage him, and even she could not always make him go to his lessons in time : when he proved too obstinate she would give up the endeavour with the remark, ' he is again in his *raptus*,' an expression which Beethoven never forgot.[10] Music was their great bond, and Beethoven's improvisations were the delight of the family. His duties at the organ and in the orchestra at this time were not very great ; the Elector's absences were frequent, and gave him much time to himself, which he spent partly in lessons, partly in the open air, of which he was

[1] B. & H. 122.
[2] *Thayer*, i. 182 ; *Krehbiel*, i. 105 *et seq.*
[3] B. & H. 178.
[4] *Ibid.* 232.
[5] *Ibid.* Suppl. i.
[6] Score in B. & H. Suppl. i.
[7] *Thayer*, i. 209-15 ; *Krehbiel*, i. 114.
[8] *Thayer*, i. 218 ; *Krehbiel*, i. 117.
[9] He wrote twice to her within a year after he left Bonn. See his letter to Eleonore Breuning, Nov. 2, 1793.
[10] See *Thayer*, i. 348, 349, and iii. 150 ; *Krehbiel*, i. 118, 119.

already very fond, and partly in assiduous practice and composition. The sketch-books of that time are crammed with ideas, and confirm his statement, made many years later,[1] that he began thus early the method of working which so emphatically distinguishes him.

In July 1792 Haydn again passed through Bonn on his return from London. The Elector's Band gave him a dinner at Godesberg, and Beethoven submitted a cantata to him, 'which Haydn greatly praised, warmly encouraging the composer to proceed with his studies.'[2] What the cantata was is not known.

The compositions which may perhaps be fixed to the years 1791 and 1792 consist of songs (portions of op. 52), the octet, op. 103, and a rondino[3] for wind instruments, the trio for strings, op. 3, an allegro and minuet for 2 flutes (Aug. 23, MS.[4]), and a set of 14 variations for pianoforte, violin and violoncello, in E♭, published in 1804 as op. 44; 12 Variations[5] for piano and violin on 'Se vuol ballare'; 13 ditto for piano[6] on 'Es war einmal'; 8 ditto[7] for piano, four hands, on an air of Count Waldstein's, and the above-mentioned Ritter-ballet and 'Venni Amore' variations.

Departure for Vienna.—Hitherto the Elector seems to have taken no notice of the most remarkable member of his orchestra. But in the course of this year—whether prompted by Neefe or Waldstein or by his own observation, or possibly by Haydn's approbation—he determined that Beethoven should visit Vienna in a more permanent manner than before, for the purpose of studying at his expense. Haydn was communicated with, and in the very beginning of November Beethoven left Bonn, as it proved, never to return to it again. His parting words to Neefe are preserved[8]:

'Thank you for the counsel you have so often given me on my progress in my divine art. Should I ever become a great man you will certainly have assisted in it, which will be all the more gratifying to you, since you may be convinced that,' etc.

The Album[9] in which his friends—Waldstein, the Breunings, the Kochs, Degenhart, and others—inscribed their farewells is still existing, and the latest date is Nov. 1. E. Breuning's lines contain allusions to 'Albion,' as if Beethoven were preparing to visit England—possibly with Haydn. Waldstein's entry is as follows:

'Dear Beethoven, you are travelling to Vienna in fulfilment of your long-cherished wish. The genius of Mozart is still weeping and bewailing the death of her favourite. With the inexhaustible Haydn she found a refuge, but no occupation, and is now waiting to leave him and join herself to some one else. Labour assiduously, and receive Mozart's spirit from the hands of Haydn. Your true friend Waldstein. Bonn, Oct. 29, 1792.'

What provision the Elector made for him beyond his modest pay of 150 florins is not known.[10] An entry of 25 ducats (£12 : 10s.) is found in his notebook shortly after he reached Vienna, but there is nothing to show what length of time that moderate sum represented, or even that it came from the Elector at all.

Thus ended the first period of Beethoven's life. He was now virtually 22. The list of his known compositions to this time has been given year by year. If we compare them with those of other composers of the first rank, such as Mozart, Schubert or Mendelssohn, it must be admitted that they are singularly few and unimportant. For the orchestra the Ritter-ballet already referred to is the single composition known[11]; while Mozart—to mention him only—had in the same period written 36 symphonies, including so mature a masterpiece as the 'Parisian' in D. Against Mozart's 28 operas, cantatas and masses, for voices and full orchestra, composed before he was 23, Beethoven has absolutely nothing to show. And the same in other departments. That he meditated great works, though they did not come to paper, is evident in at least one case. A resident in Bonn, writing to Schiller's wife Charlotte, on Jan. 26, 1793,[12] says:

'I enclose a setting of the *Feuerfarbe* on which I should like your opinion. It is by a young man of this place whose talent is widely esteemed, and whom the Elector has now sent to Vienna to Haydn. He intends to compose Schiller's *Freude*, and that verse by verse. I expect something perfect; for, as far as I know him, he is all for the grand and sublime. Haydn informs us that he shall set him to great operas, as he himself will shortly leave off composing. He does not usually occupy himself with such trifles as the enclosed, which indeed he composed only at the request of a lady.'

This letter, which shows how early Schiller's 'Hymn to Joy' had taken possession of Beethoven—there to remain till it formed the finale to the ninth symphony thirty years later—is equally interesting for the light it throws on the impression which Beethoven had already made on those who knew him, and who credited him with the intention and the ability to produce great works, although he had not yet produced even small ones. This impression was doubtless due mainly to the force and originality of his extempore playing, which even at this early age was prodigious, and justified his friends in speaking of him as one of the finest pianoforte-players of the day.[13]

Studies in Vienna.—By the middle of Nov. 1792 Beethoven was settled at Vienna. His

[1] Letter to Archd. Rudolph, July 23, 1815. Sketches of the Bonn date are in the British Museum.
[2] *Thayer*, i. 215; *Krehbiel*, i. 116.
[3] B. & H. 60.
[4] Given in *Thayer-Deiters*, i.
[5] B. & H. 103.
[6] *Ibid.* 175.
[7] *Ibid.* 122.
[8] *Thayer*, i. 227; *Krehbiel*, i. 124.
[9] The full contents of this Album are given in *Thayer-Deiters*, i. 467-74.
[10] See, however, *Thayer-Deiters*, i. 267 and *Krehbiel*, i. 125, where it is suggested that whatever may have been the good intentions of the Elector, the political troubles of the time prevented these being carried into effect.
[11] 'In 1909 Prof. Fritz Stein, Musical Director of the University of Jena, announced that in a collection of music at the Academie Concerts, founded in 1780, he had discovered the complete parts of a symphony in four movements in C "par Louis van Beethoven." These words are in the handwriting of the copyist on the second violin part; on the 'cello part is written "Symphonie von Beethoven"' (*Krehbiel*, i. 211). The 'Jena Symphony' was performed at Queen's Hall, Mar. 30, 1912. A miniature score is published (B. & H.). C.
[12] *Thayer*, i 237; *Krehbiel*, i 132.
[13] *Thayer*, 213; *Krehbiel*, i. 115.

first lodging was a garret at a printer's in the 'Alservorstadt' [1] outside the walls, in the direction of the present Votive-Church; but this was soon exchanged for one 'on the ground floor,' [2] of which we have no nearer description. On the journey from Bonn we find him for the first time making notes of little occurrences and expenses—a habit which never left him. In the entries made during his first few weeks in Vienna we can trace the purchase of a wig, silk stockings, boots, shoes, overcoat, writing-desk, seal, and hire of piano. From the same source we can infer the beginning of his lessons. The first payment to Haydn is 8 groschen (say 9½d., we may surely presume for one hour) on Dec. 12. The lessons took place in Haydn's house [3] (Hamberger Haus, No. 992), now destroyed. They were lessons in 'strict counterpoint,' and the text-book was Fux's *Gradus ad Parnassum*. Of Beethoven's exercises 245 have been preserved,[4] of which Haydn has corrected 42. Haydn was naturally much occupied, and it is not surprising that Beethoven should have been dissatisfied with his slow progress, and with the cursory way in which his exercises were corrected, and have secretly accepted the offer of additional instruction from Schenk, a well-known Vienna composer. But no open rupture as yet took place. Beethoven accompanied Haydn to Eisenstadt some time in 1793,[5] and it was not until Haydn's departure for England on Jan. 19, 1794, that he openly transferred himself to another master. He then took lessons from Albrechtsberger in counterpoint, and from Schuppanzigh on the violin, three times a week each. In the former the text-book was Albrechtsberger's own *Anweisung zur Composition*, and the subject was taken up where Haydn had left it, and pursued much farther. No fewer than 263 exercises are in existence under the following heads: simple strict counterpoint; free composition in simple counterpoint; imitation; simple fugue; fugued chorale; double fugue; double counterpoint in the 8th, 10th and 12th; triple counterpoint and triple fugue; canon. Nottebohm has pointed out the accuracy and pains which Albrechtsberger bestowed on his pupil,[6] as well as the care with which Beethoven wrote his exercises, and the characteristic way in which he neglected them in practice. He also gives his reasons for believing that the lessons did not last longer than Mar. 1795. The impression they left on Albrechtsberger was not flattering: 'Have nothing to do with him,' said the old contrapuntist to an inquiring lad, 'he has learnt nothing, and will never do anything in decent style.' [7] In fact what was a contrapuntist to do with a pupil who regarded everything in music—even consecutive fifths [8]—as an open question, and also thought it a good thing to 'learn occasionally what is according to rule, that one may hereafter come to what is contrary to rule?' [9] Besides the lessons with Haydn and Albrechtsberger, some exercises exist in Italian vocal composition, dating between 1793 and 1802, and showing that Beethoven availed himself of Salieri's well-known kindness to needy musicians, to submit his pieces to him. Salieri's corrections are chiefly in the division of the Italian syllables.[10] Another musician whom he consulted, especially in his early attempts at quartet writing, was Aloys Förster, to whom he remained long and greatly attached.[11]

Meantime Beethoven kept up communication with Bonn. On Dec. 18, 1792, his poor father died, and the 100 thalers applied to the support of his brothers naturally stopped. On Beethoven's application, however, the grant was allowed to go on, in addition to his own pay. Ries drew and transmitted the money for him.[12] The Breunings still held their place in his heart; two [13] letters to Eleonore, full of affection, are preserved, and he mentions having also written twice to one resident of Bonn, and three times to another, in the course of the first twelvemonth. In Jan. 1794, the Elector visited Vienna, and with the March quarter-day Beethoven's allowance ceased. In the following October, Bonn was taken possession of by the French republican army, and the Elector fled.

A Study of Character

Now that Beethoven is landed in Vienna—as it turns out, never again to leave it—and is left to his own resources, it may be convenient to pause in the narrative of his life, and sketch his character and person as briefly as possible. He had already a large acquaintance among the aristocracy of Vienna. Among his kindest friends and most devoted admirers were the Prince and Princess Karl Lichnowsky. They devoured his music, gave him a quartet of valuable instruments [14] for the performance of it, put up with his caprices and eccentricities, gave him an annuity of 600 guldens, and made him an inmate of their house for years. He was also frequently at the houses of Baron van Swieten, Prince Lobkowitz, Count Fries, and other noblemen, at once leaders of fashion and devoted amateurs. At these houses he was in the constant habit of playing, and in many of them no doubt he taught, but as to the solid results of this no record remains—nor do we

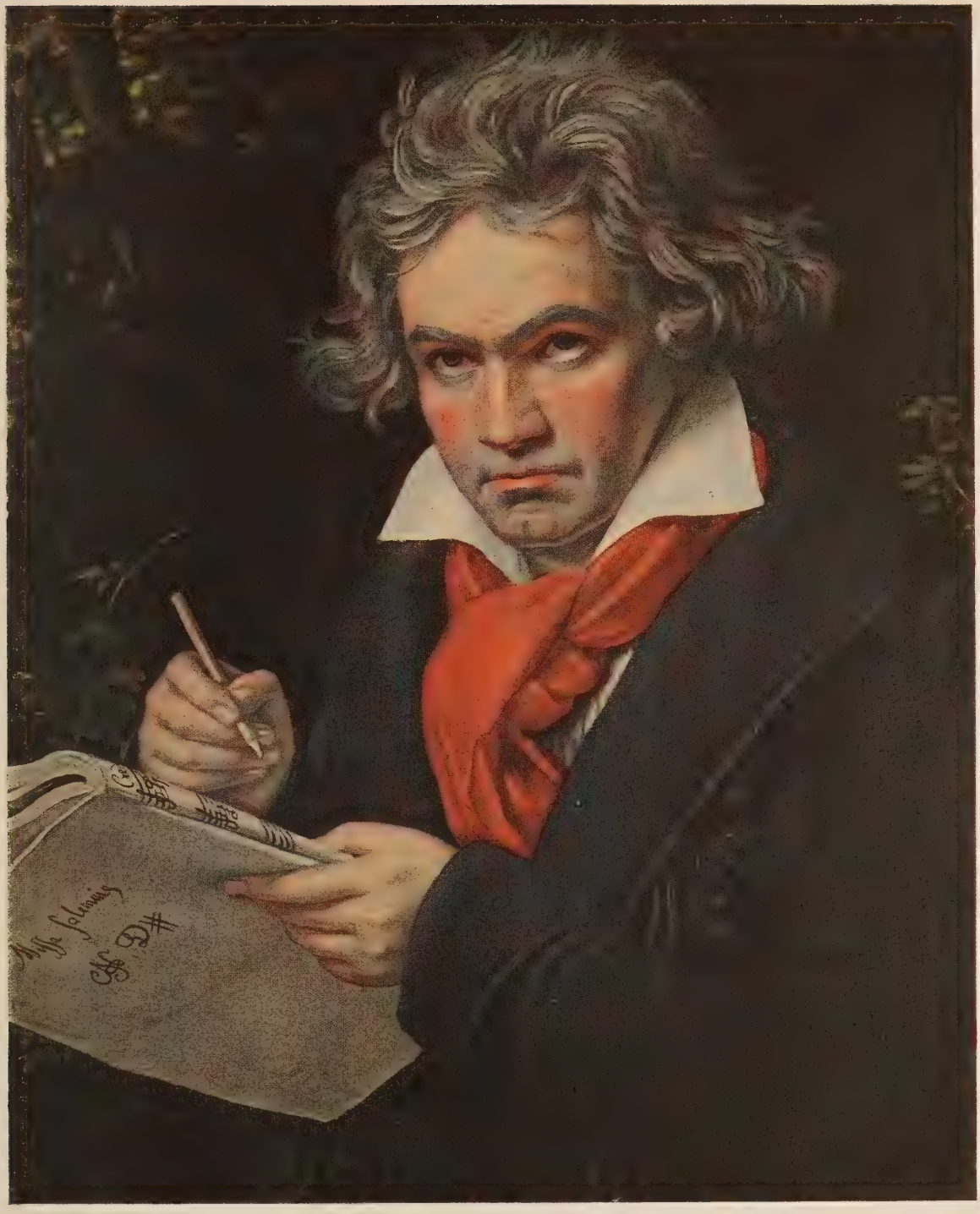
[1] *Thayer*, ii. 103.
[2] *Ibid.* i. 255, 'auf der Erd'' ; *Krehbiel*, i. 148 n.
[3] *Thayer*, i. 259 ; *Krehbiel*, i. 151.
[4] For all the exercises here mentioned and an able faithful commentary, see Nottebohm's invaluable edition of *Beethoven's Studien*, vol. i. 1873.
[5] See, however, *Thayer-Deiters*, i. 332-4.
[6] Nottebohm, *Beethoven's Studien*, p. 196.
[7] Dolezalek, in *Thayer*, ii. 117.
[8] Ries, *Biographische Notizen*, p. 87.
[9] Czerny, quoted in note to Lady Wallace's edition of the *Letters*, ii. 12.
[10] *Krehbiel*, i. 160.
[11] *Thayer*, i. 281 ; *Krehbiel*, i. 172.
[12] *Thayer*, i. 255, 257.
[13] See, however, *Die Musik*, Jahr 2, Heft 21, 218.
[14] These were in his possession for more than twenty years, and are now in the Beethoven Haus, Bonn.

know the prices which he obtained for his published works, or anything of the value of the dedications, at this period of his career. Musical public, like that which supported the numerous concerts flourishing in London at this date,[1] and enabled Salomon to risk the expense of bringing Haydn to England, there was none; musicians were almost directly dependent on the appreciation of the wealthy.

That Beethoven should have been so much treasured by the aristocracy of Vienna notwithstanding his personal drawbacks, and notwithstanding the gap which separated the nobleman from the *roturier*, shows what an immense power there must have been in his genius, and in the absolute simplicity of his mind, to overcome the abruptness of his manners.[2] If we are to believe the anecdotes of his contemporaries [3] his sensitiveness was extreme, his temper ungovernable and his mode of expression often quite unjustifiable. At the house of Count Browne, when playing a duet with Ries, a young nobleman at the other end of the room persisted in talking to a lady; several attempts to quiet him having failed, Beethoven suddenly lifted Ries's hands from the keys, saying in a loud voice, 'I play no longer for such hogs'; nor would he touch another note nor allow Ries to do so, though entreated by all.[4] On another occasion, when living in the house and on the bounty of the Lichnowskys, the Prince, knowing how sensitive Beethoven was to neglect, ordered his servants whenever they heard Beethoven's bell and his at the same time to attend to Beethoven's first. No sooner, however, did Beethoven discover that such an order had been given than he engaged a servant of his own to answer his bell.[5] During one of the rehearsals of 'Leonora,' the third bassoon was absent, at which Beethoven was furious. Prince Lobkowitz, one of his best friends, tried to laugh off the matter, saying that as the first and second were there the absence of the third could not be of any great consequence. But so implacable was Beethoven that in crossing the Platz after the rehearsal he could not resist running to the great gate of the Lobkowitz Palace and shouting up the entrance, 'Lobkowitzscher Esel'—'ass of a Lobkowitz.'[6] Any attempt to deceive him, even in the most obvious pleasantry, he could never forgive. When he composed the well-known 'Andante in F' he played it to Ries and Krumpholz. It delighted them, and with difficulty they induced him to repeat it. From Beethoven's house Ries went to that of Prince Lichnowsky, and not being able to contain himself played what he could recollect of the new piece, and the Prince being equally delighted, it was repeated and repeated till he too could play a portion of it. The next day the Prince by way of a joke asked Beethoven to hear something which he had been composing, and thereupon played a large portion of his own 'Andante.' Beethoven was furious; and the result was that Ries was never again allowed to hear him play in private. In fact it led in the end to Beethoven's ceasing to play to the Prince's circle of friends.[7] And on the other hand, no length of friendship or depth of tried devotion prevented him from treating those whom he suspected, however unjustly, and on however insufficient grounds, in the most scornful manner. Ries has described one such painful occurrence in his own case apropos of the Westphalian negotiations [8]; but all his friends suffered in turn. Even poor Schindler, whose devotion in spite of every drawback was so constant, and who has been taunted with having 'delivered himself body and soul to Beethoven,' had to suffer the most shameful reproaches behind his back, the injustice of which is most surely proved by the fact that they were dropped as suddenly as they were adopted.[9] When Moritz Lichnowsky, Schuppanzigh and Schindler were doing their utmost to get over the difficulties of arranging a concert for the performance of the choral symphony and the mass in D, he suddenly suspected them of some ulterior purpose, and dismissed them with the three following notes [10]: 'To Count Lichnowsky. Falsehoods I despise. Visit me no more. There will be no concert. Beethoven.' 'To Herr Schindler. Visit me no more till I send for you. No concert. Beethoven.' 'To Herr Schuppanzigh. Visit me (*besuche er mich*) no more. I give no concert. Beethoven.'

The style of the last of these three precious productions—the third person singular—in which the very lowest rank only is addressed, seems to open us a little door into Beethoven's feeling towards musicians.[11] When Hummel died, two notes from Beethoven [12] were found among his papers, which tell the story of some sudden violent outbreak on Beethoven's part. 'Komme er [the same scornful style as before] nicht mehr zu mir! er ist ein falscher Hund, und falsche Hunde hole der Schinder. Beethoven.' And though this was followed by an apology couched in the most ultra-affectionate and coaxing terms—'Herzens Natzerl,' 'Dich küsst dein Beethoven,' and so on—yet the impression must have remained on Hummel's mind. There can be no doubt that he was on bad terms with most of the musicians of Vienna. With Haydn he seems never to have been really cordial. The old man's neglect of his lessons embittered him, and when, after hearing his

[1] See Pohl, *Haydn in London*, pp. 7-53.
[2] It is the opinion of Mandyczewski (a very careful student) that Beethoven's early fortune was greatly due to his having the *van* (though it has no significance of nobility in Holland). After all he was 'one of us,' as if it were *von*. See Carl B.'s widow's argument, *infra*.
[3] See Nohl, ii. 461.
[4] Ries, p. 92.
[5] Wegeler, p. 33; see also the Letter to Zmeskall on the Countess Erdödy's influence over his servant; Nohl, *Briefe Beethovens*, No. 54.
[6] *Thayer*, ii. 288; *Krehbiel*, ii. 51.
[7] Ries, pp. 102-3.
[8] *Ibid.* pp. 95-7.
[9] Schindler, ii. 68.
[10] See *Briefe*, Nos. 289, 290, 291.
[11] But note Beethoven's and Schuppanzigh's use of the third person towards one another (*Krehbiel*, i. 238).
[12] *Thayer*, ii. 54; *Krehbiel*, i. 240; see also *Krehbiel*, ii. 108.



BEETHOVEN

From the painting by J. C. Stieler, in the possession of Messrs. C. F. Peters

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first three trios, Haydn, no doubt in sincerity, advised him not to publish the third, which Beethoven knew to be the best, it was difficult to take the advice in any other light than as prompted by jealousy. True he dedicated his three pianoforte sonatas (op. 2) to Haydn, and they met in the concert-room, but there are no signs of cordial intercourse between them after Beethoven's first twelve months in Vienna. In fact they were thoroughly antagonistic. Haydn, though at the head of living composers, and as original a genius as Beethoven himself, had always been punctilious, submissive, subservient to etiquette. Beethoven was eminently independent and impatient of restraint. It was the old world and the new—De Brézé and Mirabeau [1]—and it was impossible for them to agree. They probably had no open quarrel, Haydn's tact would prevent that, but Haydn nicknamed him 'the Great Mogul,' [2] and Beethoven retorted by refusing to announce himself as 'Haydn's scholar,' [3] and when they met in the street their remarks were unfortunate, and the antagonism was but too evident.

For Salieri, Eybler, Gyrowetz and Weigl, able men and respectable contrapuntists, he had a sincere esteem, though little more intimate feeling. Though he would not allow the term as regarded Haydn, he himself left his characteristic visiting-card on Salieri's table as his 'scholar'—'Der Schuler Beethoven war da.' [4] But with the other musicians of Vienna, and the players of his own standing, Beethoven felt no restraint on open war.[5] They laughed at his eccentricities, his looks and his Bonn dialect,[6] made game of his music, and even trampled [7] on it, and he retorted both with speech and hands. The pianoforte-players were Hummel, Woelfl, Lipawsky, Gelinek, Steibelt. Steibelt had distinctly challenged him,[8] had been as thoroughly beaten as a man could wish, and from that day forward would never again meet him. Gelinek, though equally vanquished, compensated himself by listening to Beethoven on all occasions, and stealing his phrases and harmonies,[9] while Beethoven retorted by engaging his next lodging where Gelinek could not possibly come within the sound of his piano. Woelfl and Hummel were openly pitted against him, and no doubt there were people to be found in Vienna in 1795, as there are in London in 1876,[10] to stimulate such rivalry and thus divide artists whom a little care might have united. Hummel is said to have excelled him in clearness, elegance and purity, and Woelfl's proficiency in counterpoint was great, and his huge hands gave him extraordinary command of the keys; but for fire, and imagination, and feeling, and wealth of ideas in extempore [11] playing, none of them can have approached Beethoven. 'His improvisation,' says Czerny,[12]

'was most brilliant and striking; in whatever company he might chance to be, he knew how to produce such an effect upon every hearer, that frequently not an eye remained dry, while many would break out into loud sobs; for there was something wonderful in his expression, in addition to the beauty and originality of his ideas, and his spirited style of rendering them.'

He extemporised in regular 'form,' and his variations—when he treated a theme in that way—were not mere alterations of figure, but real developments and elaborations of the subject.[13] 'No artist,' says Ries,[14]

'that I ever heard came at all near the height which Beethoven attained in this branch of playing. The wealth of ideas which forced themselves on him, the caprices to which he surrendered himself, the variety of treatment, the difficulties, were inexhaustible.'

Even the Abbé Vogler's admirers were compelled to admit as much.[15] He required much pressing, often actual force, to get him to the piano, and he would make a grimace or strike the keys with the palm of the hand [16] as he sat down; but when there he would extemporise for two hours and even more at a time, and after ending one of his great improvisations he would burst into a roar of laughter, and banter his hearers on their emotions. 'We artists,' he would say, 'don't want tears, we want applause.' [17] At other times he would behave as if insulted by such indications of sympathy, and call his admirers fools, and spoiled children.

And yet no outbursts of this kind seem to have made any breach in the regard with which he was treated by the nobility—the only unprofessional musical society of Vienna. Certainly Beethoven was the first musician who had ever ventured on such independence,[18] and there was possibly something piquant in the mere novelty; but the real secret of his lasting influence must have been the charm of his personality—his entire simplicity, joined to his prodigious genius. This charm even counterbalanced his horribly bad manners. And he enjoyed good society. 'It is good,' said he, 'to be with the aristocracy; but one must be able to impress them.' [19]

This personal fascination acted most strongly on his immediate friends — on Krumpholz [20] (who seems to have played the part of

1 Carlyle's *French Revolution*, bk. v. ch. 2.
2 Seyfried, App. p. 24.
3 Ries, p. 86.
4 *Aus Moscheles' Leben*, i. 10.
5 He calls them his 'deadly enemies.' Letter to Eleonore von Breuning, Nov. 2, 1793.
6 *Thayer*, ii. 55.
7 Kozeluh, see *Thayer*, ii. 108. Romberg did the same thing some years later; and see Spohr's curious story of him, *Selbstbiog.* i. 85.
8 See the story in Ries, p. 81.
9 Letter to Eleonore v. Breuning, Nov. 2, 1793, also Wegeler's remarks, *Notizen*, pp. 59-60.
10 The date is Grove's.
11 For instances of his extemporising see *Thayer*, ii. 277; also *Krehbiel*, i. 217; ii. 44; iii. 208.
12 *Thayer*, ii. 10.
13 Czerny gives the various forms of his improvisations. *Thayer*, ii. 347; *Krehbiel*, ii. 90.
14 *Notizen*, p. 100.
15 *Thayer*, ii. 236; *Krehbiel*, ii. 15.
16 *Thayer*, ii. 312, 349.
17 Conversation with Bettina. *Thayer*, ii. 13.
18 His radicalism was very pronounced. It was no mere fashion. 'That a man should humble himself to another distresses me,' says he, in a letter supposed to be written to Giulietta (Sch. ii. 52). He loved freedom, and when the debates against slavery were going on in Parliament in 1823, when he was writing the ninth symphony ('Alle Menschen werden Brüder'), used to take home the *Allg. Ztg.* to read Lord Brougham's speeches.
19 *Thayer*, ii. 313, and Nohl, ii. 25.
20 'Gesang der Mönche' was written *in memoriam* Krumphols, 1817.

Coleridge's humble follower John Chester [1]), on the somewhat cold and self-possessed Breuning, as well as on Ries, Zmeskall, Schindler, Holz and others, who had not, like Haslinger or Streicher, anything to gain from him, but who suffered his roughest words and most scurvy treatment, and returned again and again to their worship with astonishing constancy. Excepting Breuning none of these seems really to have had his confidence, or to have known anything of the inner man which lay behind the rough husk of his exterior, and yet they all clung to him as if they had.

Of his *tours de force* in performance too much is perhaps made in the books. His transposing the concerto in C into C♯ at rehearsal was exactly repeated by Woelfl [2]; while his playing the piano part of his horn sonata, his Kreutzer sonata, or his C minor concerto without book, or difficult pieces of Bach at first sight, is no more than has been done by Mozart, Mendelssohn, Sterndale Bennett and many inferior artists. No, it was no quality of this kind that got him the name of the 'giant among players'; but the loftiness and elevation of his style, and his great power of expression in slow movements, which when exercised on his own noble music fixed his hearers and made them insensible to any faults of polish or mere mechanism.

It was not men alone who were attracted by him,[3] he was an equal favourite with the ladies of the court. The Princess Lichnowsky watched over him—as Frau von Breuning had done—like a mother.[4] The Countesses Gallenberg and Erdödy, the Princess Odescalchi, the Baroness Ertmann, the sisters of the Count of Brunswick, and many more of the reigning beauties of Vienna adored him, and would bear any rudeness from him. These young ladies went to his lodgings or received him at their palaces as it suited him. He would storm at the least inattention during their lessons, and would tear up the music and throw it about.[5] He may have used the snuffers as a toothpick in Madame Ertmann's drawing-room, but when she lost her child he was admitted to console her; and when Mendelssohn saw her [6] fifteen years later she doted on his memory and recalled the smallest traits of his character and behaviour. He was constantly in love, and though his taste was very promiscuous,[7] yet it is probable that most of his attachments, returned or tolerated, were for women of rank.[8] Unlike poor Schubert, whose love for the Countess Caroline Esterhazy was so carefully concealed, Beethoven made no secret of his attachments. Many of them are perpetuated in the dedications of his sonatas. That in E♭ (op. 7), dedicated to the Countess Babette de Keglevics, was called in allusion to him and to her, 'die verliebte.' To other ladies he writes in the most intimate, nay affectionate style. He addresses the Baroness Ertmann by her Christian name as 'Liebe, werthe, Dorothea Cäcilia,' and the Countess Erdödy—whom he called his confessor—as 'Liebe, liebe, liebe, liebe, liebe, Gräfin.' [9] Thayer's investigations [10] have destroyed the romance of his impending marriage with Giulietta Guicciardi [11] (afterwards Countess Gallenberg); yet the fact that the story has been so long believed shows its abstract probability. One thing is certain, that his attachments were all honourable, and that he had no taste for immorality.[12] 'O God! let me at last find her who is destined to be mine, *and who shall strengthen me in virtue*.' Those were his sentiments as to wedded love.

In a letter 'An das Bigot'sche Ehepaar' he says, 'It is one of my first principles never to stand in any relations but those of friendship to the wife of another man.' [13]

His dedications have been mentioned. The practice seems virtually to have begun [14] with him,[15] to have sprung from the equal and intimate relation in which he—earliest among musicians—stood to his distinguished friends; and when one looks down the list,[16] from op. 1 to op. 135—unsurpassed even by any later composer—and remembers that the majority were inspired by private friendship,[17] and that only a minority speak of remuneration, it is impossible not to be astonished.

Formal religion [18] he apparently had none; his religious observances were on a par with his manners. It is strange that the Bible does not appear to have been one of his favourite books. He once says to a friend,[19] 'It happens to be Sunday, and I will quote you something out of the Gospel—Love one another'; but such references are very rare. But that he was really and deeply religious, 'striving sacredly to fulfil all the duties imposed [20] on him by

1 'One of those who were attracted to Coleridge as flies to honey, or bees to the sound of a brass pan.' Hazlitt, in *The Liberal*.

2 *Thayer*, ii. 26

3 'I [Spohr] liked B. very much because tho' a man of no *ästhetischer Bildung* he was so good-natured; he used to walk with me from my lodgings to the theatre, and was so fond of playing with my children' (Joachim to G.). See also Spohr, *Selbstbiog.* i. 198.

4 'She would have put me under a glass case if she could,' said Beethoven.

5 Countess Gallenberg, in *Thayer*, ii. 172; *Krehbiel*, i. 322.

6 Letter of July 14, 1831.

7 See the anecdote in *Thayer*, ii. 104: and Ries's remark about the tailor's daughters, *Notizen*, p. 119.

8 *Notizen*, p. 44.

9 Nohl, *Neue Briefe Beethovens*, No. 150.

10 See *Thayer*, ii. 166-80; *Krehbiel*, i. 320.

11 See, however, Kalischer's *Die unsterbliche Geliebte Beethovens*."

12 Grove's treatment of this side of Beethoven's character is too summary to cover all the facts. I was fairly and frankly dealt with by Thayer (*Krehbiel*, i. 252 *et seq.*). C.

13 Kalischer's *Neue Beethovenbriefe*, p. 156. With such highly moral and domestic ideas it is not surprising that he highly esteemed the libretto of 'Fidelio.' That he never married was one of his complaints on his deathbed (Hiller, *Aus den letzen Tagen*).

14 In the 16th century dedication to patrons was the common practice of musicians. Beethoven unconsciously revived an old custom. C.

15 Mozart's six quartets are dedicated to Haydn, but this is quite an exception. Haydn dedicated a sonata or two in London, but it was not his practice.

16 As given in Nottebohm's *Thematisches Verzeichniss*, Anhang, iv. c.

17 In dedicating opus 90 to Prince Moritz Lichnowsky he says, that 'anything approaching a gift in return would only distress him, and that he should decidedly refuse it.' See also the letter to Zmeskall (Dec. 16, 1816) dedicating op. 95.

18 Cf. Moscheles, *Leben*, ii. 284.

19 Frau Streicher, *Briefe*, No. 200.

20 Letter to Archd. Rudolph, July 18, 1821. See also 'Ein ungedruckter Brief Beethovens' in *Die Musik*, Jahr 2, Heft 6.

humanity, God and nature,' and full of trust in God, love to man, and real humility, is shown by many and many a sentence in his letters. And that in moments of emotion his thoughts turned upwards is touchingly shown by a fragment of a hymn—'Gott allein ist unser Herr'—which Nottebohm[1] has unearthed from a sketch-book of the year 1818, and which Beethoven has himself noted to have been written, 'Auf dem Wege Abends zwischen den und auf den Bergen.' The following passages, which he copied out himself and kept constantly before him, served him as a kind of creed, and sum up his theology:

'I am that which is.

'I am all that is, that was, and that shall be. No mortal man hath lifted my veil.

'He is alone by Himself, and to Him alone do all things owe their being.'[2]

How he turned his theology into practice is well exemplified in his alteration of Moscheles's pious inscription. At the end of his arrangement of 'Fidelio,' Moscheles had written 'Fine. With God's help.' To this Beethoven added, 'O man, help thyself.'[3]

In his early Vienna days he attempted to dress in the fashion, wore silk stockings, perruque, long boots and sword, carried a double eye-glass and a seal-ring. But dress must have been as unbearable to him[4] as etiquette, and it did not last; 'he was meanly dressed,' says one of his adorers, 'and very ugly to look at, but full of nobility and fine feeling, and highly cultivated.'[5] Czerny first saw him (about 1803) in his own room, and there his beard was nearly half an inch long, his pitch-black hair stood up in a thick shock, his ears were filled with wool which had apparently been soaked in some yellow substance, and his clothes were made of a loose hairy stuff, which gave him the look of Robinson Crusoe. But we know that he never wore his good clothes at home[6]; at any rate the impression he usually made was not so questionable as this. When at Mödling in 1818 he wore a light-blue tailed coat (*Frack*) with yellow buttons, white waistcoat, and tie—all very untidy.[7] Those who saw him for the first time were often charmed by the eager cordiality of his address,[8] and by the absence of the bearishness and gloom[9] which were attributed to him by others. His face may have been ugly, but all admit that it was remarkably expressive. 'Every change of feeling,' says the painter Klober who took him in 1818, 'in his mind, showed itself at once unmistakably in his features.'[10] When lost in thought and abstracted his look would naturally be gloomy, and at such times it was useless to expect attention from him; but on recognising a friend his smile was peculiarly genial and winning.[11] He had the breadth of jaw which distinguishes so many men of great intellect; the mouth firm and determined, the lips protruded with a look almost of fierceness: but his eyes were the special feature of the face, and it was from them that the earnestness and sincerity of his character beamed forth. They were not large but bright,[12] and when under the influence of inspiration—the *raptus* of Frau von Breuning—they dilated in a peculiar way. His head was large, the forehead both high and broad, and the hair abundant. It was originally black,[13] but in the last years of his life, though as thick as ever, became quite white, and formed a strong contrast to the red colour[14] of his complexion. Beard or moustache he never wore. If he had done so his beard would have been a prodigious one, for, apropos of an amusing anecdote of Beethoven's impulsiveness, Ries tells us (p. 116) that he had to shave up to his eyes. His teeth were very white and regular, and good up to his death; in laughing he showed them much.[15] When in pleasant frame of mind his voice was soft,[16] but on occasion he could raise it,[17] and in singing we read of him roaring.[18] The portraits and busts of Beethoven are with few exceptions more or less to blame; they either idealise him into a sort of Jupiter Olympus, or they rob him of all expression. It must have been a difficult face to take, because of the constant variety in its expression, as well as the impatience of the sitter. The most trustworthy[19] likenesses are (1) the miniature by Hornemann, taken in 1802, and photographed in Breuning's *Schwarzspanierhaus* (Vienna, 1874): (2) the head by Letronne, engraved by Höfel, and (badly) by Riedel for the *A.M.Z.*, 1817; (3) the little full-length sketch by Lyser, to the accuracy of which Breuning expressly testifies, except that the hat should be straight on the head, not at all on one side. He was below the middle height—not more than 5 feet 5 inches,[20] but broad across the shoulders and very firmly built—

1 *Zweite Beethoveniana*, p. 137

2 B copied out these sentences, had them glazed and framed, and put them on his writing-table. The original, formerly in the possession of Grove, is preserved in the library of the R.C.M.

3 Moscheles, *Leben* i. 18.

4 'It is no object to me to have my hair dressed,' says he, apropos of a servant who possessed that accomplishment; letter of Feb. 25, 1813.

5 Countess Gallenberg, in *Thayer*, ii. 172.

6 *Briefe*, No. 346.

7 Nohl, iii. 847.

8 See Moscheles's story of his brother's reception. Nohl, iii. 463.

9 Spohr, *Selbstbiog.* p. 198. *Thayer*, ii. 297.

10 Nohl, iii. 847.

11 Rochlitz, *Für Freunde d. Tonkunst*, iv. 350; and the charming account (by a niece of Dr. Burney) in the *Harmonicon*, Dec. 1825.

12 Their colour has been variously described. Grove gave black in the first edition of this article. Nohl (iii. 847) gives bluish-grey; Frimmel (*Neue Beethoveniana*, p. 215) gives brown. See also Frimmel, *Beethoven's aussere Erscheinung*, 1905. C.

13 Bettina's expression 'black and very long and keeps tossing it back,' Nohl's *B. depicted by his Contemporaries*, Eng. p. 38.

14 Sir Julius Benedict's recollection. See also Nohl's *B. depicted by his Contemporaries*, p. 24.

15 Breuning, *Aus dem Schwarzspanierhaus*, p. 67. One was lost from the skull during an unfortunate squabble over the removal of the remains in 1888.

16 *Thayer*, iii. 209.

17 *Ibid.* 392.

18 Sch. i. 270.

19 I heartily wish it were in my power to give these two portraits, so full of character and so unlike the ordinary engravings. The first of the two has a special interest as having been sent by Beethoven to Breuning as a pledge of reconciliation. See the letter, *infra*. The second, difficult as it is to believe it, was allowed by contemporaries to exhibit the 'soul' of the great composer. How unfortunate for the world that Sir Thos. Lawrence did not paint B. during his visit to Vienna in 1817! With all Lawrence's weaknesses this portrait would have been far better than any we possess.

20 Same height as Napoleon.

'the image of strength.'[1] His hands were much covered with hair, the fingers strong and short (he could barely span a tenth), and the tips broad, as if pressed out with long practising from early youth. He was very particular as to the mode of holding the hands and placing the fingers, in which he was a follower of Emanuel Bach, whose method he employed in his earlier days. In extempore playing he used the pedal far more that one would expect from his published sonatas, and this made his quick playing confused, but in adagios he played with divine clearness and expression. His attitude at the piano was perfectly quiet[2] and dignified, with no approach to grimace,



except to bend down a little towards the keys as his deafness increased. This is remarkable, because as a conductor his motions were most extravagant.[3] At a pianissimo he would crouch down so as to be hidden by the desk, and then as the crescendo increased, would gradually rise, beating all the time, until at the fortissimo he would spring into the air with his arms extended as if wishing to float on the clouds. When, as was sometimes the case after he became deaf, he lost his place, and these motions did not coincide with the music, the effect was very unfortunate, though not so unfortunate as it would have been had he himself been aware of the mistake. In the orchestra, as at the piano, he was urgent in demanding expression, exact attention to piano and forte, to the slightest shades of nuance, and to tempo rubato.

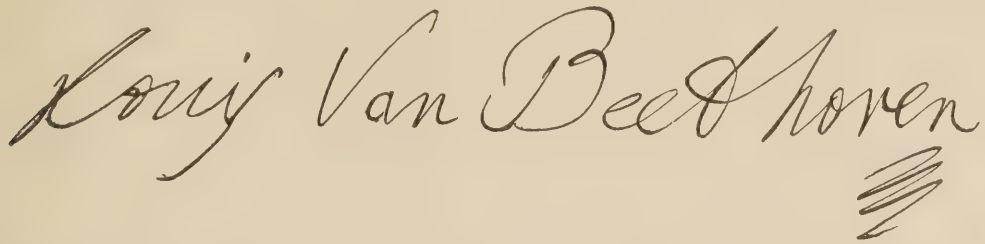
[1] Seyfried, *Biogr. Notizen*, p. 13.—'In that limited space was concentrated the pluck of twenty battalions'—*Eothen*, ch. xviii. See also *Thayer*, iii. 103. [2] *Thayer*, ii. 236.
[3] Seyfried, p. 17, confirmed by Spohr, *Selbstbiog.* i. 201.

Generally speaking he was extremely courteous to the band, though to this rule there were now and then exceptions. Though so easily made angry, his pains as a teacher must have been great. 'Unnaturally patient,' says one pupil,[4] 'he would have a passage repeated a dozen times till it was to his mind'; 'infinitely strict in the smallest detail,' says another,[5] 'until the right rendering was obtained.' 'Comparatively careless [6] as to the right notes being played, but angry at once at any failure in expression or nuance, or in apprehension of the character of the piece; saying that the first might be an accident, but that the other showed want of knowledge, or feeling, or attention.' What his practice was as to remuneration does not appear, but it is certain that in some cases he would accept no pay from his pupils.

His simplicity and absence of mind were now and then oddly shown. He could not be brought to understand why his standing in his nightshirt at the open window should attract notice, and asked with perfect simplicity 'what those d—d boys were hooting at.'[7] At Penzing in 1823 he shaved at his window in full view, and when the people collected to see him, changed his lodging rather than forsake the practice.[8] Like Newton he was unconscious that he had not dined, and urged on the waiter payment for a meal which he had neither ordered nor eaten. He forgot that he was the owner of a horse until recalled to the fact by a long bill for its keep. In 1825 or 1826 he was found by two visitors with nothing on but his shirt, beating time and writing notes on the wall of his room in the Schwarzspanierhaus.[9] In fact he was not made for practical life; never could play at cards or dance, dropped everything that he took into his hands, and overthrew the ink into the piano. He cut himself horribly in shaving. 'A disorderly creature' (*ein unordentlicher Mensch*) was his own description, and 'ein konfuser Kerl' that of his doctor,[10] who wisely added the saving clause 'though he may still be the greatest genius in the world.' His ordinary handwriting was terrible, and supplied him with many a joke. 'Yesterday I took a letter myself to the post-office, and was asked where it was meant to go to. From which I see that my writing is as often misunderstood as I am myself.'[11] It was the same twenty years before—'this cursed writing that I cannot alter.'[12] Much of his difficulty probably arose from want of pens, which he often begs from Zmeskall and Breuning for some of his MSS.[13] are as clear

[4] Ries, p. 94.
[5] Countess Gallenberg, in *Thayer*, ii. 171-2; *Krehbiel*, i. 322.
[6] Ries, p. 94.
[7] Moscheles, *Leben*, i. 17.
[8] Breuning, p 44.
[9] *B. dep. by his Cont.* Eng. trans. pp. 306-7.
[10] *Thayer*, ii. 340.
[11] Letter to Zmeskall, Oct. 9, 1813 (*Thayer* iii. 255).
[12] Letter to Simrock, Aug. 2, 1794.
[13] For instance a MS. of the B flat Concerto, formerly in possession of Mr. Powell. See also facsimile of canon 'Kurz ist der Schmerz' in Spohr's *Selbstbiog.*

and flowing as those of Mozart, and there is a truly noble character in the writing of some of his letters, *e.g.* that to Mr. Broadwood (see p. 295), of which we give the signature.



Notwithstanding his illegible hand, Beethoven was a considerable letter-writer. The two collections published by Nohl contain 721, and these are probably not more than half of those he wrote.[1] Not a large number when compared with those of Mendelssohn or even Mozart—both of whom died so early—but large under all the circumstances. 'Good letters' they cannot be called. They contain no descriptions or graces of style; they are often clumsy and incorrect. But they are also often eminently interesting from being so brimful of the writer's personality. They are all concerned with himself, his wants and wishes, his joys and sorrows; sometimes when they speak of his deafness or his ill-health, or confess his faults and appeal to the affections of his correspondent, they overflow with feeling and rise into an affecting eloquence, but always to the point. Of these, the letters to Wegeler and Eleonore von Breuning, and that to his brothers (called his 'Will'), are fine specimens. Many of those addressed to his nephew are inexpressibly touching. But his letters are often very short. Partly perhaps from his deafness, and partly from some idiosyncrasy, he would often write a note where a verbal question would seem to have been more convenient. One constant characteristic is the fun they contain. Swift or Shakespeare himself never made worse puns with more pleasure, or devised queerer spelling [2] or more miserable rhymes, or bestowed more nicknames on his friends. He lived in a world of nicknames and jokes. His cook was 'Frau Schnapps, my fast-sailing noble frigate'[3]; Krumpholz is 'my fool'; he himself is 'the Generalissimus,' Haslinger 'the Adjutant,' Schindler 'the Samothracian' and 'Papageno'; Schuppanzigh is 'Falstaff'; Bernard, 'Bernardus non Sanctus'; Linke is 'Liebe linke und rechte'; Leidesdorf is 'Dorf des Leides'; Hoffmánn is adjured to be 'kein Hófmann,' Kuhlau is 'Kühl nicht lau,' and so on. Nor are they always *comme il faut*, as when he addresses Holz as 'lieber Holz vom Kreuze Christi,' or apostrophises 'Monsieur Friederich, nommé Liederlich.' Sometimes such names bite deeply: his brother Johann is the 'Braineater,' 'Pseudo-brother,' or 'Asinus,' and Caspar's widow the 'Queen of Night.' No one is spared. A canon to Count Moritz Lichnowsky runs 'Bester Herr Graf, du bist ein Schaf.' Fitzli Putzli was a name by which he spoke of Prince Lobkowitz.[4] The anecdote about his brother just mentioned is a case in point.[5] Johann, who lived on his own property, called on him on one *jour de fête*, and left his card 'Johann van Beethoven, Gutsbesitzer' (land proprietor), which Beethoven immediately returned after writing on the back 'L. van Beethoven, Hirnbesitzer' (brain proprietor). This fondness for joking pervaded his talk also; he liked a home-thrust, and delivered it with a loud roar of laughter.[6] To tell the truth he was fond of horse-play, and that not always in good taste. The stories—some of them told by himself—of his throwing books, plates, eggs, at the servants; of his pouring the dish of stew over the head of the waiter who had served him wrongly; of the wisp of goat's beard sent to the lady who asked him for a lock of his hair—are all instances of it.[7] No one had a sharper eye or ear for a joke when it told on another. He was never tired of retailing the delicious story of Simon the Bohemian tenor who in singing the sentence 'Auf was Art Elende' transformed it into 'Au! fwa! Sartellen Thee!'[8] But it must be confessed that his ear and his enjoyment were less keen when the joke was against himself. At Berlin in 1796 he interrupted Himmel in the middle of an improvisation to ask when he was going to begin in earnest. But when Himmel, months afterwards, wrote to him that the latest invention in Berlin was a lantern for the blind, Beethoven not only with characteristic simplicity did not see the joke, but when it was pointed out to him he was furious, and would have nothing more to do with his correspondent.

The simplicity which lay at the root of so many of his characteristic traits, while it gave an extraordinary force and freshness to much that he did and said, must often have been very inconvenient to those who had intercourse with him. One of his most serious quarrels arose

[1] Thayer's vols. contain many not before published. See also Dr. A. C. Kalischer's *Neue Beethovenbriefe*.
[2] See Nos. 298, 302 of Nohl's *Briefe*.
[3] Sch. ii. 51.
[4] *Thayer*, iii. 239 and 245.
[5] Schindler (1st ed.), 121.
[6] 'In the art of laughing he was a virtuoso of the first order.' Nohl, *Cont.* p. 54.
[7] Sch. ii. 189.
[8] *Thayer*, ii. 227.

from his divulging the name of a very old and intimate friend who had cautioned him privately against one of his brothers. He could see no reason for secrecy ; but it is easy to imagine the embarrassment which such disregard of the ordinary rules of life must have caused. Rochlitz describes the impression he received from him as that of a very able man reared on a desert island, and suddenly brought fresh into the world. One little trait from Breuning's recollections exemplifies this—that after walking in the rain he would enter the living room of the house and at once shake the water from his hat all over the furniture, regardless, or rather quite unaware, of the damage he was doing. His ways of eating in his later years became quite unbearable.

One fruitful source of difficulty in practical life was his lodgings. His changes of residence were innumerable during the first year or two of his life in Vienna ; it is impossible to disentangle them. Shortly after his arrival the Lichnowskys took him into their house, and there for some years he had nominally a *pied à terre* ; but with all the indulgence of the Prince and Princess the restraint of being forced to dress for dinner, of attending to definite hours and definite rules, was too much for him, and he appears very soon to have taken a lodging of his own in the town, which lodging he was constantly changing. In 1803, when an opera was contemplated, he had free quarters at the theatre, which came to an end when the house changed hands early in 1804. A few months later and he was again lodged in the theatre free. At Baron Pasqualati's house on the ramparts he had rooms—with a beautiful look-out [1] —which were usually kept for him, where he would take refuge when composing, and be denied to every one. But even with this he had separate and fresh quarters nearly every winter.[2] In summer he hated the city, and usually followed the Vienna custom of leaving the hot streets for the delicious wooded environs of Hetzendorf, Heiligenstadt or Döbling, at that time little villages absolutely in the country, or for Mödling or Baden, farther off. To this he ' looked forward with the delight of a child. . . . No man on earth loves the country more than I do.' At Teplitz in 1812 daybreak finds him already walking in the woods still bathed in the night mists.[3] Neate never met any one who so delighted in Nature or so thoroughly enjoyed flowers or clouds or any other natural object.[4] ' Woods, trees and rocks give the response which man requires.' ' Every tree seems to say Holy, Holy.' [5] Here, as already remarked, he was out of doors for hours together, wandering in the woods, or sitting in the fork of a favourite lime-tree in the Schönbrunn gardens [6] sketch-book in hand ; here his inspiration flowed, and in such circumstances the ' Mount of Olives,' ' Fidelio,' the ' Eroica Symphony,' and the majority of his great works were sketched, and resketched, and erased and rewritten, and by slow degrees brought far on to perfection.

His difficulties with his lodgings are not hard to understand ; sometimes he quarrelled with them because the sun did not shine into the rooms, and he loved the light ; sometimes the landlord interfered. Like other men of genius whose appearance would seem to belie the fact, Beethoven was extremely fond of washing.[7] He would pour water backwards and forwards over his hands for a long time together, and if at such times a musical thought struck him and he became absorbed, he would go on until the whole floor was swimming, and the water had found its way through the ceiling into the room beneath. On one occasion he abandoned a lodging, for which he had paid heavily in advance, because his landlord, Baron Pronay, insisted on taking off his hat to him whenever they met. One of the most momentous of his changes was in 1804. After he was turned out of his lodgings at the theatre, Beethoven and Stephen Breuning inhabited two sets of rooms in a building called ' Das rothe Haus.' As each set was large enough for two, Beethoven soon moved into Breuning's rooms, but neglected to give the necessary notice to the landlord, and thus after a time found that he had both lodgings on his hands at once. The result was a violent quarrel, which drove Beethoven off to Baden, and estranged the two friends for a time. We have Beethoven's version of the affair in two letters to Ries—July,[8] and July 24, 1804—angry, implacable letters, but throwing strong light on his character and circumstances, showing that it was not the loss of the money that provoked him, but an imputation of meanness ; showing further that here, as so often elsewhere, his brother was his evil genius ; and containing other highly interesting personal traits.

Besides the difficulties of the apartments there were those with servants. A man whose principles were so severe as to make him say of a servant who had told a falsehood that she was not pure at heart, and therefore could not make good soup [9] ; who punished his cook for the staleness of the eggs by throwing the whole batch at her one by one ; and who distrusted the expenditure of every halfpenny, must have had much to contend with in his kitchen. The books give full details on this subject, which need not be repeated, and, indeed, are more unpleasant to contemplate than many other drawbacks and distresses of the life of this great man.

1 *Thayer*, ii. 258.
2 See the list for 1822, 1823 and 1824, in Breuning, pp. 43-5.
3 *Thayer*, iii. 213. 4 *Ibid.* 342 ; *Krehbiel*, ii. 193.
5 Letters to Mme. von Drossdick, *Briefe*, No. 61, and to Hauschka, No. 210 ; also to Archd. Rudolph, May 27, 1813. Nohl, *Leben*, ii. 573.
6 *Thayer*, ii. 278.
7 In a letter to Countess Erdödy accepting an invitation he stipulates for ' a little bath room.'
8 *Briefe*, No. 37. 9 See Nohl, *Leben*, iii. 841.

In the earlier part of his career money was no object to him, and he speaks as if his purse were always open to his friends.[1] But after the charge of his nephew was thrust upon his hands a great change in this, as in other respects, came over him. After 1813 complaints of want of money abound in his letters, and he resorted to all possible means of obtaining it. The sum which he had been enabled to invest after the congress he considered as put by for his nephew, and therefore not to be touched, and he succeeded in maintaining it till his death.

It is hard to arrive at any certain conclusion on the nature and progress of Beethoven's deafness, owing to the vagueness of the information. Difficulty of hearing appears first to have shown itself about 1798 in singing and buzzing in his ears, loss of power to distinguish words, though he could hear the tones of voice, and great dislike to sudden loud noise. It was even then a subject of the greatest pain to his sensitive nature[2]; like Byron with his club-foot he lived in morbid dread of his infirmity being observed, a temper which naturally often kept him silent; and when a few years later[3] he found himself unable to hear the pipe of a peasant playing at a short distance in the open air, it threw him into the deepest melancholy, and evoked the well-known letter to his brothers in 1802, which goes by the name of his Will. Still, many of the anecdotes of his behaviour in society show that during the early years of the century his deafness was but partial; and Ries, intimate as he was with his master, admits that he did not know it till told[4] by S. Breuning. A few facts may be mentioned bearing on the progress of the malady. In 1805 he was able to judge severely of the nuances in the rehearsal of his opera. In 1807, 1809, 1813 he conducted performances of his own works. In 1814 he played his B flat trio—his last appearance in public in concerted music.[5] From 1816 to 1818 he used an ear trumpet.[6] At the opening of the Josephstadt Theatre in 1822, he conducted the performance—nearly to ruin it is true, but at the same time he was able to detect that the soprano was not singing in time, and to give her the necessary advice. A subsequent attempt (in Nov. 1822) to conduct 'Fidelio' led to his having to quit the orchestra, when his mortification was so great that Schindler treats the occurrence as an epoch in his life.[7] At this time the hearing of the right ear was almost completely gone; what he did hear—amongst other things a musical box[8] playing the trio in 'Fidelio' and Cherubini's overture to 'Medea'—was with the left ear only. After this he conducted no more, though he stood in the orchestra at the performance of the choral symphony, and had to be turned round that he might see the applause which his music was evoking.[9] From this to the end all communication with him was mostly carried on by writing, for which purpose he always had a book of rough paper, with a stout pencil, at hand.

The connexion between this cruel malady and the low tone of his general health was closer than is generally supposed. The post-mortem examination showed that the liver was shrunk to half its proper size, and was hard and tough like leather, with numerous nodules the size of a bean woven into its texture and appearing on its surface. There were also marks of ulceration of the pharynx, about the tonsils and Eustachian tubes. The arteries of the ears were atheromatous, and the auditory nerves—especially that of the right ear—were degenerated and to all appearance paralysed. The whole of these appearances are most probably the result of syphilitic affections at an early period of his life.[10] The pains in the head, indigestion, colic and jaundice, of which he frequently complains, and the deep depression which gives the key to so many of his letters, would all follow naturally from the chronic inflammation and atrophy implied by the state of the liver, and the digestive derangements to which it would give rise, aggravated by the careless way in which he lived, and by the bad food, hastily devoured, at irregular intervals, in which he too often indulged. His splendid constitution and his extreme fondness for the open air must have been of great assistance to him. How thoroughly he enjoyed the country we have already seen, for, like Mendelssohn, he was a great walker, and in Vienna no day, however busy or however wet, passed without its 'constitutional'—a walk, or rather run, twice round the ramparts, a part of the city long since obliterated; or farther into the environs.

Beethoven was an early riser, and from the time he left his bed till dinner—which in those days was taken at, or shortly after, noon—the day was devoted to completing at the piano and writing down the compositions which he had previously conceived and elaborated in his sketch-books, or in his head. At such times the noise which he made playing and roaring was something tremendous. He hated interruption while at work,[11] and would do and say the most horribly rude things if disturbed. Dinner—when he remembered it—he took sometimes in his own room, sometimes at an

[1] Letter to Wegeler, June 29, 1801. [2] *Ibid.*
[3] Letters to Amenda (1801); Wegeler, June 29, Nov. 16 (1801). Ries, p. 98. [4] Ries, p. 98.
[5] See Spohr's account of a performance of the pianoforte trio in D. *Selbstbiog.* p. 203.
[6] Schindler, ii. 170. [7] *Ibid.* 11. [8] *Ibid.* 9.

[9] In music he seemed to hear by a kind of feeling or instinct. During a rehearsal of one of the last quartets he made a movement showing that something was wrong, and on inquiry it turned out that Holz, playing 2nd violin, had bowed a passage wrongly. Thayer, *Krit. Beitrag*, 46.
[10] This diagnosis, which I owe to the kindness of my friend Dr. Lauder Brunton, is confirmed by the existence of two prescriptions, of which, since the passage in the text was written, I have been told by Mr. Thayer, who heard of them from Dr. Bartolini. (See also *Krehbiel*, iii. 308.)
[11] 'Im Feuer der Eingebung ganz in meinem Werke.' *Thayer*, iii. 465.

eating-house, latterly at the house of his friends the Breunings; and no sooner was this over than he started on his walk. He was fond of making appointments to meet on the glacis. The evening was spent at the theatre or in society. He went nowhere without his sketch-books,[1] and indeed these seem to distinguish him from other composers almost as much as his music does. They are perhaps the most remarkable relic that any artist or literary man has left behind him. They afford us the most precious insight into Beethoven's method of composition. They not only show—what we know from his own admission—that he was in the habit of working at three, and even four, things at once,[2] but without them we should never realise how extremely slow and tentative he was in composing. He even sketched his most comical effusions.[3] Audacious and impassioned beyond every one in extemporising, the moment he takes his pen in hand he becomes the most cautious and hesitating of men.[4] It would almost seem as if this great genius never saw his work as a whole until it actually approached completion. It grew like a plant or tree, and one thing produced another.[5] There was nothing sudden or electric about it, all was gradual and organic, as slow as a work of nature and as permanent. One is prompted to believe, not that he had the idea first and then expressed it, but that it often came in the process of finding the expression. There is hardly a bar in his music of which it may not be said with confidence that it has been rewritten a dozen times.[6] Of the air 'O Hoffnung' in 'Fidelio' the sketch-books show eighteen attempts, and of the concluding chorus ten. Of many of the brightest gems of the opera, says Thayer, the first ideas are so trivial that it would be impossible to admit that they were Beethoven's if they were not in his own handwriting. And so it is with all his works. It is quite astonishing to find the length of time during which some of his best-known instrumental melodies remained in his thoughts till they were finally used, or the crude vague commonplace shape in which they were first written down. And yet this repeated elaboration does not injure the thoughts. Beethoven did not 'add and alter many times, till all was ripe or rotten.' On the contrary, the more they are elaborated the more fresh and spontaneous do they become.

[1] In allusion to his sketch-books he quoted Schiller, 'Nicht ohne meine Fahne darf ich kommen,' Seyfried, App. 20.

[2] Letter to Wegeler, June 1801. 'I cannot nail my mind to one subject of contemplation, and it is by nourishing two trains of ideas that I can bring one into order.' *Walter Scott's Life*, vii. 179.

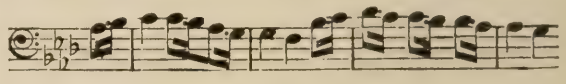
[3] See Nohl, iii. 872.

[4] In keeping with this is the strange contrast, already noticed, between his frequent use of the pedal when extemporising and his economy of it in print.

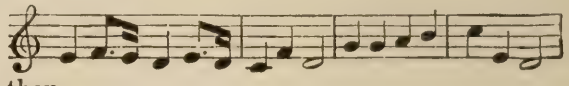
[5] Thus the 3-bar rhythm of the scherzo of the Ninth Symphony gradually came as he wrote and rewrote a fugue subject apparently destined for a very different work. Nottebohm, *Z.B.* p. 158.

[6] Mendelssohn used to show a correction of a passage by Beethoven, in which the latter had pasted alteration after alteration, up to 13 in number. Mendelssohn had separated them, and in the 13th the composer had returned to the original version. Described in a letter written to Sir George Grove by Mrs. Arthur Somervell.

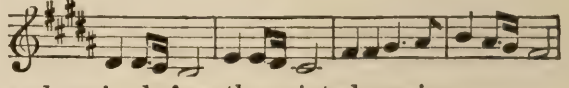
To quote a few instances out of many. The theme of the andante in the C minor symphony, completed in 1808, is first found in a sketch-book of the year 1800, mixed with memoranda for the 6 quartets, and in the following form[7]:



Here are the first bars of the first sketch of the slow movement of the pianoforte concerto in E flat, op. 73,[8]



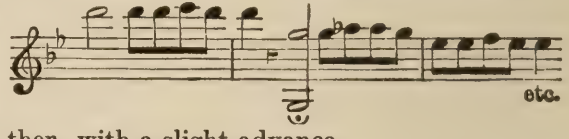
then



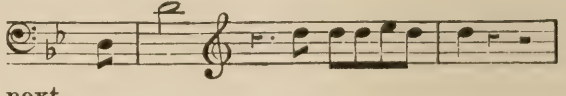
and again, before the printed version,
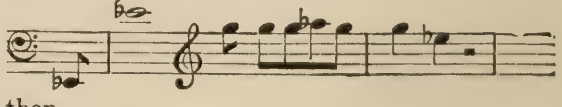


Another is the first subject of the allegro in the sonata op. 106. It first appears thus[9]:



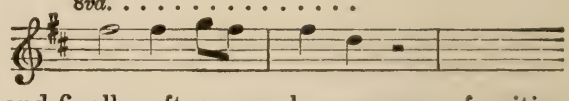
then with a slight advance,



next

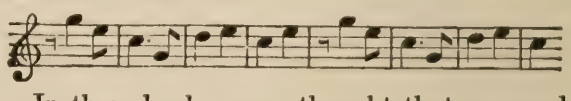


then



and finally, after several pages more of writing and rewriting, it assumes its present incisive and spontaneous shape.

Once again here is the fresh, impulsive sketch of the finale of the 'Waldstein' sonata, op. 53, as first written down:



In these books every thought that occurred to him was written down at the moment[1]; he even kept one by his bedside for use in the night.[11] Abroad or at home it was all the same; only out of doors he made his notes in pencil, and inked them over on his return to the house.

[7] First given by Thayer, *Chron. Verzeichniss*, No. 140.

[8] Nottebohm, *Z.B.* p. 256.

[9] *Ibid.* pp. 123-4.

[10] Though this habit of at once entering his ideas seems to have existed from a very early age (see letter to Archduke Rudolph, July 23, 1815), yet in one of the sketch-books of 1810 we find an injunction 'to accustom oneself at once to put the whole of the parts as they come into one's head.'

[11] Breuning, p. 98.

It is as if he had no reliance whatever on his memory. He began the practice as a boy and maintained it to the last. In the sale catalogue of his effects more than fifty of such books are included. Many of them have been parted and dispersed, but some remain intact. They are usually of large coarse music paper, oblong, 200 or even more pages, 16 staves to the page, and are covered from beginning to end, often over the margin as well, with close crowded writing.[1] There is something very affecting in the sight of these books,[2] and in being thus brought so close to this mighty genius and made to realise the incessant toil and pains which he bestowed on all his works, small and great.[3] In this he agreed with Goethe, who says, apropos of his *Ballad*, 'Whole years of reflection are comprised in it, and I made three or four trials before I could bring it to its present shape.'[4] The sketch-books also show how immense was the quantity of his ideas. 'Had he,' says Nottebohm,[5] 'carried out all the symphonies which are begun in these books we should have at least fifty.'

But when, after all this care and hesitation, the works were actually completed, nothing external made him change them.[6] No convenience of singers or players weighed for a moment against the integrity of his finished composition. When Sontag and Unger protested against the unsingable passages in the ninth symphony, and besought him to bring them within the compass of their voices, 'Nein, und immer nein,' was the dry answer.[7] When Kraft, the violoncellist in the Schuppanzigh Quartet, complained that a passage 'did not lie within his hand,' the answer was 'it must lie' —'muss liegen.'[8]

A man to whom his art was so emphatically the business of his life, and who was so insatiable in his standard of perfection, must have been always advancing. To him more than to any other musician may be applied Goethe's words on Schiller: 'Every week he altered and grew more complete, and every time I saw him he appeared to me to have advanced since the last in knowledge, learning and judgment.'[9] It is no wonder then that he did not care for his early works, and would sometimes even have destroyed 'Adelaide,'[10] the septet and others of his youthful pieces, if he could. Towards the end of his life he heard a friend practising his thirty-two variations[11] in C minor. After listening for some time he said, 'Whose is that?' 'Yours,' was the answer. 'Mine? That piece of folly mine?' was his retort; 'Oh, Beethoven, what an ass you were in those days!' A good deal of this may have been momentary caprice; but making all allowance, one can imagine his feelings at the close of his life on receiving a commission from an English amateur for a 'Symphony in the style of his second or of his septet,' or on reading the contemporary effusions on the Eroica and C minor symphonies, in which his honest and well-meaning though short-sighted critics[12] entreated him to turn to the clearness and conciseness of his early works.

Hardly less characteristic than the sketch-books are his diaries or journals, in which the most passionate and personal reflections, resolutions, prayers, aspirations, complaints are mixed up with memoranda of expenses and household matters, notes about his music, rules for his conduct, quotations from books and every other conceivable kind of entry. These books have been torn up and dispersed as autographs; but a copy of one extending from 1812 to 1818 fortunately exists, and has been edited with copious notes and elucidations by Nohl, the whole throwing great light on that unfortunate period of his life. A ray of light is also occasionally to be gained from the conversation-books already mentioned, 136[13] of which have been preserved, though, as Beethoven's answers were usually spoken, this source is necessarily imperfect.

If now we ask what correspondence there is between the traits and characteristics thus imperfectly sketched and Beethoven's music, it must be confessed that the question is a difficult one to answer. In one point alone the parallel is obvious — namely, the humour, which is equally salient in both. In the finales of the seventh and eighth symphonies there are passages which are the exact counterparts of the rough jokes and horse-play of which we have already seen some instances. In these we almost hear his loud laugh. The scherzo of symphony No. 2, where the F♯ chord is so suddenly taken and so forcibly held, might almost be a picture of the unfortunate *Kellner* forced to stand still while the dish of stew was poured over his head. The bassoons in the opening and closing movements of No. 8 are inimitably humorous; and so on in many other instances which will occur to every one. But when we leave humour and go to other points, where in the life shall we look for the grandeur and beauty which distinguish the music? Neither in letters nor anecdotes do we find anything answering to the serene beauty of the slow movements (No. 2, No. 4, No. 9), or the mystic

[1] Those he carried out of doors were half the size (Nottebohm, *Z.B.* p. 314).
[2] There are some in the MS. department of the British Museum.
[3] Jahn remarks (*Ges. Aufs.* 297) that for little occasional pieces like the 'Hochzeitslied' (1819), for Gian. Rio, the Italian Cantata for Malfatti (1816) and an Abschiedsgesang (1816) for a friend (Tuscher), there are many sketches, as many as for great works. These are Pope's 'patient touches of unwearied Art.'
[4] *Conversations with Eckermann*, Oxenford's translation, ii. 112. Sometimes the most characteristic are put in, in the course of writing—the pauses and statement, for instance, of the subject in the C minor symphony.
[5] *Z.B.* pp. 12, 13.
[6] It is rare to find. See, however, Beethoven's letter to B. & H., Mar. 4, 1809.
[7] Schindler, 1st ed. p. 154.
[8] *Thayer*, ii. 53; *Krehbiel*, i. 239.
[9] Eckermann, Jan. 18, 1825.
[10] Letter to Matthison, Aug. 4, 1800. Czerny, in *Thayer*, ii. 99 and 186; also iii. 343.
[11] *Thayer*, ii. 324; *Krehbiel*, ii. 76.
[12] See the quotations in *Thayer*, ii. 275.
[13] See Kalischer, *Die Beethoven-Autographe der Königl. Bibl. zu Berlin*, in the *Monatsheft für mus. Geschichte*, No. 5 (1896).

tone of such passages as those of the horns at the end of the trio of the Eroica, or of certain phrases in the finale of the 'Choral Fantasia' and of the choral symphony, which lift one so strangely out of time into eternity. These must represent a state of mental absorption when all heaven [1] was before his eyes, and in which he retired within himself far beyond the reach of outward things, save his own divine power of expression.

Equally difficult is it to see anything in Beethoven's life answering to the sustained nobility and dignity of his first movements, or of such a piece as the 'Overture to Leonora, No. 3.' And then if we come to the most individual and characteristic part of all Beethoven's artistic self, the process by which his music was built up—the extraordinary caution which actuated him throughout, the hesitation, the delays, the incessant modification of his thoughts, the rejection of the first impressions —of the second—of the third—in favour of something only gradually attained to, the entire subordination of his own peculiarities to the constant thought of his audience, and of what would endure rather than what pleased him at first—to all this there is surely nothing at all corresponding in his life, where his habit was emphatically a word and a blow. The fact is that, like all musicians, only in a greater degree than any other, in speech Beethoven was dumb, and often had no words for his deepest and most characteristic feelings. The musician has less connexion with the outside world than any other artist, and has to turn inward and seek his art in the deepest recesses of his being only.[2] This must naturally make him less disposed to communicate with others by the ordinary channels of speech and action, and will account for much of the irritability and uncertainty which often characterise his dealings with his fellow-men. But the feelings are there, and if we look closely enough into the life we shall be able to detect their existence often where we least expect it. In Beethoven, for example, what was his treatment of his nephew—the strong devotion which seized him directly after his brother's death, and drove him to sacrifice the habits of a lifetime; his inexhaustible forgiveness, his yearning tenderness—what are these, if properly interpreted, but a dumb way of expressing that noble temper which, when uttered in his own natural musical language, helps to make the first movement of the Eroica so lofty, so dignified and so impressive?

Chronicle of Later Life

We must now return to the chronicle of the events of Beethoven's life.

His position at Bonn as organist and pianist to the Emperor's brother, his friendship with Count Waldstein, who was closely related to some of the best families in Vienna, his 'Van,' and his connexion with Haydn, were all circumstances sure to secure him good introductions. The moment was a favourable one, as, since Mozart's death a twelvemonth before, there had been no player to take his place; and it was as a player that Beethoven was first known. It is pleasant to know that his show-piece, with which he took the Vienna connoisseurs by storm, was his variations on 'Venni Amore,' which we have already mentioned as composed before he left Bonn. Public concerts in our sense of the word there were few, but a player had every opportunity at the musical parties of the nobility, who maintained large orchestras of the best quality, and whose music-meetings differed from public concerts chiefly in the fact that the audience were better educated and were all invited guests. Prince Lichnowsky and Baron van Swieten appear to have been the first to secure Beethoven, the former for his regular Friday morning chamber performances, the latter for soirées, when he had either 'to bring his night-cap in his pocket' or else to stay after the other guests had gone, and send his host to bed with half a dozen of Bach's fugues as an *Abendsegen*. The acquaintance with the former probably began shortly after Beethoven's arrival; and after a twelvemonth of unpleasant experience in the Vienna lodgings the Prince induced him to accept apartments in his house. His wife was a Princess of Thun, famous for her beauty and her goodness; he himself had been a pupil of Mozart; and both were known as the best amateur musicians of Vienna. Beethoven was poor enough to be tempted by such hospitality, but it was an absurd arrangement, and he very soon infringed it by disregarding the Prince's hours, often dining at the *Gasthof*, having a lodging of his own elsewhere, and by other acts of independence. Here, however, he was frequently heard, and thus became rapidly known in the most musical circles, and Ries's anecdotes show (after making allowance for the inaccuracy of a man who writes thirty years after the events) how widely he was invited, how completely at his ease he was, and how entirely his eccentricities were condoned for the sake of his playing and his great qualities. Not that we are to suppose that Beethoven gave undue time to society. He was too hard a worker for that.

His lessons with Haydn and Albrechtsberger (from the latter he had three a week) were alone enough to occupy a great deal of time, and his own studies in counterpoint exist to show that he did not confine himself to the mere tasks that were set him. Moreover, his lessons with Albrechtsberger contain sketches for various compositions, such as 'Adelaide,' a part of one

[1] While writing the 'Hallelujah' chorus of the 'Messiah,' Handel did think 'I did see all Heaven before me, and the great God Himself' (Anecdotes of Music).

[2] Goethe, *Wilhelm Meisters Wanderjahre*, Bk. ii. chap. 9.

of the trios (op. 1), and a symphony in C,[1] all showing how eager he was to be something more than a mere player or even a splendid improviser. These sketches afford an early instance of his habit of working at several compositions at one and the same time. The date of one of them, about Feb. 1795, seems to imply either that the story—grounded on Ries's statement—that the trios were in MS. for many months [2] before they were printed, is inaccurate, or, more probably, that Beethoven rewrote one of the movements very shortly before delivering the work to the publisher, which he did on May 19. In this case it would show the wisdom of the plan which he adopted with most of his early works,[3] of keeping them in MS. for some time and playing them frequently, so as to test their quality and their effect on the hearers, a practice very consistent with his habitual caution and fastidiousness in relation to his music. At any rate the trios were presented first to the subscribers, by July 1795, and then, on Oct. 21, to the public. They were shortly followed by a work of equal importance, the first three pianoforte sonatas,[4] which were first played by their author at one of the Prince's Fridays in presence of Haydn, and published on the 9th of the following March as op. 2, dedicated to him. He had not then written a string quartet, and at this concert Count Appony [5] proposed to Beethoven to compose one, offering him his own terms, and refusing to make any conditions beyond the single one that the quartet should be written—a pleasant testimony to the enthusiasm excited by the new sonatas, and to the generosity of an Austrian nobleman. In addition to the trios and sonatas, the publications of his three first years in Vienna include the 12 variations on 'Se vuol ballare' [6] (July 1793); the 13 on 'Es war einmal' (early in 1794); the 8 for four hands on Count Waldstein's theme (1794); and 9 for piano solo on 'Quant' è più bello' [7] (Dec. 30, 1795). The compositions include a trio for oboes and corno Inglese (op. 87), which remained unpublished till 1806; a rondo in G for pianoforte and violin,[8] which he sent to Eleonore von Breuning, and which remained unpublished till 1808; the concerto in B flat (op. 19) for piano and orchestra, which is earlier than the one in C (op. 15); songs, 'Adelaide' and 'Opferlied,' [9] both to Matthisson's words, and 'Seufzer eines Ungeliebten,' [10] all probably composed in 1795; canon, 'Im Arm der Liebe,' [11] an exercise with Albrechtsberger; 12 Minuets and 12 'Deutsche Tänze' for orchestra,[12] composed Nov. 1795.

On Mar. 29, 1795, Beethoven made his first appearance before the outside public at the annual concert in the Burg Theatre, for the widows' fund of the Artists' Society. He played his concerto in C major.[13] The piece had probably been suggested by Salieri, and with it Beethoven began a practice which he more than once followed when the work was bespoken—of only just finishing the composition in time; the rondo was written on the afternoon of the last day but one, during a fit of colic. At the rehearsal, the piano being half a note too flat, Beethoven played in C♯.[14] Two days after he appeared again at the same theatre at a performance for the benefit of Mozart's widow, playing a concerto of Mozart's between the acts of the 'Clemenza di Tito.' [15] Later in the year he assisted another benevolent object by writing the above-mentioned minuets and 'Deutsche Tänze' for orchestra for the ball of the 'Gesellschaft der bildenden Künstler' on Nov. 22. He was evidently a favourite with the artists, who advertise 'the masterhand of Herr Ludwig van Beethoven,' while they mention Süssmayer—who also contributed music—without an extra word. These dances, after publication, remained in favour for two more seasons, which is mentioned as a great exception to rule. On Dec. 18 he again appeared in public at a concert of Haydn's in the 'little Redoutensaal,' playing a concerto of his own—but whether the same as before is not stated. The dedication of the sonatas and his co-operation at Haydn's concert allow us to hope that any ill-feeling which may have arisen had vanished. So closed the year 1795. Bonn was at this time in the hands of the Republican army, and Beethoven's brother the Apotheker was serving as a 'pharmacien de 3ème classe.'

1796 was a year of wandering. Haydn and he appeared together at a second concert on Jan. 10.[16] In the interval Beethoven went perhaps to Prague, certainly to Nuremberg.[17] On Feb. 19 he was in Prague again, where he composed the Scena [18] 'Ah! perfido' for Madame Duschek, the friend of Mozart.

[1] See Nottebohm's *Z.B.* pp. 228-9.

[2] Haydn left Vienna for London on Jan. 19, 1794, and did not return till Sept. 1795, when the trios had been printed and in the subscribers' hands for some weeks. If he therefore advised Beethoven not to publish the third it must have been before he left Vienna. Ries's statement is so explicit that the alternative suggested in the text seems the only escape from the difficulty. It appears to have been Haydn's intention to take Beethoven with him to London on his second journey (see Pohl's *Haydn in London*, p. 260), but nothing came of it.

[3] He maintained this plan till 1812, when he informs Varenna that he never publishes until a year after composition. Letter, Feb. 8, 1812.

[4] In the *Adagio* of No. 1 the corresponding movement in No. 3 of the early piano quartets is partially adopted—a rare thing with Beethoven.

[5] Wegeler, p. 29.

[6] See interesting letter to E. von Breuning (*B.B.* No. 4).

[7] B. & H. 167.

[8] *Ibid.* 102.

[9] B & H. 233.

[10] *Ibid.* 253.

[11] *Ibid.* 256.

[12] *Ibid.* 16, 17.

[13] *Thayer*, i. 294. See, however, *Z.B.* pp. 71, 72, and *Krehbiel*, i. 222.

[14] Wegeler, p. 36. B. did the same with Starke in the case of the PF. and Horn Sonata (*B. dep. by his Cont.* p. 193). See, however, Nottebohm's doubts, *Z.B.* p. 67.

[15] Wlassack, *Chronik des Hofburgtheater*, p. 98.

[16] Hanslick, *Concertwesen in Wien*, p. 105.

[17] *Thayer*, ii. 5, 6; *Krehbiel*, i. 192.

[18] 'Une grande scène mise en musique, par L. v. Beethoven, à Prague, 1796,' is Beethoven's own title (Nottebohm, *Beethoveniana*, p. 1, note). Writing about 1808 he says: 'The Aria is in the dramatic style and written for the theatre, and can't make any effect in the concert-room. All its meaning is lost without a curtain, or something of the kind—lost—lost—all to the devil . . . a curtain, or the air will be lost' (*B.B.* No. 50).

From thence he travelled to Berlin, played at court—amongst other things the two violoncello sonatas, op. 5, probably composed for the occasion—and received from the king a box of louis d'or, which he was proud of showing as 'no ordinary box, but one of the kind usually presented to ambassadors.' At Berlin his time was passed pleasantly enough with Himmel the composer and Prince Louis Ferdinand. He went two or three times to the Singakademie,[1] heard the choir sing music by Fasch, and extemporised to them on themes from those now forgotten compositions. In July the court left Berlin, and Beethoven probably departed also; but we lose sight of him till Nov. 15, the date of a 'farewell-song'[2] addressed to the volunteers on their leaving Vienna to take part in the universal military movement provoked by Napoleon's campaigns in Italy. The war was driving all Germans home, and amongst others Beethoven's old colleagues the two Rombergs passed through Vienna from Italy, and he played for them at a concert.[3]

The publications of 1796 consist of the 3 piano sonatas, op. 2 (Mar. 9); 12 variations on a minuet *à la Vigano*[4] (Feb.), and 6 on 'Nel cor più non mi sento'[5] (Mar. 23); 6 minuets (also in Mar.) for piano, probably originally written for orchestra—perhaps the result of his success with the *Bildende Künstler*.[6] Of the compositions of the year, besides those already named, may be mentioned as probable the piano sonata in G,[7] the second of the two small ones (op. 49); and a fragment of an easy sonata in C[8] for Eleonore von Breuning; we may perhaps also ascribe to the latter part of this year the duet sonata (op. 6); 12 variations on a Russian dance[9]; the string quintet (op. 4), arranged from an octet for wind instruments, very probably of his pre-Vienna time. The Russian variations were written for the Countess Browne, wife of an officer in the Russian service, from whom Beethoven received the gift of the horse which we have already mentioned as affording an instance of Beethoven's absence of mind. But the winter months must have been occupied by a more serious work than variations—the quintet for piano and wind (op. 16),[10] which Beethoven produced at a concert of Schuppanzigh's on Apr. 6, 1797, and which is almost like a challenge to Mozart on his own ground, and the not less important and far more original pianoforte sonata in E♭ (op. 7). This great work, 'quite novel, and wholly peculiar to its author, the origin of which can be traced to no previous creation, and which proclaimed his originality so that it could never afterwards be disputed,' was published on Oct. 7, 1797, but must have been often played before that date. The sketches for the three sonatas, op. 10, are placed by Nottebohm in this period, with the variations on the 'Une Fièvre brûlante.' The three string trios (op. 9) also probably occupied him during some part of the year. The serenade trio (op. 8), though published in 1797, more probably belongs with op. 3 to the Bonn date. The variations on 'See the conquering hero' for pianoforte and violoncello, dedicated to the Princess Lichnowsky, were published during this year, and were probably written at the time.[11]

Vienna was full of patriotism in the spring of 1797. Haydn's 'Emperor's Hymn' had been sung in the theatre for the first time on Feb. 12,[12] and Beethoven wrote a second military Lied, 'Ein grosses deutsches Volk sind wir,'[13] to Friedelberg's words, which is dated Apr. 14, but did not prove more successful than his former one. In May he writes to Wegeler in terms which show that with publications or lessons his pecuniary position is improving; but from that time till Oct. 1—the date of an affectionate entry in Lenz von Breuning's album—we hear nothing whatever of him. A severe illness has to be accounted for,[14] and this is probably the time at which it happened. In November occurred the annual ball of the *Bildende Künstler*, and his dances were again played for the third time; the seven Ländler,[15] ascribed to this year, were not improbably written for the same ball. His only other publications of 1797 not yet mentioned are the pianoforte rondo in C major, which many years afterwards received the opus number 51, and last, but not least, 'Adelaide.' Some variations[16] for two oboes and corno Inglese on 'La ci darem' were played on Dec. 23 at a concert for the Widows' and Orphans' Fund, but are still in MS.

The chief event of 1798 is one which was to bear fruit later—Beethoven's introduction to Bernadotte, the French ambassador, by whom the idea of the Eroica symphony is said[17] to have been first suggested to him. Bernadotte was a person of culture, and having R. Kreutzer, the violin-player, as a member of his establishment, may be presumed to have cared for music. Beethoven, who professed himself an admirer of Bonaparte, frequented the ambassador's levees; and there is ground for believing that they were to a certain extent intimate. On Apr. 2 Beethoven played his piano quintet (op. 16) at the concert for the Widows' and Orphans' Fund.[18] The publications of this year show that the connexion with the von Brownes, indi-

[1] Fasch's Journal, *Thayer*, ii. 13; *Krehbiel*, i. 197. Strange that Zelter (*Corr. with Goethe*) should not refer to this visit. Mme. von Voss's Journal, too, is blank during these very months.
[2] B. & H. 230. [3] *Thayer*, ii. 16; *Krehbiel*, i. 199.
[4] B. & H. 169. [5] *Ibid.* 168. [6] *Ibid.* 194.
[7] Nottebohm, *Verz.* p. 205. [8] B. & H. 159. [9] *Ibid.* 170.
[10] An unusual combination, which may explain why so fine a work remained in MS. till 1801.
[11] *Thayer*, ii. 19; *Krehbiel*, i. 202, 205.
[12] Schmid, *Joseph Haydn und N. Zingarelli*, etc. (Vienna, 1847), p. 8.
[13] B. & H. 231. [14] *Thayer*, ii. 18; *Krehbiel*, i. 201.
[15] B. & H. 198.
[16] Not the trio, op. 87 (Nottebohm, *Z.B.* p. 31).
[17] By Schindler, on the statement of Beethoven himself and others. [18] *Thayer*, ii. 22.

cated by the dedication of the Russian variations, was kept up and even strengthened; the 3 string trios, op. 9 (published July 21), are dedicated to the Count, and the 3 sonatas, op. 10 (subscribed July 7, published Sept. 26), to the Countess. The third of these sonatas forms a landmark in Beethoven's progress of equal significance with op. 7. The letter [1] which he appended to the trios speaks of 'munificence at once delicate and liberal,' and it is obvious that some extraordinary liberality must have occurred to draw forth such an expression as 'the first Mæcenas of his muse' in reference to any one but Prince Lichnowsky. In other respects the letter is interesting. It makes music depend less on 'the inspiration of genius' than on 'the desire to do one's utmost,' and implies that the trios were the best music he had yet composed. The trio for piano, clarinet and violoncello (op. 11), dedicated to the mother of Princess Lichnowsky, was published on Oct. 3. This is the composition which brought Steibelt and Beethoven into collision, to the sad discomfiture of the former.[2] Steibelt had shown him studied neglect till they met at Count Fries's, at the first performance of this trio, and he then treated him quite *de haut en bas*. A week later they met again, when Steibelt produced a new quintet and extemporised on the theme of Beethoven's finale—an air from Weigl's 'Amor marinaro.' Beethoven's blood was now fairly up; taking the violoncello part of Steibelt's quintet, he placed it upside down before him, and making a theme out of it, played with such effect as to drive Steibelt from the room. Possibly this fracas may account for Beethoven's known dissatisfaction with the finale.[3] The other publications of 1798 are variations: 12 for piano and violoncello on an air in the 'Zauberflöte,' afterwards numbered as op. 66; 6, easy,[4] for piano or harp, possibly written for some lady friend, and published by Simrock at Bonn; and 8 on 'Une Fièvre brûlante.' [5]

This year he again visited Prague, and performed at two public concerts, making an immense impression.[6] After his return, on Oct. 27, he played one of his two concertos at the theatre 'auf den Wieden.' Woelfl was in Vienna during this year, and in him Beethoven encountered for the first time a rival worthy of his steel. They seem to have met often at Count Wetzlar's (Woelfl's friend), and to have made a great deal of music together, and always in a pleasant way.[7] It must have been wonderful to hear them, each excited by the other, playing their finest, extemporising alternately and together (like Mendelssohn and Moscheles), and making all the fun that two such men at such an age and in capital company would be sure to make.[8] Woelfl commemorated their meeting by dedicating three sonatas [9] to Beethoven, but met with no response.

But Beethoven did not allow pleasure to interfere with business, as the publications of the following year fully show. The three sonatas for piano and violin, dedicated to Salieri (op. 12), published on Jan. 12, 1799, though possibly composed earlier must at any rate have occupied him in correction during the winter. The little sonata in G minor (op. 49, No. 1) is a child of this time, and is immediately followed in the sketch-books by the 'Grande Sonate pathétique'—Beethoven's own title—(op. 13), dedicated to Prince Lichnowsky, as if to make up for the little slight contained in the reference to Count Browne as his 'first Mæcenas.' The well-known rondo to the sonata appears to have been originally intended for the third of the string trios.[10] Of the origin of the two sonatas, op. 14 (published Dec. 21), little is known. The sketches for the first of the two are coincident in time with those for the concerto in B♭, which was completed by 1795,[11] and there is ground for believing that it was originally conceived as a string quartet, into which indeed Beethoven converted it a few years after. The second is probably much later. Both are specially interesting from the fact that Beethoven stated that they had for subject 'a dialogue between a husband and wife, or a lover and his mistress,' [12] and explained the allegro of the second. The sonatas are dedicated to the Baroness Braun.

The other publications of 1799 are variations: 10 on Salieri's 'La stessa'; 7 on Winter's 'Kind, willst du'; and 8 on Süssmayer's 'Tändeln.' [13] A comparison of the dates of publication with those of the appearance of the operas from which the themes are taken, shows that two of these were composed shortly before publication.

Beethoven was now about to attack music of larger dimensions than before. His six string quartets, the septet, the first symphony and the 'Mount of Olives' are fast approaching, and must all have occupied him more or less during the last year of the century.[14] In fact the sketches for the first three of the quartets (first in date of composition, Nos. 5, 1, 6),[15] are positively assigned to this year, though there is evidence that the earliest of the three had been begun as far back as 1794 or 1795. And though

[1] See *Thayer*, ii. 33, and Nottebohm's *Catalogue*, op. 9. Why are not such interesting matters as this letter or the dedications reprinted in all cases with Beethoven's works?
[2] Ries, p. 81.
[3] *Thayer*, ii. 32, note.
[4] B. & H. 176.
[5] *Ibid.* 171.
[6] See Tomaschek's interesting account in *Thayer*, ii. 29; *Krehbiel*, i. 217.
[7] See Seyfried, *Notizen*, p. 6.
[8] Pleyel gives the difference between them: 'Il ne prélude pas froidement comme Woelfl' (Frimmel, p. 47).
[9] Article Woelfl in Dict. gives them as op. 6.
[10] Nottebohm, *Z.B.* p. 42.
[11] *Ibid.* 59.
[12] See Moscheles, ii. 123 ff.
[13] B. & H. 172, 173, 174.
[14] Schindler, 1st ed., p. 46, states that B. was at work on his oratorio in 1800, and if that statement be correct it is quite possible that he commenced sketching it the year before. Schindler, however, in 3rd ed. (i. 90) gives 1801 as the date of sketching. Ries (*Biog. Not.* p. 75) states that in 1800 B. was busy completing his oratorio, but *Thayer*, ii. 161-3, has shown that this date ought to be 1801. See also *Thayer*, ii. 133, and *Krehbiel*, i. 289, 364.
[15] Nottebohm, *Z.B.* p. 494, but the order is given as 3, 1, 2.

sketches of the septet have not yet been made public,[1] yet it is contrary to all Beethoven's habits in the case of so important a piece, and one apparently quite spontaneously undertaken, that he should not have been at work at it for a long while before its production. The same with regard to the first symphony. Both were produced on Apr. 2, 1800. Traces of the symphony, or of a previous one in the same key,[2] are found as early as the beginning of 1795, and there is no doubt that two such experiments in a new field must have occupied much time and caused much labour. Besides these he was working on a very important new sonata in B♭ (op. 22). In fact this year was a very busy and a very prosperous one. Writing on June 29, 1801, he tells Wegeler that

'my compositions bring me in a great deal, and I can say that I have more orders than I can execute. I have six or seven publishers for each one of my works and could have more if I chose. No more bargaining; I name my terms and they pay.'

The few recorded events of 1800 are all closely connected with music. On Wednesday, Apr. 2, Beethoven gave the first concert which he had attempted in Vienna for his own benefit. It took place at the Burg Theatre, which was given him for the occasion, at 6.30 P.M., and the programme was as follows:

1. Symphony, Mozart.
2. Air from the 'Creation.'
3. A grand Pianoforte Concerto, 'played and composed' by Beethoven.
4. The Septet.
5. Duet from the 'Creation.'
6. Improvisation by Beethoven on Haydn's 'Emperor's Hymn.'
7. Symphony, No. 1.

The concerto was doubtless one of the two already known—the septet had been previously performed at Prince Schwarzenberg's,[3] had pleased immensely, and Beethoven was evidently proud of it. 'It is my Creation,' said he—let us hope not in Haydn's presence. He had not forgotten Bonn, and the theme of the variations is said by Czerny[3] to be a Rhine Volkslied. The work was dedicated in advance to the Empress, and though not published for some time, became rapidly popular. So much for the compositions, but the performance appears from the report in the Leipzig paper[4] to have been shameful; the band disliked Wranitzky the conductor, and vented their dislike on the music. In addition to this it appears that the rehearsal, if it took place at all, was a very imperfect one. A reference in one of Beethoven's letters (Apr. 22, 1801) shows that it was his custom not to write in the piano part into his concertos, and therefore to play them from memory.

On the 18th[5] of the same month Beethoven appeared again at the concert of Punto the horn-player, with a sonata for horn and piano, composed for the occasion. This he had naturally not been able to touch while preparing for his own concert, and in fact it was written down on the day before the performance.[6] Here again there cannot have been much chance of rehearsal. But with two such players it was hardly needed; and so much did the sonata delight the hearers, that in defiance of a rule forbidding applause in the Court Theatre the whole work was unanimously encored. On the 27th, the anniversary of the day on which he first entered Bonn, Beethoven's old master, the Elector, returned to the capital. In May Steibelt made his appearance in Vienna from Prague, where his *charlatanerie* and his real ability had gained him prodigious financial success. We have already alluded to his conflict with Beethoven. In Vienna he does not appear to have succeeded, and in August he was again in Paris.

The announcement of Beethoven's benefit concert names No. 241 'im tiefen Graben,' third story, as his residence. He had now left Prince Lichnowsky's, and he maintained this lodging for two years. In this year we hear for the first time of his going to the country for the autumn. He selected Unter-Döbling, a village two miles north of Vienna, and his lodging was part of the house occupied by the Grillparzer family. Frau Grillparzer long recollected his fury on discovering her listening to his playing outside the door, and the stern revenge he took.[7]

As regards publications 1800 is a blank, but composition went on with immense energy. If we throw back the symphony and the septet into 1797, we have still the horn sonata and the piano sonata in B♭ (op. 22)—a work of great moment—the six quartets, the string quintet in C, the piano concerto in C minor. Of most of these very important works we have Beethoven's own mention in a letter of Dec. 15, 1800, in addition to the evidence as to date afforded by the sketch-books. And besides these we are bound to believe that the ballet of 'Prometheus,' performed Mar. 28, 1801, occupied him at least during the latter portion of the year.[8] An incident of this summer was Beethoven's letter to Matthisson (Aug. 4) sending him his 'Adelaide,' a letter interesting for its courteous and genial tone, for its request for another poem, and for its confession that his early works had already begun to dissatisfy him. After his return to town occurred Czerny's introduction to him. Czerny, then a lad of just upon ten, became Beethoven's pupil in pianoforte-playing, and has left a delightful account of his first interview, and of much which occurred after it.[9] Among the letters of this winter and the spring of 1801 are some to

[1] See, however, *Z.B.* pp. 490, 491.
[2] *Z.B.* p. 228 ff.
[3] *Thayer*, ii. 99; *Krehbiel*, i. 278.
[4] *Thayer*, ii. 98, 99.
[5] Thus *Krehbiel*, i. 277, though *Thayer*, ii. 100, says 28th.
[6] Ries, p. 82.
[7] *Thayer*, ii. 104; *Krehbiel*, i. 270.
[8] *Z.B.* p. 246.
[9] Published by C. F. Pohl, *Jahresbericht des Conservatoriums der Gesellschaft der Musikfreunde in Wien*, 1870. The drawback to this, and to so much of the information regarding Beethoven, is that it was not written till many years after the events it describes. See also *Thayer*, ii. 106, and *Krehbiel*, i. 314.

Hoffmeister, formerly a composer, and then a music-publisher in Leipzig, which ended in his publishing the septet, the symphony in C, the piano concerto in B♭, and the sonata (op. 22) in the same key. The price given for these works was 20 ducats each, except the concerto, which was 10. The ducat was equal to 10s. English. The concerto is priced so low because 'it is by no means one of my best, any more than that I am about to publish in C major, because I reserve the best for myself, for my journey'[1]—a confession which proves that the concerto in C minor was already in existence. The letters show keen sympathy with projects for the publication of Bach's works, and of Mozart's sonatas arranged as quartets.[2] They speak of his having been ill during the winter, but the vigorous tone of the expression shows that the illness had not affected his spirits. On Jan. 30, 1801, he played his horn sonata a second time, with Punto, at a concert for the benefit of the soldiers wounded at Hohenlinden.

He was now immersed in all the worry of preparing for the production of his ballet of 'Prometheus,' which came out on Mar. 28 at the Court (Burg) Theatre. Its great success is evident from the fact that it was immediately published in a popular form—pianoforte solo,[3] dedicated to Princess Lichnowsky—and that it had a run of sixteen nights during 1801, and thirteen during the following year. Apart from its individual merits the 'Prometheus' music is historically interesting as containing a partial anticipation of the storm in the Pastoral symphony, and (in the finale) an air which afterwards served for a contretanz, for the theme of elaborate variations, and for the subject of the last movement of the Eroica symphony. The ballet gave occasion for an unfortunate little encounter between Beethoven and Haydn, evidently unintentional on Beethoven's part, but showing how naturally antagonistic the two men were. They met in the street the day after the first performance. 'I heard your new ballet last night,' said Haydn, 'and it pleased me much.' '*O lieber Papa*,' was the reply, 'you are too good: but it is no *Creation* by a long way.' This unnecessary allusion seems to have startled the old man, and after an instant's pause he said, 'You are right: it is no *Creation*, and I hardly think it ever will be!'

The success of 'Prometheus' gave him time to breathe, and possibly also cash to spare: he changed his lodgings from the low-lying 'tiefen Graben' to the Sailer-Stätte, a higher situation, with an extensive prospect over the ramparts.[4] For the summer of 1801 he took a lodging at Hetzendorf, on the south-west side of the city, attracted by the glades and shrubberies of Schönbrunn, outside which the village lies, and perhaps by the fact that his old master the Elector was living in retirement there. It was his practice during these country visits to live as nearly as possible in entire seclusion, and to elaborate and reduce into ultimate form and completeness the ideas which had occurred to him during the early part of the year, and with which his sketch-books were crowded. His main occupation during this summer was 'The Mount of Olives,' which Ries found far advanced when he arrived in Vienna in 1801.[5] The words were by Huber,[6] and we have Beethoven's own testimony[7] that they were written, with his assistance, in fourteen days. He was doubtless engaged at the same time, after his manner, with other works, not inferior to that oratorio in their several classes, which are known on various grounds to have been composed during this year. These are two violin sonatas in A minor and F, dedicated to Count von Fries—originally published together (Oct. 28) as op. 23, but now separated under independent numbers; the string quintet in C (op. 29); and no fewer than four masterpieces for the piano—the grand sonatas in A♭ (op. 26) and D (op. 28); the two entitled 'Sonata quasi una fantasia' in E♭ and in C♯ minor (op. 27); which, though not published till 1802, were all four completed during this year.[8] To each of them a word or two is due. The sonata in A♭—dedicated, like those of op. 1 and 13, to his prime friend Prince Carl Lichnowsky—is said[9] to owe its noble Funeral March to pique at the praises on a march by no means worthy of them in Paër's 'Achille.' That opera—produced at Vienna on June 6 of this year—is the same about which Paër used to tell a good story of Beethoven, illustrating at once his sincerity and his terrible want of manners. He was listening to the opera with its composer, and after saying over and over again, 'O! que c'est beau!' 'O! que c'est intéressant!' at last could contain himself no longer, but burst out, 'Il faut que je compose cela.'[10] The grand sonata in D received its title of 'Pastorale' (more appropriate than such titles often are) from Cranz the publisher, of Hamburg. The andante, by some thought inferior to the rest of the sonata, was Beethoven's peculiar favourite, and very frequently played by him.[11] The fly-leaf of the autograph of the work contains a humorous duet and chorus—'the praise of the fat one,' making fun of Schuppanzigh[12]—'Schuppanzigh ist ein Lump, ein Lump,' etc. The remaining two, qualified as 'Fantasia' by their author,

[1] Letter of Dec. 15, 1800.
[2] In curious contradiction to the strong expressions on the subject of arrangements in a subsequent letter, quoted by *Thayer*, ii. 183.
[3] Originally numbered op. 24, but when the overture was issued in parts it was numbered op. 43, and op. 24 was given to the violin sonata in F.
[4] *Thayer*, ii. 131.
[5] *Thayer*, ii. 160, has shown that Ries has mistaken the year, and did not come to Vienna till 1801.
[6] Author of Winter's 'Unterbrochene Opferfest,' and other pieces.
[7] His letter of Jan. 23, 1824, printed by Pohl in *Die Gesellschaft der Musikfreunde* (Vienna, 1871), p. 57; *Krehbiel*, i. 289.
[8] See, however, *Z.B.* pp. 230 ff.
[9] See, however, *Z.B.* p. 243.
[10] F. Hiller, in *Thayer*, ii. 134.
[11] Czerny, in *Thayer*, ii. 134.
[12] Thayer, *Verzeichniss*, No. 91. See SCHUPPANZIGH.

have had very different fates. One, that in E♭, has always lived in the shadow of its sister, and is comparatively little known. The other, the so-called 'Moonlight Sonata,'[1] is as widely played and as passionately loved as any of Beethoven's pianoforte works. It is one of his most original productions. The dedication to the Countess Guicciardi, upon which so much romance has been built, has had a colder light thrown on it by the lady herself. 'Beethoven,' said she, 'gave me the rondo in G, but wanting to dedicate something to the Princess Lichnowsky he took the rondo away, and gave me the sonata in C♯ minor instead.'[2]

Meantime his deafness, which began with violent noise in his ears, had gradually merged into something more serious. He consulted doctor after doctor—Dr. Frank, the hospital doctor, his friend Wegeler, and Vering—but the malady constantly increased. It gave him the keenest distress; but so great were his resolution and confidence that not even the prospect of this tremendous affliction could subdue him.

'I will as far as possible defy my fate, though there must be moments when I shall be the most miserable of God's creatures.' . . . 'I will grapple with fate; it shall never drag me down.'

The letters to Wegeler of June 29[3] and Nov. 16, 1801, from which these words are taken, give an extraordinary picture of the mingled independence and sensibility which characterised this remarkable man, and of the entire mastery which music had in him over friendship, love, pain, deafness, or any other external circumstance.

'Every day I come nearer to the aim which I can feel, though I cannot describe it, and on which alone your Beethoven can exist. No more rest for him!

'I live only in my music, and no sooner is one thing done than the next is begun. As I am now writing, I often work at three and four things at once.'

How truly this describes the incessant manner in which his ideas flowed, may be seen from the sketch-book published by Nottebohm,[4] and which is the offspring of this very period—Oct. 1801 to May 1802. It contains sketches for the finale of the second symphony, for the three violin sonatas (op. 30); for piano sonatas in G and D minor (op. 31); for the variations in F (op. 34), and in E♭ (op. 35); and a large number of less important works, the themes of which are so mixed up and repeated as to show that they were all in his mind and his intention at once.

The spring of 1802 saw the publication of several very important pieces, the correction of which must have added to his occupations—the serenade (op. 25); the sonatas in B♭[5] (op. 22), A♭ (op. 26), E♭ and C♯ minor (op. 27, Nos. 1 and 2); the variations for piano and violoncello on Mozart's 'Bei Männern,' and 6 Contretänze.[6] All the works just enumerated were out by April, and were followed in the later months by the septet, issued in two portions; the sonata in D (op. 28); 6 Ländler[7]; the rondo in G (op. 51, No. 2); and in December by the quintet in C (op. 29). After finishing the sonata in D (op. 28), he told Krumpholz, says Czerny, that he was not satisfied with his works, adding, 'From to-day I will strike out a new road.'[8] Soon after appeared the three sonatas (op. 31).

Beethoven had recently again changed his doctor. Vering did not satisfy him, and he consulted Schmidt, a person apparently of some eminence, and it was possibly on his recommendation that he selected the village of Heiligenstadt, at that time a most retired spot, lying beyond Unter-Döbling, among the lovely wooded valleys in the direction of the Kahlenberg and Leopoldsberg. Here he remained till October, labouring at the completion of the works mentioned above, which he had sketched early in the year, and which he probably completed before returning to Vienna. Here too he wrote the very affecting letter usually known as 'Beethoven's Will,' dated Oct. 6, and addressed to his brothers, to be opened after his death,[9] a letter full of depression and distress, but perhaps not more so than that written by many a man of sensibility under temporarily adverse circumstances; anyhow it does not give us a high idea of Dr. Schmidt's wisdom in condemning a dyspeptic patient to so long a course of solitude. At any rate, if we compare it with the genial, cheerful strains of the music which he was writing at the time—take the symphony in D as one example only—and remember his own words: 'Letter-writing was never my *forte*, . . . I live only in my music'—it loses a good deal of its significance.[10] Once back in town his spirits returned; and some of his most facetious letters to Zmeskall are dated from this time. On returning he changed his residence from the Sailer-Stätte, where we last left him, to the Peters-Platz, in the very heart of the city, and at the top of the house. In the story above Beethoven lived his old friend Förster, who had won his affection by giving him hints on quartet writing on his first arrival in Vienna. Förster had a little son whom Beethoven undertook to instruct, and the boy, then just six, long[11] remembered having to get up in the dark in the winter mornings and descend the stairs for his lessons. This winter again there were many proofs to correct—the 2 piano sonatas (op. 31, 1 and 2), the 3 violin

[1] This foolish sobriquet is derived from a criticism on the work by Rellstab mentioning moonlight on the Lake of Lucerne.
[2] *Thayer*, ii. 172; *Krehbiel*, i. 322.
[3] No year is given in the date of the letter. Wegeler places it in 1800, but *Thayer*, ii. 155, 156 has proved it to belong to 1801.
[4] *Ein Skizzenbuch von Beethoven*, etc., Leipzig, B. & H., 1865.
[5] 'Well engraved,' says Beethoven to Hoffmeister, 'but you have been a fine time about it!'
[6] B. & H. 17A (Nos. 8, 7, 4, 10, 9 and 1).
[7] B. & H. 197.
[8] *Thayer*, ii. 186 and 364.
[9] The autograph was in possession of Madame Lind-Goldschmidt, to whom it was given by Ernst. After her death it was presented by Mr. Goldschmidt to the Hamburg Library.
[10] See the sensible remarks of *Thayer*, ii. 196.
[11] *Thayer*, ii. 199, 200.

ditto (op. 30), 2 sets of variations (op. 34, 35), all which appeared early in 1803. The piano sonatas just mentioned he regarded as a change in his style—which they certainly are, the D minor especially. The variations he mentions [1] as distinct in kind from his earlier ones, and therefore to be included in the series of his large works, and numbered accordingly. In addition there were published in 1803 two preludes (op. 39), dating from 1789; 7 bagatelles, some of them as old as 1782, but one at least (No. 6) written within the last twelve months. Also the Romance in G for violin and orchestra (op. 40), and 6 sacred songs (op. 48), dedicated to his Russian friend Count von Browne. And proofs at that date appear to have been formidable things, and to have required an extraordinary amount of vigilance and labour. Not only had the engravers' mistakes to be guarded against, and the obscurities of Beethoven's writing, but the publishers were occasionally composers and took on themselves to correct his heresies and soften his abruptnesses as they passed through their hands. Thus in the sonata in G (op. 31, No. 1), Nägeli of Zurich interpolated four bars.[2] Of course Beethoven discovered the addition on hearing Ries play from the proof, and his rage was naturally unbounded. The mistakes were corrected, and an amended proof was transmitted at once to Simrock of Bonn, who soon got out an 'édition très correcte'; but Nägeli adhered to his own version of Beethoven's music, and editions are still issued [3] containing the four redundant bars. It is needless to say that after opus 31 he published no more for Beethoven. But even without such intentional errors, correcting in those days was hard work. 'My quartets,' he complains, 'are again published full of mistakes and *errata* great and small; they swarm like fish in the sea—innumerable.' [4] The quintet in C (op. 29), published by Breitkopf, was pirated by Artaria of Vienna, and being engraved from a very hasty copy was extraordinarily full of blunders.[5] Beethoven adopted a very characteristic mode of revenge; fifty copies had been struck off, which he offered Artaria to correct, but in doing so caused Ries to make the alterations with so strong a hand that the copies were quite unsaleable.[6] It was an evil that never abated. In sending off the copies of the A minor quartet twenty years later, he says, 'I have passed the whole forenoon to-day and yesterday afternoon in correcting these two pieces, and am quite hoarse with stamping and swearing'—and no wonder, when the provocation was so great. The noble sonatas, op. 31, to the first of which one of the above anecdotes refers, were unfortunate in more ways than one. They were promised to Nägeli, but Caspar Beethoven [7] by some blunder — whether for his own profit or his brother's does not appear —had sold them to a Leipzig house.[8] The discovery enraged Beethoven, who hated any appearance of deceit in his dealings; he challenged his brother with the fact, and the quarrel actually proceeded to blows. Knowing how much Beethoven disliked his early works, it is difficult not to imagine that the appearance of the two boyish preludes, op. 39, and, in the following year, of the variations, op. 44 (composed 1792 or 1793), both published at Leipzig —was due to the interference of Caspar.[9]

A great event in 1803 was the production of 'The Mount of Olives,' his first vocal composition on a larger scale than a scena. The concert took place in the theatre 'an der Wien' on Apr. 5, and the programme included three new works—the oratorio, the symphony in D, and the pianoforte concerto in C minor, played by Beethoven himself. Interesting accounts of the rehearsal (in which Prince Lichnowsky showed himself as friendly as ever) and of the performance will be found in Ries and Seyfried.[10] Difficult as it is to conceive of such a thing, the symphony appears to have been found too laboured by the critics, and not equal to the former one.[11] The success of the oratorio is shown by the fact that it was repeated three times (making four performances) by independent parties in the course of the next twelve months. The sonata for piano and violin, now so well known as the 'Kreutzer Sonata,' was first played on May 17, at the Augarten, at 8 A.M. There was a curious bombastic half-caste English violin-player in Vienna at that time named BRIDGETOWER (*q.v.*). He had engaged Beethoven to write a sonata for their joint performance at his concert. Knowing Beethoven's reluctance to complete bespoken words, it is not surprising to find him behind time and Bridgetower clamouring loudly for his music. The finale was easily attainable, having been written the year before the sonata in A (op. 30, No. 1), and the violin part of the first movement seems to have been ready a few days before the concert, though at the performance the pianoforte copy still remained almost a blank, with only an indication here and there. But the variations were literally finished only at the last moment, and Bridgetower had to play them at sight from the blurred and blotted autograph of the composer. 'Beethoven's rendering of the Andante

[1] See his letter (Dec. 26, 1802) in *Thayer*, ii. 213.
[2] Between the 28th and 27th bars from the end of the first movement.
[3] *E.g.* that of Holle of Wolfenbüttel. An equally gratuitous alteration has been made in the sonata op. 81*a*. See Thayer, *Verzeichniss*, p. 192.
[4] Letter to Hoffmeister, Apr. 8, 1802.
[5] Ries, p. 120.
[6] *Ibid.* p. 120. He issued a notice (Jan. 22, 1803) to the public, cautioning them against this incorrect edition. For an account of the law proceedings which occasioned a second notice (Mar. 31, 1804) nullifying the former one, see 'Discovery of Beethoven Documents,' *The Musical World*, July 27, Aug. 3 and 10, 1889. See also *Thayer*, ii. 276.
[7] Ries, p. 87.
[8] Caspar had already offered them to André of Offenbach. See *Thayer*, ii. 202.
[9] The question of Caspar's 'interference' is fairly discussed, *Krehbiel*, i. 359 *et seq.*
[10] Ries, p. 76; Seyfried, *Notizen*, p. 19; and see *Thayer*, ii. 223, 224; *Krehbiel*, ii. 7.
[11] See the report in *Thayer*, ii. 225.

was so noble, pure, and chaste, as to cause a universal demand for an encore.'[1] A quarrel with Bridgetower caused the alteration of the dedication.

Before Beethoven left town this year he made an arrangement to write an opera for Schikaneder, Mozart's old comrade, the manager of the theatre 'an der Wien.'[2] Beyond the bare fact nothing is known on the subject. It is possible that a MS. trio[3] preserved in the library of the 'Gesellschaft der Musikfreunde' at Vienna, and afterwards worked up into the duet in 'Fidelio,' is a portion of the proposed work, but this is mere conjecture. The arrangement was announced on June 29, and Beethoven had before that date, perhaps as early as April, taken up his quarters at the theatre with his brother Caspar, who, with all his faults, was necessary to a person so inapt at business as Ludwig. His summer and autumn were again spent—after a few weeks' *Kur* at Baden[4]—at Ober-Döbling, and were occupied principally with his third symphony on 'Napoleon Bonaparte,' the idea of which, since its suggestion in 1798, appears to have ripened with the contemplation of the splendid career of the First Consul as soldier, lawgiver, statesman and hero, until it became an actual fact.

Of the order in which the movements of this mighty work were composed we have not yet any information, but there is no doubt that when Beethoven returned to his lodgings in the theatre in the autumn of 1803 the finale was complete enough, at least in its general outlines,[5] to be played through by its author. There are traces of Beethoven being a great deal in society this winter. Two young Rhinelanders—Gleichenstein, a friend and fellow-official of Breuning's in the War Office, and Mähler, also a Government official and an amateur portrait-painter, were now added to his circle.[6] With another painter, Macco,[7] he appears to have been on terms of great intimacy. The Abbé Vogler was in Vienna this season with his pupil Carl Maria von Weber, and a record[8] survives of a soirée given by Sonnleithner, at which Vogler and Beethoven met, and each gave the other a subject to extemporise upon. The subject given by Beethoven to Vogler we merely know to have been 4½ bars long, while that on which he himself held forth was 'the scale of C major, three bars, *alla breve*.' Vogler was evidently the more expert contrapuntist, but Beethoven astonished even his rival's adherents by his extraordinary playing, and by a prodigious flow of the finest ideas. *Noctes coenaeque deorum*.—Clementi too was in Vienna about this time, or a little later, with his pupil Klengel. He and Beethoven often dined at the same restaurant, but neither would speak first, and there was no intercourse.[9] Not for want of respect on Beethoven's side, for he had a very high opinion of Clementi, and thought his *Méthode* one of the best. This winter saw the beginning of a correspondence[10] which was not destined to bear fruit till some years later—with THOMSON (*q.v.*) the music-publisher of Edinburgh. Thomson had already published arrangements of Scotch airs by Pleyel and Kozeluch, and, with the true eye of a man of business, was now anxious to obtain from a greater and more famous musician than either, six sonatas on Scotch themes. Beethoven replies on Oct. 5, offering to compose six sonatas for 300 ducats (£150). Thomson responded by offering half the sum named, and there for the present the correspondence dropped. The prospect of an opera from Beethoven was put an end to at the beginning of 1804 by the theatre passing out of Schikaneder's hands into those of Baron von Braun, and with this his lodging in the theatre naturally ceased.[11] He moved into the same house with Stephen Breuning—'Das rothe Haus,' near the present Votive Church, and there the rupture already spoken of took place.

The early part of 1804 was taken up in passing through the press the symphony No. 2 (dedicated to Prince Carl Lichnowsky), and the three four-hand marches, both of which works were published in March—but the real absorbing occupation of the whole winter must have been the completion of the Bonaparte symphony. At length the work was done, a fair copy was made, the outside page of which contained the words 'Napoleon Bonaparte[12] . . . Louis van Beethoven,' and it lay on the composer's table for the proper opportunity of official transmission to Paris. On May 3 the motion for making Napoleon emperor passed the Assembly, and on the 18th, after his election by plebiscite, he assumed the title. The news must have quickly reached Vienna, and was at once communicated to Beethoven by Ries. The story need not be given here in detail. In a fury of disappointment and with a torrent of reproaches he tore off the title-page and dashed it on the ground. At some future time it received the new name by which we know it, and under which it was published—'Sinfonia eroica per festeggiare il sovvenire d' un gran uomo'—but this was probably an afterthought, and the cover of the MS. now in the Bibliothek at Vienna runs thus[13]:

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[1] From Bridgetower's account of the performance. See *Thayer*, ii. 230; *Krehbiel*, ii. 10.
[2] See *Thayer*, ii. 221, 242; *Krehbiel*, ii. 5, 42.
[3] Nottebohm, *Beethoveniana*, p. 82.
[4] Not Baden-Baden, but a mineral-water bath 16 or 18 miles south of Vienna.
[5] *Thayer*, ii. 236.
[6] *Thayer*, ii. 234, 235; *Krehbiel*, ii. 14.
[7] *Thayer*, ii. 241; *Krehbiel*, ii. 19.
[8] By Gänsbacher, *Thayer*, ii. 236; *Krehbiel*, ii. 15.
[9] *Thayer*, ii. 246; *Krehbiel*, ii. 23 24.
[10] See the letters and replies in *Thayer*, ii. 239, 240; *Krehbiel*, ii. 17.
[11] *Thayer*, ii. 246; *Krehbiel*, ii. 18.
[12] Ries (p. 78) has merely Buonaparte.
[13] The description of the title on the autograph, according to *Thayer*, ii. 248, bought by J. Dessauer at the sale of Beethoven's things in 1827, is similar to the one given on the next page, excepting that under 'Sinfonia grande' are two words scratched through. As Thayer does not give those words, it would seem that they are illegible. Nottebohm, by the way, speaks of the score in the possession of J. Dessauer as a revised copy. See *Them. Verz.* p. 52; *Krehbiel*, ii. 25.

Sinfonia grande
Napoleon Bonaparte
804 im August
del Sigr.
Louis van Beethoven

Sinfonie 3 Op. 55

The right to use the symphony was purchased by Prince Lobkowitz, to whom it is dedicated. It was played at his house during the winter, and remained in MS. till Oct. 1806.

The *fracas* at Breuning's rooms, already mentioned, ended by Beethoven's dashing off to Baden, and then returning to his old quarters at Döbling. There he composed the grand sonata in C, which he afterwards dedicated to Count Waldstein, and that in F, op. 54, which, though only in two movements and dedicated to no one, is not inferior in originality to its longer companion. It is to the finale of this work, and not that of the 'Appassionata' as usually believed, that Ries's story applies.[1] Ries appears to have gone out, as he very often did, to Döbling—within an easy walk of Vienna—and to have remained with his master all the after part of the day. They went for an immense walk, and did not get home till eight in the evening. During the whole time Beethoven had been humming and growling to himself, but without anything like a tune. On Ries asking him what it was, he replied that it was a theme for the finale of the sonata. The instant they reached the house he sat down to the piano without taking off his hat, and for more than an hour pounded away at his new idea. Ries sat in a corner listening.—The sonata in C, just mentioned, contained when completed a long Andante in F—the subject of a very characteristic story, already alluded to (p. 264). This, however, at the advice of some judicious critic, he was induced to take out and replace[2] by the present short introductory Adagio, after which it was published separately, and became the well-known 'Andante favori.'[3] During this summer, on July 19 or 26, there was a concert at the Augarten, at which Beethoven conducted; the symphony in D was performed, and Ries made his first public appearance as Beethoven's scholar in the C minor concerto. Ries's story of his cadenza is too long for these pages, but should be read.[4] The pianoforte part having to be written out for Ries, the concerto was at last ready for publication, and in fact made its appearance in November, dedicated to Prince Louis Ferdinand of Prussia, an amateur of remarkable musical gifts, whose acquaintance Beethoven made when he visited his uncle's court in 1796, and who while in Vienna at this very time was one of the first to hear and appreciate the new symphony.[5] When Beethoven came back it was to a new lodging, in a house of Baron Pasqualati's, on the Mölker-Bastion near Prince Lichnowsky's, and in some sense this was his last; for though he left it more than once, yet the Baron always forbade the rooms to be let, saying that Beethoven was sure to come back to them again. Breuning and he soon met, and a reconciliation took place which was not interrupted for many years—but they never again put their friendship so far to the proof as to live together. Breuning's attitude through the whole affair is in keeping with his solid sensible character, and does him infinite credit. His letter to Wegeler of Nov. 13 gives no hint of a quarrel, but is full of the deepest sympathy with Beethoven under the affliction of his deafness.

In addition to the works already mentioned as published during 1804 must be named the great sonata in E♭, which ultimately became the third of opus 31; 7 variations on 'God save the King,' and 5 on 'Rule, Britannia'[6]; a song, 'Der Wachtelschlag,'[7] and 'Ah! perfido.'[8] Why he selected these two English airs does not appear. At a later date he said, apropos of its use in his 'Battle Symphony,' 'I must show the English a little what a blessing they have in "God save the King."'[9] It is satisfactory to find him so fond of it.—The first trial of the Eroica took place in December[10] at Prince Lobkowitz's. The opinions expressed concerning it are collected by Thayer, and should be read and digested by all who are tempted to regard music from the 'finality' point of view.

The Production of 'Fidelio.'—Beethoven's connexion with the theatre 'an der Wien,' though interrupted, was not at an end. Baron von Braun took Schikaneder into his service, and one of their first acts was to renew the offer. Bouilly's libretto, which had been already set by Gaveaux[11] and Paër,[12] was chosen, and Sonnleithner was employed to make the German translation. Beethoven went back to his rooms at the theatre, and set to work with energy. But, remembering his habit of doing several things at once, we need not suppose that, though at work on a text, he dropped other compositions. A letter to Artaria shows that on June 1, 1805, he was engaged on a new quintet, the suggestion of Count Fries. Though he had even proceeded so far as to mention it to the publisher, its ultimate fate is still a matter of complete uncertainty; it certainly never arrived at publication. He also completed the sonata

[1] Ries himself (p. 99) says 'Sonata in F minor, op. 57'; *Thayer*, however (ii. 258), declares that Ries is in error. *Krehbiel*, ii. 31, says 'The sonata in question was that in F minor, op. 57.'

[2] The autograph score clearly shows that the Adagio was inserted; the writing and ink differ; thus Ries's account (*Notiz.* p. 101) is confirmed.

[3] B. & H. 192.

[4] *Notizen*, p. 114.

[5] See *Thayer*, ii. 259; *Krehbiel*, ii. 26.

[6] B. & H. 179, 180.

[7] *Ibid.* 234.

[8] Nottebohm, *Them. Verz.* gives date of publication as 1805.

[9] In his journal 1812–18. Nohl, *Die Beethoven-Feier* (1871), p. 55.

[10] *Thayer*, ii. 261; and Ries, p. 79.

[11] 'Léonore ou l'amour conjugale, opéra comique,' Feb. 19, 1798.

[12] 'Leonora ossia l' amore conjugale,' Dresden, Oct. 3, 1804.

in F (op. 54), and probably entirely composed the triple concerto (op. 56). But the opera was his main and absorbing business. During the whole of the spring he was hard at work, and in June he betook himself to Hetzendorf, there to put his sketches into shape, and to get inspiration from his favourite woods and fields. To give an idea of the extraordinary amount of labour and pains which he bestowed on his work, and of the strangely tentative manner in which so great a genius proceeded, we may mention that in the sketch-book which contains the materials for the opera—a thick oblong volume of 346 pages, 16 staves to the page—there are no fewer than 18 distinct and different beginnings to Florestan's air 'In des Lebens Frühlingstagen,' and 10 to the chorus 'Wer ein holdes Weib.'[1] To reduce these chaotic materials to order, and to score the work, was the entire occupation of these summer months. Closely as he was occupied he could occasionally visit Vienna, and on one occasion in July[2] we find him at Sonnleithner's rooms with Cherubini and Vogler. Cherubini arrived in Vienna with his wife early in the month, and remained till the following April. His operas had long been favourites on the Vienna stage. The 'Deux Journées' was performed under his direction shortly after his arrival, and 'Faniska' was produced for the first time on Feb. 25, 1806. Beethoven knew them well, and has left on record[3] that he esteemed their author above all then living writers for the stage. He also thought so highly of Cherubini's Requiem as to say that he should borrow largely and literally from it in the event of his writing one.[4] But the influence of Cherubini on Beethoven's vocal music is now[5] acknowledged. The two artists were much together, and agreed as well as two men of such strong character and open speech were likely to agree. Cherubini presented the composer of 'Fidelio' with a copy of the *Méthode* of the Conservatoire, and the scores of 'Médée' and 'Faniska' are conspicuous in the sale catalogue of Beethoven's scanty library.[6]

One proof that 'Fidelio' was complete before his return to town is afforded by the fact that he allowed others to hear it. On one occasion he played it to a select set of friends,[7] when Ries (as already mentioned) was excluded; and thus—as he was shortly afterwards called to Bonn by the conscription—lost his chance of hearing the opera at all in its first shape. That Beethoven's voice in singing was detestable'[8] will not have diminished the interest of the trial. The work of rehearsing the music now began, and was evidently attended with enormous difficulties, especially in regard to the singers. They complained that their passages were unsingable, while Beethoven on his part was determined to make no alterations—and apparently none were then made.[9] With the band he fared little better. He even invokes his deafness as an assistance. Writing only two days before the first performance, he says[10]:

'Pray try to persuade Seyfried to conduct my opera to-day, as I wish to see and hear it from a distance; in this way my patience will at least not be so severely tried by the rehearsal as when I am close enough to hear my music so bungled. I really do believe it is done on purpose. Of the wind I will say nothing, but——. All *pp. cresc.*, all *decresc.*, and all *f. ff.* may as well be struck out of my music, since not one of them is attended to. I lose all desire to write anything more if my music is to be so played.'

And again,[11] 'the whole business of the opera is the most distressing thing in the world.'

The performance at the theatre 'an der Wien'[12] was fixed for Wednesday, Nov. 20. External events could hardly have been more unpropitious. The occupation of Ulm and Salzburg had been followed on Nov. 13 by the entry of the French army into Vienna. Bonaparte took up his quarters at Schönbrunn; the Emperor of Austria, the chief nobility and other wealthy persons and patrons of music had deserted the town, and it was a conquered city tenanted by Frenchmen. It was in such circumstances that 'Fidelio, oder die eheliche Liebe' was produced. The opera was originally in 3 acts. It was performed on the 20th, 21st and 22nd, and was then withdrawn by the composer.[13] The overture on these occasions was that known as 'Leonora No. 2.' It was felt by Beethoven's friends that, in addition to the drawbacks of the French occupation and of the advanced character of the music, the opera was too long; and a meeting was held at Prince Lichnowsky's house, when the whole work was gone through at the piano, and after a battle lasting from 7 till 1 in the morning, Beethoven was induced to sacrifice three entire numbers. It is characteristic of Beethoven that though furious and unpleasant to the very greatest degree while the struggle was going on, yet when once the decision was made he was in his most genial temper.[14] The libretto was at once put into the hands of Stephen Breuning, by whom it was reduced to two acts and generally improved, and in this shortened form, and with the revised overture known as 'Leonora No. 3,' it was again performed on Mar. 29, 1806, but,

[1] *Thayer*, ii. 281; *Krehbiel*, ii. 47.
[2] *Thayer*, ii. 282; *Krehbiel*, ii. 48.
[3] Seyfried, p. 22; also Czerny in *Cäcilia*. See *Thayer*, ii. 353.
[4] An instance of the close study the most original and independent of composers gave to the music of other composers is furnished in 2 autographs, one of 23, the other of 4 pages, containing extracts from Mozart's 'Don Juan'; in the former the terzet and sextet from Act 2, voice parts only with text.
[5] See Hiller, in *Macmillan's Magazine*, July 1875; also the report of a conversation with Mendelssohn in Marx's *Music of the 19th Century*. A fragment of a sketch-book of Beethoven's formerly in Joachim's possession contains the Trio in the 'Deux Journées' and a piece from the 'Zauberflöte,' mixed up with bits of 'Fidelio' and of the Finale of the B flat Symphony.
[6] Thayer, *Chron. Verzeichniss*, pp. 180, 181.
[7] Ries, p. 102.
[8] *Abscheulich*; Czerny in *Thayer*, ii. 202.
[9] Schindler (1860), i. 135, 136.
[10] *Briefe*, No. 41.
[11] To Treitschke, in Schindler, i. 136.
[12] *Thayer*, ii. 294; *Krehbiel*, ii. 49.
[13] Breuning's letter of June 2, 1806. *Thayer*, ii. 300.
[14] See Roeckel's account of the whole transaction in *Thayer*, ii. 295; *Krehbiel*, ii. 53, 54.

owing to Beethoven's delays over the alterations, with only one band rehearsal.[1] It was repeated on Apr. 10, and after that each time to fuller and more appreciative houses, and then, owing to a quarrel between Beethoven and Baron Braun, the intendant of the theatre, suddenly and finally withdrawn.[2] Attempts were made to bring it out at Berlin, but they came to nothing, and this great work was then practically shelved for seven or eight years.

Symphonic Works.—It is an astonishing proof of the vigour and fertility of the mind of this extraordinary man, that in the midst of all this work and worry he should have planned and partly carried out two of his greatest instrumental compositions. We have the assurance of Nottebohm [3] that the piano concerto in G and the symphony in C minor were both begun about 1805. There are many indications in his letters that his health was at this time anything but good, and the demands of society on him must have been great. Against them he could arm himself by such reflections as the following pencil [4] note in the margin of a sketch-book of this very date: 'Struggling as you are in the vortex of society, it is yet possible, notwithstanding all social hindrances, to write operas. Let your deafness be no longer a secret—even in your Art!'

On May 25,[5] the marriage contract of Caspar Carl Beethoven with Johanna Reis was signed —harbinger of unexpected suffering for Ludwig —and on May 26 he seriously began the first of the three quartets which were afterwards dedicated to the Russian Ambassador, Count Rasoumowsky, as op. 59. So says his own writing at the head of the autograph.[6] These quartets, the Russian airs in which it is natural to suppose were suggested by the Ambassador (a brother-in-law of Prince Lichnowsky), are another link in the chain of connexion between the republican composer and the great imperial court of Petersburg, which originated some of his noblest works.

His favourite summer villages had been defiled by the French, and perhaps for this reason Beethoven did not pass the summer of 1806 at the usual spots, but went to the country-house of his friend Count Brunswick—whose sisters [7] were also his great allies—at Martonvásár in Hungary. Here he wrote the magnificent sonata in F minor, than which nothing more impetuous, more poetical, or more enduring ever came from his pen. His letters may have been full of depression [8]—but it vanished when he spoke in music, and all is force, elevation and romance. In October he left Count Brunswick for the seat of Prince Lichnowsky, near Troppau, in Silesia, 40 miles N.E. of Olmütz. The war was in full progress (Jena was fought on Oct. 16), and the Prince had several French officers quartered upon him. They were naturally anxious to hear Beethoven, but he refused to play to them; and on being pressed by his host and playfully threatened with confinement to the house, a terrible scene took place—he made his escape, went off by night post to Vienna, and on his arrival at home was still so angry as to demolish a bust of the Prince in his possession.

The violin concerto (op. 61) was first played by Clement—a well-known virtuoso, and at that time principal violin of the theatre 'an der Wien'—at his concert on Dec. 23, and there is evidence to show, what might have been assumed from Beethoven's habit of postponing bespoken works to the last, that it was written in a hurry, and Clement played his part without rehearsal, at sight. What chance can such great and difficult works, new in spirit and teeming with difficulties, have had of influencing the public when thus brought forward? No wonder that the concerto was seldom heard till revived by Joachim. The MS. shows that the solo part was the object of much thought and alteration by the composer—evidently after the performance.

The publications of 1806 consist of the sonata in F, op. 54 (Apr. 9); a trio for two violins and viola (Apr. 12), adapted from a trio [9] for two oboes and cor anglais, and afterwards numbered op. 87; the Andante in F (May 10) already mentioned as having been originally intended for the Waldstein sonata; and lastly, on Oct. 29, in time for the winter season, the Eroica symphony, dedicated to Prince Lobkowitz. In addition to these an arrangement of the second symphony as a pianoforte trio,[10] by Beethoven's own hand, was published at Vienna.

The first external musical event of 1807 was the performance of the new symphony, No. 4, which took place before a very select audience in the middle or end of March.[11] The concert was organised for Beethoven's benefit, no doubt to compensate him for his disappointment with the opera, and was largely subscribed to. No programme of equal length was probably ever put together; it contained the first and second symphonies, the Eroica—hardly known as yet, and in itself a programme—and the new work —2½ hours of solid orchestral music without relief! A second performance of the symphony was given at a public concert on Nov. 15. The overture to 'Coriolan'—a tragedy by Collin—must have occupied him during the opening of the year, since it is included with the new symphony, the new concertos for violin and piano, and the three string quartets, in a sale of copy-

1 *Thayer*, ii. 302; *Krehbiel*, ii. 60.
2 *Thayer*, ii. 307.
3 Nottebohm, *Verz*, op. 58 and 67.
4 *Z.B.* p. 89.
5 *Thayer*, ii. 311; *Krehbiel*, ii. 65.
6 Thayer, *Verz*, op. 59.
7 'Lieber, lieber Brunswick . . . küsse deine Schwester Therese.' Letter, May 11. His favourite sonata, op. 78, was dedicated to this lady.
8 Breuning's letter of Oct., in *Thayer*, ii. 312.
9 Composed in or about 1794. Nottebohm, *Verz*, op. 87.
10 B. & H. 90.
11 See, however, Sch. i. 141.

rights for England,[1] which Beethoven effected on Apr. 20 to Clementi, who had for some years been at the head of a musical business in London. For these and an arrangement of the violin concerto for piano (dedicated to the wife of Stephen von Breuning), Clementi paid £200 down, Beethoven binding himself to compose three new sonatas for the sum of £60 more—a part of the bargain which was not carried out. Beethoven's finances were thus for the time flourishing,[2] and he writes in high spirits on his prospects.[3]

Another overture belonging to this period is that in C, known as op. 138, and erroneously styled 'Leonora No. 1,' the fact being that it was written as 'a new overture' for the proposed production of 'Fidelio' at Prague in the spring of this year.[4] Another great work approaching completion during the summer was the Mass in C, which was written for Prince Esterhazy, Haydn's patron, and after considerable delay was first sung in the chapel at Eisenstadt on Sept. 13, to celebrate the name-day of the Princess Marie of Esterhazy (Sept. 8). Beethoven and his old rival Hummel—then the Prince's Kapellmeister—were both present. After the Mass the Prince, perhaps puzzled at the style of the music, so different from that to which he was accustomed in his chapel—hinted as much to Beethoven, in the strange question 'What have you been at now?' Hummel overheard the remark, and probably amused at the naïveté of the question (for Hummel can surely have found nothing to question in the music) unfortunately smiled. Beethoven saw the smile, misinterpreted it, and left the Palace in a fury. This occurrence possibly explains why the name of Esterhazy, to whom Beethoven first dedicated the Mass, is replaced by that of Prince Kinsky in the published copy (1812).

The date of the C minor symphony has not yet been conclusively ascertained, but there is good ground for believing that it and the Pastoral symphony were completed, or at any rate much advanced, during this year,[5] at Heiligenstadt and in the country between that and the Kahlenberg, as Beethoven pointed out to Schindler in 1823[6]—the visit to Eisenstadt being probably undertaken for the sake of the Mass only. Of his activity in town during the winter there are more certain traces. A musical society of amateurs was formed, who held their concerts in the Hall of the Mehlgrube. At one of these, in December, the Eroica symphony was performed, and the overture to Coriolan played for the first time. At another the B flat symphony was performed for the second time, with immense appreciation. Beethoven himself conducted both of these concerts. December is also the date of a memorial to the directors of the Court Theatre, praying that he might be engaged at an annual salary of 2400 florins, with benefit performances, to compose one grand opera and an operetta yearly—a memorial evidently not favourably received.

The publications of 1807 are not numerous; they consist of the sonata in F minor (op. 57), dedicated to Count Brunswick (Feb. 18)[7] and since designated 'Appassionata' by Cranz of Hamburg; the 32 variations for piano[8] (April); and the triple concerto (op. 56), dedicated to Count Lobkowitz (July 1).[9]

1808 opened with the publication of the overture to 'Coriolan' (op. 62), dedicated to the author of the tragedy, and the three new string quartets (op. 59). There is reason to believe[10] that Beethoven again passed the summer at Heiligenstadt, whence he returned to Vienna, bringing with him ready for performance the two symphonies, C minor and Pastoral, the two pianoforte trios in D and E flat, and the 'Choral Fantasia,' a work new not only in ideas and effects but also in form, and doubly important as the precursor of the 'Choral Symphony.' It and the symphonies[11] were produced at a concert given by Beethoven in the theatre 'an der Wien' on Dec. 22. It was announced to consist only of pieces of his own, all to be performed in public for the first time. In addition to the three just mentioned the programme contained the piano concerto in G, played by himself; two extracts from the Eisenstadt Mass; 'Ah! perfido'[12]; and an extempore fantasia on the pianoforte. The result was unfortunate. In addition to the enormous length of the programme and the difficult character of the music the cold was intense and the threatre unwarmed. The performance appears to have been infamous, and in the 'Choral Fantasia' there was actually a break-down.[13]

The concerto had been published in August, and was dedicated to Beethoven's new pupil and friend the Archduke Rudolph. It commemorates the acquisition of the most powerful and one of the best friends Beethoven ever possessed, for whom he showed to the end an unusual degree of regard and consideration, and is the first of a long series of great works which bear the Archduke's name. The publications of the year 1808 were: the pianoforte concerto in G (op. 58), the 3 quartets (op. 59), the PF.

1 Schindler, i. 142.
2 The money, however, was not paid at the time; see 'Clementi Correspondence,' *Monthly Musical Record*, 1902, p. 141.
3 To Brunswick, 'an einem Maytage.' Nohl, *Neue Briefe*, No. 7. The date of the letter is wrongly given in Nohl. *Thayer*, however, iii. 11, gives right date, 1807.
4 Nottebohm, *Beethoveniana*, p. 70, etc. See also *Thayer*, iii. 24 and 25 and Seyfried, App. p. 9 On revised first violin part Beethoven has written 'Charakteristische Overture.'
5 *Thayer*, iii. 20, says Beethoven was at work on C minor in 1807, and p. 39 that he was hard at work on Pastoral in 1808. *Krehbiel*, ii. 73, assigns it with the Pastoral to 1807–8.
6 Schindler, i. 153.
7 Feb. 21, acc. to Thayer, *Verz.*
8 B. & H. 181.
9 July 25, acc. to Thayer. *Verz.*
10 Schindler, i. 147, 148.
11 The Pastoral as No. 5, the C minor as No. 6; *Thayer*, iii. 52; *Krehbiel*, ii. 127.
12 Reichardt in Schindler, i. 150 note; and see Beethoven's note to Zmeskall of 'Dec. 1808.'
13 On this occasion the Introduction to the 'Choral Fantasia' was extemporised; it was not written down for eight or nine months later. *Thayer*, iii. 57, 58; *Z.B.* p. 272; *Krehbiel*, ii. 133.

arrangement of the violin concerto (op. 61), the 'Coriolan' overture (op. 62), and No. 1 of the four settings of Goethe's 'Sehnsucht.'

Hitherto Beethoven had no settled income beyond that produced by actual labour, except the small annuity granted him since 1800 by Prince Lichnowsky. His works were all the property of the publishers, and it is natural that as his life advanced (he was now thirty-nine) and his aims in art grew vaster, the necessity of writing music for sale should have become more and more irksome. Just at this time, however, he received an invitation from Jerome Bonaparte, King of Westphalia, to fill the post of maître de chapelle at Cassel, with a salary of 600 gold ducats (£300) per annum, and 150 ducats for travelling expenses, and with very easy duties. The first trace of this offer is found in a letter of his own, dated Nov. 1, 1808; but he never seems seriously to have entertained it except as a lever for obtaining an appointment under the Court of Austria. In fact the time was hardly one in which a German could accept service under a French prince. Napoleon was at the height of his career of ambition and conquest, and Austria was at this very time making immense exertions for the increase of her army with a view to the war which broke out when the Austrians crossed the Inn on Apr. 9. With this state of things imminent it is difficult to imagine that King Jerome's offer can have been seriously made or entertained. But it is easy to understand the consternation into which the possibility of Beethoven's removal from Vienna must have thrown his friends and the lovers of music in general, and the immediate result appears to have been an undertaking on the part of the Archduke Rudolph, Prince Lobkowitz and Prince Kinsky, dated Mar. 1, 1809, guaranteeing him an annual income of 4000 (paper) florins, payable half-yearly, until he should obtain a post of equal value in the Austrian dominions.[1] He himself, however, naturally preferred the post of imperial Kapellmeister under the Austrian Government, and with that view had drawn up the memorial above mentioned,[2] which, however, appears to have met with no success, even if it were ever presented. At this time, owing to the excessive issue of bank-notes, the cash value of the paper florin had sunk from 2s. to a little over 1s., so that the income secured to Beethoven, though nominally £400, did not really amount to more than £210, with the probability of still further rapid depreciation.

Meantime the work of publication went on apace, and in that respect 1809 is the most brilliant and astonishing year of Beethoven's life. The fourth symphony and the violin concerto were published by the Bureau des Arts et d'Industrie. He now for the first time entered into relations with the great firm of Breitkopf & Härtel. They published the symphonies in C minor (op. 67) and Pastoral (op. 68), the sonata for violoncello and piano in A (op. 69), and the two pianoforte trios (op. 70), dedicated to the Countess Erdödy, in whose house Beethoven had been living since his rupture with Lichnowsky.[3]

On May 12 the French again entered Vienna; on the 21st Aspern was fought, and Napoleon took possession of the island of Lobau, close to the city. Wagram took place on July 6, and the whole summer, till the peace was concluded on Oct. 14, must have been a very disturbed season for the inhabitants of Vienna. Beethoven's lodging being on the wall was much exposed to the firing. The noise disturbed him greatly,[4] and at least on one occasion he took refuge in the cellar of his brother's house in order to escape it. He had his eyes open, however, to the proceedings of the French, and astonished a visitor many years afterwards with his recollections of the time.[5] It is remarkable how little external events interfered with his powers of production. As far as quality goes the piano concerto in E flat and the string quartet in the same key—both of which bear the date 1809—are equal to any in the whole range of his works. The 6 variations in D (op. 76)—the theme afterwards used for the march in the 'Ruins of Athens'—are not remarkable, but such is not the case with the piano sonata in F♯ written in October. Though not so serious as some, it is not surpassed for beauty and charm by any of the immortal 32. It seems to have been a special favourite of the author's. 'People are always talking of the C♯ minor sonata,' said he once, 'but I have written better things than that. The F♯ sonata is something very different.'[6] A more important sonata had been begun on May 4 to commemorate the departure of the Archduke from Vienna on that day. It is dated and inscribed by Beethoven himself, and forms the first movement of that known as 'Les Adieux, l'absence et le retour.' Among the sketches for the Adieux is found a note:[7]

'Der Abschied am 4ten Mai—gewidmet und aus dem Herzen geschrieben S. K. H.'

words which show that the parting really inspired Beethoven, and was not a mere accident for his genius to transmute, like the four knocks in the violin concerto, or the cook's question in the last quartet. A march for a military band in F, composed for the Bohemian Landwehr under Archduke Anton, and 3 songs—'L'amante impaziente' (op. 82, No. 4), 'Lied aus der

[1] Schindler, i. 167.
[2] See Nohl, *Briefe*, Nos. 46, 49, and *Neue Briefe*, 41; *Thayer*, iii. 4 ff
[3] See the letter to Oppersdorf, *Briefe* 47, and Reichardt in Nohl, *Leben*, ii. 295.
[4] Since the above was written Nottebohm has published an account of a sketch-book of 1809, which shows a good deal of agitation. *Z.B.* p. 263.
[5] Rochlitz, *Für Freunde der Tonkunst*, iv. 353.
[6] *Thayer*, ii. 172; *Krehbiel*, i. 323.
[7] Nottebohm, *Z.B.* p. 100. See also, as to the legends founded on sonatas, Jahn's 'Ausgaben.'

Ferne,'[1] and probably 'Die laute Klage'[2]—complete the compositions of 1809. Haydn had gone to his rest on May 31, in the middle of the French occupation, but we find no allusion to him in any of Beethoven's journals or letters.

The correspondence with Thomson of Edinburgh, opened in 1806, was renewed this autumn. It began with a letter from Thomson, sending 43 airs, which was promptly answered by Beethoven, and it lasted until May 25, 1819, during which time Beethoven harmonised no fewer than 164 national melodies. For these he received in all a sum of some £200.[3]

1810 began with the return of the Archduke on Jan. 30, and the completion of the sonata. The sketch-books[4] show that the next few months were occupied with the composition of the music to 'Egmont,' the string quartet in F minor, songs of Goethe's (including the Erl King,[5] which, though well advanced, was never completed), and with the preliminary ideas of the B flat trio. The music to 'Egmont' was first performed on May 24, probably at some private house, as no record of it survives in the theatrical chronicles. It was in May that Beethoven had his first interview with Bettina Brentano, then twenty-five years old, which gave rise to the three well-known letters,[6] the authenticity of which has been so hotly disputed.[7] Knowing Beethoven's extreme susceptibility it is not difficult to believe that the letters are in the main genuine, though some of the expressions have probably been tampered with. Beethoven's relation to the Archduke, and his increasing reputation, were beginning to produce their natural result. He complains[8] that his retirement is at an end, and that he is forced to go too much into society. He has taken up his summer quarters at Hetzendorf as before, but the old seclusion is no longer possible; he has to be in and out of Vienna at the season which he detested, and which hitherto he had always devoted entirely to composition. That he was also at Baden in August is evident from some MS. pieces of military music, all dated Baden, 1810, and one of them August.[9] He seems to have had some prospect of marriage at this time, though the only allusion to it is that it has been broken off.[10] Meantime this winter was a busy one for the publishers of his music. The pianoforte arrangement of 'Fidelio,' as revised for 1806 (without overture or finales), was published by Breitkopf in October, and is dedicated to the Archduke Rudolph. In December the same firm issued the quartet in E♭ (op. 74), inscribed to Prince Lobkowitz, the variations in D (op. 76), the fantasia in G minor, the sonata in F♯—dedicated respectively to Count Brunswick and his sister Therese—and the sonatina[11] in G (op. 79); also earlier in the year the sextet for wind instruments (op. 71), and the setting of Matthisson's 'Andenken.' Another sextet (op. 81*b*)—probably, like that just mentioned, an early work—was issued by Simrock, and four settings of Goethe's 'Sehnsucht,' with a few more songs by other publishers. The frequent appearance of Goethe's name in the music of this year is remarkable, and coupled with the allusion in his letter to Bettina of Aug. 11, implies that the great poet was beginning to exercise that influence on him which Beethoven described in his conversation with Rochlitz in 1823.

The trio in B flat was completed during the winter,[12] and was written down in its finished form between Mar. 3 and 26, 1811, as the autograph informs us with a particularity wanting in Beethoven's earlier works, but becoming more frequent in future. The Archduke (to whom it was ultimately inscribed) lost no time in making its acquaintance, and as no copyist was obtainable, seems to have played it first from the autograph.[13] The principal compositions of 1811 were the music to two dramatic pieces written by Kotzebue, for the opening of a new theatre at Pest, and entitled 'Hungary's first hero,' or 'King Stephen,' and the 'Ruins of Athens.' The introduction to the 'Choral Fantasia'—which may be taken as a representation of Beethoven's improvisation, inasmuch as it was actually extemporised at the performance—was written down apropos of the publication of the work in July, and a song, 'An die Geliebte,'[14] is dated December in the composer's own hand.

The publications of the year are all by Breitkopf, and include the overture to 'Egmont' in February; the piano concerto in E♭, and the sonata in the same key (op. 81*a*) in May and July respectively, both dedicated to the Archduke; the 'Choral Fantasia' (op. 80), dedicated to the King of Bavaria (July), and the 'Mount of Olives' (Oct.). The preparation of the last-named work for the press so long after its composition must have involved much time and consideration. There is evidence that an additional chorus was proposed[15]; and it is known that Beethoven was dissatisfied with the treatment of the principal character. A note to Treitschke (June 6) seems to show that he was contemplating an opera. The first mention of a metronome[16] occurs in a letter of this autumn.

The depreciation in the value of paper money had gone on with fearful rapidity, and by the

[1] B. & H. 236. [2] *Ibid.* 254.
[3] See the ample details in Thayer, *Chron. Verzeichniss*, Nos. 174-7. [4] Nottebohm, *Z.B.* p. 276 ff.
[5] Nottebohm, *Beethoveniana*, 100.
[6] See *Briefe*, Nos. 66, 67 and 91.
[7] See discussion of the controversy, *Krehbiel*, ii. 178 *et seq.*
[8] Letter to Wegeler, May 2, and to Zmeskall, July 9.
[9] Thayer, *Verzeichniss*, Nos. 153, 157.
[10] *Thayer*, iii. 155 ff. See also Kalischer's *Die unsterbliche Geliebte.*
[11] First sketched in C, as 'Sonate facile,' *Z.B.* p. 269.
[12] *Z.B.* p. 283.
[13] *Briefe*, No. 70. [14] B. & H. 243.
[15] To follow the air; Nottebohm, *Z.B.* p. 504. This was as far back as 1809.
[16] Letter to Zmeskall, Sept. 10—under the name not of 'Metronome' but of 'Zeitmesser.'

end of 1810 the bank notes had fallen to less than $\frac{1}{10}$th of their nominal value—*i.e.* a 5-florin note was only worth half a florin in silver. The *Finanz Patent* of Feb. 20, 1811, attempted to remedy this by a truly disastrous measure—the abolition of the bank-notes (*Bancozettel*) as a legal tender, and the creation of a new paper currency called *Einlösungsscheine*, into which the bank-notes were to be forcibly converted at $\frac{1}{5}$th of their ostensible value, *i.e.* a 100-florin note was exchangeable for a 20-florin *Einlösungsschein*. Beethoven's income might possibly have been thus reduced to 800 florins, or £80, but the subscribers continued to pay the annuity in full, regardless of the patent, and Rudolph gave the necessary instruction to his agents in writing. Prince Kinsky would have done the same as to his 1800 florins, if his residence at Prague and his sudden death (Nov. 3, 1812) had not prevented his giving the proper instructions. Beethoven sued the Kinsky estate for his claim, and succeeded after several years, many letters and much heart-burning, in obtaining (Jan. 18, 1815) a decree for 1200 florins *Einlösungsscheine* per annum with arrears; and the final result of the whole, according to Beethoven's own statement (in his letter to Ries of Mar. 8, 1816), is that his pension at that time was 3400 florins in *Einlösungsscheine*, which were then worth 1360 in silver = £136, the *Einlösungsscheine* themselves having fallen to between a half and a third of their nominal value.[1]

1812 opens with a correspondence with Varenna, an official in Graz, as to a concert for the poor, which puts Beethoven's benevolence in a strong light. He sends the 'Mount of Olives,' the 'Choral Fantasia,' and an overture as a gift to the Institution for future use—promises other (MS.) compositions, and absolutely declines all offer of remuneration. The theatre at Pest was opened on Feb. 9 with the music to the 'Ruins of Athens' and 'King Stephen,' but there is no record of Beethoven himself having been present. This again was to be a great year in composition, and he was destined to repeat the feat of 1808 by the production of a second pair of symphonies. In fact, from memoranda among the sketches for the new pair, it appears that he contemplated [2] writing three at the same time, and that the key of the third was already settled in his mind—'Sinfonia in D moll—3te Sinf.' However, this was postponed, and the other two occupied him the greater part of the year. The autograph score of the first of the two, that in A (No. 7), is dated May 13; so that it may be assumed that it was finished before he left Vienna. The second—in F, No. 8—was not completed till October. His journey this year was of unusual extent. His health was bad, and Staudenheim, his physician,[3] ordered him to try the baths of Bohemia—possibly after Baden or some other of his usual resorts had failed to recruit him, as we find him in Vienna on July 4, an ususually late date. Before his departure there was a farewell meal, at which Count Brunswick, Stephen Breuning, Maelzel, and others were present.[4] Maelzel's metronome was approaching perfection, and Beethoven said good-bye to the inventor in a droll canon, which was sung at the table—he himself singing soprano [5]—and afterwards worked up into the lovely allegretto of the eighth symphony. He went by Prague to Töplitz [6] and Carlsbad—where he notes the postilion's horn [7] among the sketches for the eighth symphony—Franzensbrunn, and then Töplitz again [8]; and lastly to his brother Johann's at Linz, where he remained through October and into November, as the inscriptions on the autographs of the eighth symphony and of three trombone pieces written for All Souls' Day demonstrate. The trombone pieces became his own requiem. At Töplitz he met Goethe, and the strange scene occurred in which he so unnecessarily showed his contempt for his friend the Archduke Rudolph and the other members of the imperial family.[9] At Töplitz [10] he met Amalie Sebald, and a series of letters to her shows that the symphony did not prevent him from making love with much

[1] The above paragraph on the effect of the Austrian finance-patent of 1811 upon Beethoven's annuity, and his suit against the Kinsky estate, accords perfectly with all the authorities known at the time it was written. But these authorities, from Schindler down, are in error. It is true that from an after Mar. 1811, the bank-notes (*Bancozettel*) then in circulation were reduced in value to the rate of five for one in silver; and notes of redemption (*Einlösungsscheine*), equal to silver, were issued in their place at that rate; but the payment of contracts previously made, Beethoven's annuity included, was regulated by the depreciation at the date of the contract. The date of the document conferring the annuity is Mar. 1, 1809, when the depreciation (decimally) was 2·48 for one, and it follows that his income under the finance patent was reduced—not to one-fifth or 800 florins, as Schindler and his copyists unanimously state, but to 1612·90 florins. That is to say,

Kinsky, instead of 1800, paid		725·80	fl.
Rudolph,	,,	604·84	,,
Lobkowitz,	,,	282·26	,,
		1612·90	

When the subscribers continued to pay the annuity in full, regardless of the patent, Kinsky unfortunately neglected to do this, and thus, upon his untimely death, unwittingly deprived Beethoven of all *legal* claim to more than the above-named 725·80 florins; for the trustees of the estates had no power to add to that sum, being responsible to the Landrecht or high tribunal at Prague for their action. Beethoven, trusting to the equity of his claim, seems to have been so foolish as to instruct his advocate in Prague, Dr. Wolf, to enter a suit—which could have had no favourable issue. It was fortunate for him that the legal agent of the Kinsky estates (*Verlassenschaftscurator*), Dr. Johann Kanka, was a musician of considerable attainments, a great admirer of his music and on intimate terms with him during his first years in Vienna. On a visit to the capital, Kanka discussed the matter with him; the suit was abandoned, and a compromise at last effected—confirmed by the Landrecht, Jan. 18, 1815—by which 1200 florins a year were secured to him, and arrears to the amount of 2479 florins, paid in cash, on Mar. 26, to his representative, Baron Joseph von Pasqualati.

Beethoven's letters to Kanka (Thayer's *Beethoven*, iii. App. viii.) and his dedication of op. 94, 'An die Hoffnung,' to the widowed Princess Kinsky, prove how well satisfied he was with the result.

A. W. T.

Cf. *Krehbiel*, ii. 211 *et seq.*

[2] Nottebohm, *Z.B.* p. 111.

[3] Letter to Schweiger, Köchel No. 2.

[4] Schindler, i. 195. For the canon see B. & H. 256, No. 2. There is some great error in the dates of this period—possibly there were two journeys. See *Thayer*, iii. 220 ff.; *Krehbiel*, ii. 234.

[5] Conversation-book, Nohl, *Leben*, iii. 841.

[6] There was a short visit here in 1811. See *Thayer*, iii. 174-81.

[7] Nottebohm, *Z.B.* p. 289.

[8] Letter to the Archduke, Aug. 12.

[9] Letter to Bettina, Aug. 15, 1812. In this story allowance should be made for Goethe's greater age (twenty years older than Beethoven), also for the difference in their previous circumstances, nature, etc. *Krehbiel*, ii. 226.

[10] Nohl, *Neue Briefe*, 79-85. The lock of hair which she cut from his head is still preserved by her family

ardour.[1] While in Carlsbad he[2] gave a concert for the benefit of the sufferers in a fire at Baden.[3] The fact of his extemporising at the concert, and hearing the postilion's call, as well as an entry among the sketches for the eighth symphony, to the effect that 'cotton in his ears when playing took off the unpleasant[4] noise' —perhaps imply that his deafness at this time was still only partial.

One of his first works after returning to Vienna was the fine sonata for piano and violin, published as op. 96. It was completed by the close of the year, and was first played by the Archduke and Rode—whose style Beethoven kept in view in the violin[5] part—at the house of Prince Lobkowitz, on Dec. 29.[6] A comparative trifle is the 'Lied an die Geliebte,'[7] written during this winter in the album of Regina Lang. The only works published in 1812 were the 'Egmont' entr'actes and the Mass in C (op. 86), the latter dedicated—possibly as an acknowledgment of his share in the guarantee—to Prince Kinsky. The state of his finances about this time compelled him to borrow 2300 florins from the Brentanos of Frankfort, old friends who had known and loved him from the first.[8] A trace of the transaction is perhaps discernible in the trio in B♭ in one movement,[9] written on June 2, 1812, 'for his little friend Maximiliana Brentano, to encourage her in playing.' The effect of the Bohemian baths soon passed away, the old ailments and depression returned, the disputes and worries with the servants increased, and his spirits became worse than they had been since the year 1803.

The only composition which can be attributed to the spring of 1813 is a 'Triumphal March,' written for Kuffner's tragedy[10] of *Tarpeia*, which was produced—with the march advertised as 'newly composed'—on Mar. 26. On Apr. 20 the two new symphonies appear to have been played through for the first time at the Archduke's.[11] On the advice of his medical men he went at the end of May to Baden, where[12] he was received with open arms by the Archduke. Hither he was followed by his friend Frau Streicher, who remained at Baden for the summer, and took charge of his lodgings and clothes, which appear to have been in a deplorable state. On his return to town he reoccupied his old rooms in the house of Pasqualati, on the Mölk Bastion. The Streichers continued their friendly services; after some time procured him two good servants, and otherwise looked after his interests. These servants remained with him for a year or two, and this was probably the most comfortable time of the last half of Beethoven's life.[13]

As early as April we find him endeavouring to arrange a concert for the production of his two symphonies; but without success.[14] The opportunity arrived in another way. The news of the great defeat of the French at Vittoria (fought June 21) reached Vienna on July 13, following on that of the disaster of Moscow and the battles of Lützen and Bautzen (May 2 and 21), and culminating in Leipzig, Oct. 19. It is easy to understand how great the sensation was throughout the whole of Germany, and how keenly Beethoven must have felt such events,[15] though we may wonder that he expressed his emotion in the form of the orchestral programme-music, entitled 'Wellington's Victory, or the Battle of Vittoria,' a work conceived on almost as vulgar a plan as the 'Battle of Prague,' and containing few traces of his genius. This, however, is accounted for by the fact that the piece was suggested by Maelzel[16] the mechanician, a man of undoubted ability, who knew the public taste far better than Beethoven did. An occasion for its performance soon suggested itself in a concert for the benefit of the soldiers wounded at Hanau (Oct. 30), where the Austrians endeavoured to cut off the retreat of the French after Leipzig.[17] The concert took place on Dec. 8, in the large hall of the University, and was organised by Maelzel. The programme, like the 'Battle Symphony' itself, speaks of a man who knew his audience. It was of reasonable length and contained the seventh symphony—in MS. and produced for the first time—two marches performed by Maelzel's mechanical trumpet, and the 'Battle Symphony.' The orchestra was filled by the best professors of the day—Salieri, Spohr, Mayseder, Hummel,[18] Romberg, Moscheles, etc. Beethoven himself conducted, and we have Spohr's testimony that the performance of the symphony was really a good one; the programme was repeated at a second concert on the 12th. The success of both concerts was immense, and Beethoven addressed a letter of thanks to the performers, which may be read at length in Schindler and elsewhere.

It was probably about this time that Beethoven forwarded a copy of the 'Battle Symphony' to the Prince Regent.[19] The letter which accompanied it has not been preserved, but it was never acknowledged by the Prince, and

[1] At Töplitz he wrote the remarkable letter to a little girl (Emilie M.) who had sent him a letter-case (*Thayer*, iii. 205); it shows his modesty in a remarkable light. *Krehbiel*, ii. 228.
[2] Letter to Zmeskall, *Briefe*, No. 95. Letter to Archduke, Aug. 12, *A.M.Z.* xiv. 596.
[3] Notes to Letter of July 4, Köchel, p. 85.
[4] Nottebohm, *Z.B.* p. 289.
[5] Letter to Archduke, Köchel, No. 4.
[6] *Thayer*, iii. 223, 224; *Krehbiel*, ii. 236.
[7] Nottebohm, *Verz.* B. & H. 243*a*.
[8] Schindler, ii. 45, 46, and Nohl, ii. 396.
[9] B. & H. No. 85.
[10] Published in Kuffner's complete works as *Hersilia*.
[11] Letter to Zmeskall, Apr. 19.
[12] *Thayer*, iii. 247; *Krehbiel*, ii. 244.
[13] Schindler, i. 187.
[14] Letters to Zmeskall, Apr. 19 and 26.
[15] See the note to *Thayer*, ii. 313. The idea noted in his diary is a far nobler one—a national Hymn, each nation engaged to be represented by a march, and the whole to close with a Te Deum. Nohl, *Beethoven-feier*, pp. 71, 72.
[16] See Moscheles's note to his edition of Schindler, i. 153, 154.
[17] Maelzel wanted to arrange concerts to raise money for Beethoven to be able to go with him to London (*Thayer*, iii. 258). But of course the receipts of above concert, after expenses paid, were handed over to the soldiers' fund (*Thayer*, iii. 260; *Krehbiel*, ii. 253 *et seq.*).
[18] Beethoven's droll note to Hummel (Nohl, *Neue Briefe*, No. 96) shows that there was no quarrel between them.
[19] Concerning the copy sent to the Prince see *Briefe*, Nos. 114, 119, 135, and Moscheles, ii. 235, 236.

Beethoven felt the neglect keenly. The work was produced at Drury Lane a year afterwards —Feb. 10, 1815—and had a great run,[1] but this was through the exertions of Sir George Smart, who himself procured the copy from Vienna.[2]

Early in Jan. 1814 a third concert was given in the great Redouten-Saal with the same programme and nearly the same performers as before, except that some numbers from the 'Ruins of Athens' were substituted for Maelzel's marches; and on Feb. 27 a fourth, with similar programme, and with the important addition of the symphony in F—placed last but one in the list. The huge programme speaks of Beethoven himself as clearly as the two first did of the more practical Maelzel. The seventh symphony was throughout a success, its allegretto being repeated three times out of the four. But the eighth symphony did not please, a fact which greatly discomposed Beethoven, and drew from him the words 'just because it is much better.'[3] On Apr. 11 Beethoven played, for the first time, his B♭ trio at a benefit concert, and in the evening a chorus of his to the words 'Germania, Germania,' was sung as the finale to an operetta of Treitschke's, apropos of the fall of Paris (Mar. 31). Moscheles was present at the concert, and gives[4] an interesting account of the style of Beethoven's playing. Spohr heard[5] the same trio, but under less favourable circumstances. A month later Beethoven again played the B♭ trio — his last public appearance in chamber music.

The spring of 1814 was remarkable for the revival of 'Fidelio.' Treitschke had been employed to revise the libretto, and in March we find Beethoven writing to him:

'I have read your revision of the opera with great satisfaction. It has decided me once more to rebuild the desolate ruins of an ancient fortress.'

This decision involved the entire rewriting and rearrangement of considerable portions; others were slightly altered, and some pieces were reintroduced from the first score of all. The first performance took place at the Kärnthnerthor Theatre on May 23.[6] On the 26th the new overture in E was first played, and other alterations were subsequently introduced. On July 18 the opera was played for Beethoven's benefit. A pianoforte score, made by Moscheles under Beethoven's own direction,[7] carefully revised by him, and dedicated to the Archduke, was published by Artaria in August. One friendly face must have been missed on all these occasions—that of the Prince Lichnowsky, who died on Apr. 15.

During the winter of 1813–14 an unfortunate misunderstanding arose between Beethoven and Maelzel. The 'Battle Symphony' was originally written at the latter's suggestion for a mechanical instrument of his called the Panharmonicon, and was afterwards orchestrated by its author for the concert, with the view to a projected tour of Maelzel in England.[8] Beethoven was at the time greatly in want of funds, and Maelzel advanced him £25, which he professed to regard as a mere loan[9] which he repaid, while the other alleged it was for the purchase of the work. Maelzel had also engaged to make ear-trumpets for Beethoven, which were delayed, and in the end proved failures.[10] The misunderstanding was aggravated by various statements of Maelzel, and by the interference of outsiders, and finally by Maelzel's departure through Germany to England, with an imperfect copy of the 'Battle Symphony' clandestinely obtained. Such a complication was quite sufficient to worry and harass a sensitive, obstinate, and unbusinesslike man like Beethoven. He entered an action against Maelzel, and his deposition on the subject, and the document[11] which he afterwards addressed to the artists of England, show how serious was his view of the harm done him, and the motives of the doer. Maelzel's case, on the other hand, is stated with evident *animus* by Beethoven's adherents,[12] and it should not be overlooked that he and Beethoven appear to have continued friends after the immediate quarrel blew over. If to the opera and the Maelzel scandal we add the Kinsky lawsuit now in progress, and which Beethoven watched intently and wrote much about, we shall hardly wonder that he was not able to get out of town till long past his usual time. When at length he writes from Baden it is to announce the completion of the sonata in E minor, which he dedicates to Count Moritz Lichnowsky. The letter[13] gives a charming statement of his ideas of the relation of a musician to his patron.

The triumphant success of the symphony in A, and of the Battle-piece, and the equally successful revival of 'Fidelio,' render 1814 the culminating period of Beethoven's life. His activity during the autumn and winter was very great; no bad health or worries or anything else external could hinder the astonishing flow of his inward energy. The E minor sonata is dated 'Vienna, August 16,' and was therefore probably completed—as far as any music of his was ever completed till it was actually printed —before he left town. He commemorated the

[1] The news of the successful production in London gratified him very much. He read it in the Vienna *Zeitung* of Mar. 2 at the tavern, and made a mem. of it in the small notebook which he carried with him to such places, *Z.B.* p. 320.

[2] See, however, *Thayer*, iii. 474. Häring's letter to Smart (*Krehbiel*, ii. 311) suggests otherwise.

[3] *Thayer*, iii. 273.

[4] Moscheles, *Leben*, i. 15.

[5] Spohr, *Selbstbiog.* i. 203. He says it was a new trio in D, but the trio in D had been out for five years. (He adds, however, that it was in $\frac{3}{4}$ time.)

[6] Treitschke says the overture played on this occasion was 'Prometheus.' See *Thayer*, iii. 283. Schindler says an overture to 'Leonore'; Seyfried the overture to 'The Ruins of Athens' (*Krehbiel*, ii. 278); also Nohl, *B. dep. by his Cont.* translation, p. 106, see also p. 241.

[7] See Moscheles, *Leben*, i. 17, 18.

[8] *A.M.Z.*, 1814, p. 71.

[9] See Deposition, *Briefe*, No. 113.

[10] See, however, Moscheles i. 149.

[11] *Briefe*, Nos. 113 and 114.

[12] *Thayer*, iii. 279, 280; *Krehbiel*, ii. 272 *et seq.*

[13] Sept. 21, 1814.

death (Aug. 23) of the wife of his kind friend Pasqualati in an 'Elegischer Gesang' (op. 118). On Oct. 4 he completed the overture in C ('Namensfeier,' op. 115), a work on which he had been employed more or less for six years, and which has a double interest from the fact that its themes seem to have been originally intended [1] to form part of that composition of Schiller's 'Hymn to Joy' which he first contemplated when a boy at Bonn, and which keeps coming to the surface in different forms, until finally embodied in the ninth symphony in 1823. Earlier in the year he had made some progress with a sixth piano concerto—in D—of which not only are extensive sketches in existence, but sixty pages in complete score.[2] It was composed at the same time with the violoncello sonatas (op. 102); and finally gave way to them.[3] But there was a less congenial work to do—Vienna had been selected as the scene of the Congress, and Beethoven was bound to seize the opportunity not only of performing his latest symphonies, but of composing some new music appropriate to so great an occasion.[4] He selected in September [5] a cantata by Weissenbach, entitled 'Der glorreiche Augenblick'—an unhappy choice, as it turned out—composed it more quickly [6] than was his wont, and included it with the symphony in A, and the 'Battle of Vittoria,' in a concert for his benefit on Nov. 29. The manner in which this concert was carried out gives a striking idea of the extraordinary position that Beethoven held in Vienna. The two halls of the Redouten-Saal were placed at his disposal for two evenings by the Government, and he himself sent personal invitations in his own name to the various sovereigns and other notabilities collected in Vienna. The room was crowded with an audience of 6000 persons, and Beethoven describes [7] himself as 'quite exhausted with fatigue, worry, pleasure and delight.' At a second performance on Dec. 2 the hall was less crowded. One of the fêtes provided during the Congress was a tournament in the Riding School on Nov. 23, and for this Beethoven would appear [8] to have composed music, though no trace of it has yet been found. During the continuance of the Congress he seems to have been much visited and noticed, and many droll scenes doubtless occurred between him and his exalted worshippers. The Archduke and Prince Rasoumowsky, the latter as Russian Ambassador, were conspicuous among the givers of fêtes, and it was at the house of the Archduke that Beethoven was presented to the Empress of Russia. This introduction resulted in a noble present from the Empress of 200 ducats (£100) towards the expenses of the two concerts, a generosity which Beethoven acknowledged by the dedication of the polonaise (op. 89) and of the pianoforte arrangement of the symphony in A, No. 7.[9]

In addition to the profit of the concerts Schindler implies that Beethoven received presents from the various foreign sovereigns in Vienna. The pecuniary result of the winter was therefore good. He was able for the first time to lay by money, which he invested in shares in the Bank of Austria.[10]

The news of Bonaparte's escape from Elba broke up the Congress, and threw Europe again into a state of perturbation. In Vienna the reaction after the recent extra gaiety must have been great. Beethoven was himself occupied during the year by the Kinsky lawsuit; his letters upon the subject to the advocate Kanka are many and long, and it is plain from such expressions as the following that it seriously interrupted his music:

'I am again very tired, having been forced to discuss many things with K., and such things exhaust me more than the greatest efforts in composition. It is a new field, the soil of which I ought not to be required to till, and which has cost me many tears and much sorrow,' [11]

and in another letter,

'. . . Do not forget me, poor tormented creature that I am.'

Under the circumstances it is not surprising that he composed little during 1815. The two sonatas for piano and violoncello (op. 102), dated 'July' and 'August'; the chorus 'Es ist vollbracht,' as finale to a piece of Treitschke's, produced, July 15, to celebrate the entry into Paris; the 'Meeresstille und glückliche Fahrt,' and a couple of songs, 'Sehnsucht' and 'Das Geheimniss' [12]—are all the original works that can with certainty be traced to this year. But the beautiful and passionate sonata in A (op. 101), which was inspired by and dedicated to his dear friend Baroness Ertmann—'Liebe werthe Dorothea Cecilia'—was probably composed at the end of this year, since it was played in public on Feb. 18, 1816, though not published for a year after.[13] The national airs which he had in hand since 1810 for Thomson of Edinburgh were valuable at such a time, since he could turn to these when his thoughts were too much disturbed for original composition—a parcel of Scotch Songs is dated May 1815.

The publications of 1815 are still fewer than the compositions. The polonaise in C (op. 89)—dedicated to the Empress of Russia, who had greatly distinguished Beethoven at one of Prince Rasoumowsky's receptions—appeared in March; the sonata op. 90, and a song, 'Kriegers Abschied,' in June. These are all.

[1] Nottebohm, *Beethoveniana*, p. 41. [2] B. & H. 311.
[3] See Nottebohm, *Z.B.* p. 223; and *Crystal Palace Programme*, Nov. 6, 1875.
[4] Schindler, i. 198. [5] See Nottebohm, *Verz.* op. 136.
[6] Nottebohm, *Z.B.* p. 307, note.
[7] Letter to Archduke, Köchel, p. 31.
[8] Köchel, p. 29. See, however, *Neue Briefe*, No. 108, first footnote.
[9] *Z.B.* p. 311. [10] Schindler, i. 202.
[11] *Thayer*, iii. 484, 485. [12] B. & H. 239 and 245.
[13] *Thayer*, iii. 382 and 384; *Krehbiel*, ii. 356, 389. See, however, *Z.B.* p. 344. Nohl, iii. p. 86, says sonata was sent to Dorothea-Cäcilia, Feb. 23, 1817.

On June 1 he wrote to Salomon, then resident in London, offering his works from op. 92 to 97 inclusive[1] for sale, with 'Fidelio,' the Vienna cantata, and the 'Battle Symphony.' And this is followed in October and November by letters to Birchall, sending various pieces. Salomon died on Nov. 25.

The second quarrel with Stephen Breuning must have occurred in 1815.[2] Some one had urged him to warn Beethoven against pecuniary relations with his brother Caspar, whose character in money matters was not satisfactory. Breuning conveyed the hint to Beethoven, and he, with characteristic earnestness and simplicity, and with that strange fondness for his unworthy brothers which amounted almost to a passion, at once divulged to his brother not only the warning but the name of his informant. A serious quarrel naturally ensued between Breuning and Caspar, which soon spread to Beethoven himself, and the result was that he and Breuning were again separated —this time for several years. The letter in which Beethoven at last asks pardon of his old friend can hardly be omitted from this sketch. Though undated it was written in 1826.[3] It contained his miniature painted by Hornemann in 1802, and ran as follows (the original has *Du* and *dein* throughout):

'Beneath this portrait, dear Stephen, may all that has for so long gone on between us be for ever hidden. I know how I have torn your heart. For this the emotion that you must certainly have noticed in me has been sufficient punishment. My feeling towards you was not malice. No—I should no longer be worthy of your friendship; it was passion both on your side and on mine; but I doubted you dreadfully, for people came between us who were unworthy of us both. My portrait has long been intended for you. You know I always intended it for some one. To whom could I give it with my warmest love so well as to you, true, good, noble Stephen? Forgive me for distressing you; I have suffered myself as much as you have. It was only when I had you no longer with me that I first really felt how dear you are and always will be to my heart. Come to my arms once more as you used to do.'

On Nov. 15 of this year Caspar Carl Beethoven died—a truly unfortunate event for Ludwig. Caspar had for long received pecuniary assistance from his brother, and at his death he charged him with the maintenance of his son Carl, a lad between eight and nine. This boy, whose charge Beethoven undertook with all the simplicity and fervour of his nature, though no doubt often with much want of judgment, was quite unworthy of his uncle. The charge altered Beethoven's nature, weaned him from his music, embroiled him with his friends, embittered his existence with the worry of continued contentions and reiterated disappointments, and at last, directly or indirectly, brought the life of the great composer to an end long before its natural term.

On Christmas Day, at a concert in the Redouten-Saal for the benefit of the Bürger Hospital, Beethoven produced his new overture, op. 115, and the 'Meeresstille,' and the 'Mount of Olives' was performed. As an acknowledgment for many similar services the municipal council had recently (Nov. 16) conferred upon him the freedom of the city—*Ehrenbürgerthum*. It was the first public title that the great *roturier* had received. He was not even a Kapellmeister, as both Mozart[4] and Haydn had been, and his advocate was actually forced to invent that title for him, to procure the necessary respect for his memorials in the lawsuit which occupied so many of his years after this date.[5] It is a curious evidence of the singular position he held among musicians. He was afterwards made a member of the Philharmonic Societies of Stockholm and Amsterdam, and received Orders from some of the courts in exchange for his Mass, but the one title he valued was that of *Tondichter*—'Poet in music.'[6]

The resuscitation of his oratorio is perhaps connected with a desire in Beethoven's mind to compose a fresh one. At any rate he was at this time in communication both with the Tonkünstler Societät and the Gesellschaft der Musikfreunde of Vienna on the subject. By the latter body the matter was taken up in earnest.[7] Subject and poet were left to himself, and a payment of 300 gold ducats was voted to him for the use of the oratorio for one year. The negotiation dragged on till 1824 and came to nothing, for no good libretto was forthcoming, for the same ostensible reason that he never wrote a second opera.[8]

1816 was a great year for publication. The 'Battle Symphony' in March; the violin sonata and the B♭ trio (opp. 96, 97)—both dedicated to the Archduke—in July; the seventh symphony[9] dedicated to Count Fries, with a pianoforte arrangement, to the Empress of Russia; the string quartet in F minor (op. 95)—to Zmeskall; and the beautiful 'Liederkreis' (op. 98) to Prince Lobkowitz; all three in December. These, with the eighth symphony and three detached songs, form a list rivalling, if not surpassing, that of 1809. The only compositions of this year are the 'Liederkreis' (April), a Military March in D, 'for the Grande Parade' (*Wachtparade*), June 4, 1816[10]; a couple of songs; and a trifle in the style of a birthday cantata for Prince Lobkowitz.[11] This is the

[1] Not including, however, the song 'An die Hoffnung,' op. 94.

[2] Schindler (i. 288) says 1817; but it is obvious that it happened before Caspar's death (Breuning, p. 46).

[3] Schindler, i. 228; ii. 128. See *re* date *Briefe*, No. 376, note.

[4] 'Was haben Sie da?' was the inquiry of the 'privilegirte Bettlerin' when the hearse drew up with Mozart's body at the gate of the cemetery. 'Ein Kapellmeister' was the answer.

[5] Schindler, i. 262.

[6] See Breuning, p. 101; and compare letter to Frau Streicher, *Briefe*, No. 200; and the use of the word 'gedichtet' in the title of the overture op. 115.

[7] Nohl, iii. 72. See Sch. ii. 92, also Kalischer, *Neue Beethovenbriefe*, pp. 181. 186. *Krehbiel*, ii. 397.

[8] See the very curious letter from Beethoven of Jan. 23, 1824, in C. F. Pohl's pamphlet, *Gesellschaft*, etc., 1871. Also in Kalischer's *Neue Beethovenbriefe*, pp. 181-3.

[9] 'Avant-hier on me portait un extrait d'une gazette anglaise nommée Morning cronigle, où je lisais avec grand plaisir, que la société philarmonique a donné ma Sinfonie A♯; c'est une grande satisfaction pour moi.' Letter to Neate, May 15, 1816.

[10] B. & H. 15.

[11] See Thayer's *Verz.* No. 208. See also *Neue Briefe*, No. 255, footnote.

date of a strange temporary fancy for German in preference to Italian which took possession of him. Some of his earlier pieces contain German terms, as the six songs, op. 75, and the sonata 81*a*. They reappear in the 'Liederkreis' (op. 98) and 'Merkenstein' (op. 100) and come to a head in the sonata op. 101, in which all the indications are given in German, and the word 'Hammerklavier' appears for pianoforte in the title. The change is the subject of two letters to Steiner.[1] He continued to use the name 'Hammerklavier'[2] in the sonatas op. 106, 109 and 110; and there apparently this vernacular fit ceased.[3]

Beethoven had a violent dislike to his brother's widow, whom he called the 'Queen of Night,' and believed, rightly or wrongly,[4] to be a person of bad conduct. He therefore lost no time in obtaining legal authority for taking his ward out of her hands and placing him with Giannatasio del Rio, the head of an educational institution in Vienna; allowing his mother to see him only once a month. This was done in Feb. 1816, and the arrangement existed till towards the end of the year, when the widow appears to have appealed with success against the first decree. The cause had been before the *Landrecht* court, on the assumption that the 'van' in Beethoven's name indicated nobility. This the widow disputed, and on Beethoven's being examined on the point he confirmed her argument by pointing successively to his head and his heart saying, 'My nobility is *here* and *here*.' The case was then sent down to a lower court, where the magistrate was notoriously inefficient, and the result was to take the child from his uncle on the ground that his deafness unfitted him for the duties of a guardian. Carl's affairs were then put into the hands of an official, and all that Beethoven had to do was to pay for his education. Against this decree he entered an appeal which was finally decided in his favour, but not until Jan. 7, 1820. Meantime his energies were taken up with the contest and the various worries and quarrels which arose out of it, involving the writing of a large number of long and serious letters. How he struggled and suffered the following entry in his diary of the early part of 1818 will show:

'Gott, Gott, mein Hort, mein Fels, o mein Alles,[5] du siehst mein Inneres und weisst, wie wehe mir es thut Jemanden leiden machen müssen bei meinem guten Werke für meinen theuren Karl !!! O höre stets Unaussprechlicher, höre mich—deinen unglücklichen unglücklichsten aller Sterblichen.'

Between the dates just mentioned, of the beginning and ending of the lawsuits, he completed no orchestral music at all. Apart from sympathy for a great composer in distress, and annoyance at the painful and undignified figure which he so often presented, we have indeed no reason to complain of a period which produced the three gigantic pianoforte sonatas, op. 106,[6] op. 109[7] and op. 110[8]—which were the net product of the period; but such works produce no adequate remuneration, and it is not difficult to understand that during the lawsuit he must have been in very straitened circumstances, cheap as education and living were in Vienna at that date. His frequent letters to Ries and Birchall in London at this time, urging his works on them for the English market, are enough to prove the truth of this. One result[9] of these negotiations was the purchase by the Philharmonic Society, through Mr. Neate, under minute of July 11, 1815, of the MS. overtures to the 'Ruins of Athens,' 'King Stephen' and op. 115, for 75 guineas. To make matters worse, Prince Lobkowitz died on Dec. 16, 1816, and with him — notwithstanding that here too Beethoven appealed to the law—all benefit from that quarter ceased. His pension was therefore from that date diminished to about £110.

Attributable to 1817[10] are the arrangement of his early C minor trio (op. 1) as a string quintet (op. 104, with a very droll preface) and the songs 'So oder so,' and the Hymn of the Monks in 'William Tell'[11] in memory of his old friend Krumpholz, who died May 2[12]—and others. None of these can have been remunerative; in fact some of them were certainly presented to the publishers.

An incident of this date which gratified him much was the arrival of a piano from Broadwood's. Thomas Broadwood, the then head of the house, had recently made his acquaintance in Vienna, and the piano seems to have been the result of the impression produced on him by Beethoven. The Philharmonic Society is sometimes credited with the gift, but no resolution or minute to that effect exists in their records. The books of the firm, however, show that on Dec. 27, 1817, the grand piano No. 7632[13] was forwarded to Beethoven's address. (See *PLATE LIX.* No. 2.) A letter appears to have been written to him at the same time by Mr. Broadwood, which was answered by Beethoven immediately on its receipt. His

[1] *Briefe*, Nos. 167, 168.
[2] Nottebohm, *Z.B.* p. 344.
[3] The German comes out, however, when he is deeply moved, as in the 'Bitte für innern und äussern Frieden,' and the 'ängstlich' in the 'Dona' of the Mass, the 'beklemmt' in the cavatina of the B♭ quartet, etc. Schindler, ii. 328, gives a list of the curious words coined by B. and Holz: = Luftsang, Einsang = Aria; Grundsang = Bass; Kreisfluchtstück = Canon; and Launenspiel = Phantasie, etc. See also Kalischer, p. 68.
[4] From various details given by Nohl, there seems little doubt that Beethoven's opinion was a correct one. *Krehbiel*, ii. 393.
[5] The biblical terms look as if Beethoven knew his Bible.
[6] Composed 1818–19 and published Sept. 1819.
[7] Composed 1819–20, and published Nov. 1821.
[8] Dated Dec. 25, 1821, and published Aug. 1822.
[9] See, however, purchases of PF. arr. of op. 91 and op. 92, op. 96 and op. 97 by Birchall, *Thayer*, iii. 353, and Kalischer's *Neue Beethovenbriefe*, pp. 51-2.
[10] This year saw the publication of Beethoven's own metronome marks for many of his works (see *Beethoveniana*, p. 130). In addition to his law worries Beethoven was ill, and consequently in low spirits (see letters to Zmeskall; Nohl, iii. pp. 121-3.
[11] B. & H. 224, 247, 255.
[12] Pohl gives above date, but Thayer, *Verz*, No. 209, gives May 3.
[13] The compass of this instrument was 6 octaves, from C five lines below the Bass stave. A sister piano, No. 7252, of the same compass and quality, was made about the same time for the Princess Charlotte, and is now at Claremont.

letter has hitherto never been printed, and is here given exactly in his own strange French.[1]

'A Monsieur Monsieur Thomas Broadvood a Londres (en Angleterre).

Mon très cher Ami Broadvood !

jamais je n'eprouvais pas un plus grand Plaisir de ce que me causa votre Annonce de l'arrivée de cette Piano, avec qui vous m'honorez de m'en faire présent ; je regarderai comme un Autel, ou je deposerai les plus belles offrandes de mon esprit au divine Apollon. Aussitôt comme je recevrai votre Excellent instrument, je vous enverrai d'en abord les Fruits de l'inspiration des premiers moments, que j'y passerai, pour vous servir d'un souvenir de moi à vous mon très cher B., et je ne souhaits ce que, qu'ils soient dignes de votre instrument.

Mon cher Monsieur et ami recevéz ma plus grande consideration de votre ami et très humble serviteur Louis van Beethoven. Vienne le 3me du mois Février 1818.'

The instrument in course of time reached [2] its destination, was unpacked by Streicher, and first tried by Cipriani Potter, at that time studying in Vienna. What the result of Beethoven's own trial of it was is not known. At any rate no further communication from him reached the Broadwoods.[3]

A correspondence however took place through Ries with the Philharmonic Society on the subject of his visiting England. The proposal of the Society was that he should come to London for the spring of 1818, bringing two new MS. symphonies to be their property and for which they were to give the sum of 300 guineas. He demanded 400—150 to be in advance.[4] However, other causes put an end to the plan, and on the 5th of the following March he writes to say that health has prevented his coming. He was soon to be effectually nailed to Vienna.

Missa Solennis.—In the summer of 1818 the Archduke [5] had been appointed Archbishop of Olmütz. Beethoven was then in the middle of his great sonata in B♭ (op. 106), and of another work more gigantic still; but he at once set to work with all his old energy on a grand Mass for the Installation, which was fixed for Mar. 20, 1820. The score was begun in the autumn of 1818, and the composition went on during the following year, uninterrupted by any other musical work, for the B♭ sonata was completed for press by Mar. 1819, and the only other pieces attributable to that year are op. 105 and op. 107. The sonata just referred to, the greatest work yet written for the piano, and not unjustly compared with the ninth symphony, belonged in a special sense to the Archduke. The first two movements were presented to him for [6] his name-day ; the whole work when published was dedicated to him, and the sketch of a piece for solo and chorus [7] exists in which the subject of the first allegro is set to the words 'Vivat Rudolphus.' In addition the Archduke is said to have been able to play the sonata. Beethoven may have hated his 'Dienstschaft,' but there is reason to believe that he was sincerely attached [8] to his clever, sympathetic, imperial pupil.

The summer and autumn of both 1818 and 1819 were spent at Mödling. His health at this time was excellent, and his devotion to the Mass extraordinary. Never had he been known to be so entirely abstracted from external things, so immersed in the struggle of composition. Schindler [9] has well described a strange scene which occurred during the elaboration of the Credo—the house deserted by the servants, and denuded of every comfort ; the master shut up in his room, singing, shouting, stamping, as if in actual conflict of life and death over the fugue 'Et vitam venturi' ; his sudden appearance—wild, dishevelled, faint with toil and twenty-four hours' fast ! These were indeed 'drangvollen Umständen' [10]—wretched conditions—but they are the conditions which accompany the production of great works.[11] During the whole of this time the letters [12] show that his nephew occupied much of his thoughts. While at work on this sublime portion of the Mass [13] just mentioned, he was inspired to write the beautiful sonata in E major (op. 109), the first of that unequalled trio which terminate that class of his compositions.

It is hardly necessary to say that the Installation went by without Beethoven's Mass, which indeed was not completed till the beginning of 1823. He announces its termination on Feb. 27,[14] and the perfect copy of the score was delivered into his patron's hands on Mar. 19, 1823, three years after the day for which it was projected. While the vast work was proceeding his thoughts reverted to his darling pianoforte, and the dates of Dec. 25, 1821, and Jan. 13, 1822, are affixed to the two immortal and most affecting sonatas, which vie with each other in grandeur, beauty and pathos, as they close the roll of his large compositions for the instrument which he so dearly loved and so greatly ennobled.

The Ninth Symphony.—But neither Mass nor sonatas were sufficient to absorb the energy of this most energetic and painstaking of musicians. The climax of his orchestral compositions had yet to be reached. We have seen that when engaged on his last pair of symphonies in 1812, Beethoven contemplated a third, for which he had then fixed the key of D minor. To this he returned before many

[1] This interesting autograph is in the possession of Mr. M. M. Holloway, to whom I am indebted for its presence here.

[2] The note from Broadwood's agent in Vienna which accompanied this letter shows that all freight and charges were paid by the giver of the piano. See Kal. *N. Beethovenbriefe*, pp. 26 and 27.

[3] See Nohl, iii. 464.

[4] Letter to Ries, July 9, 1817 ; and George Hogarth's *Philharmonic Society*, p. 18.

[5] Schindler, i. 269.

[6] Letter, Köchel, No. 49

[7] Nottebohm, *Z.B.* p. 127.

[8] 'Mein liebes Erzherzoglein Rudolf.' In a letter to Ries, May 25, 1819

[9] Schindler, i. 270.

[10] His own words to Ries in describing the production of the sonata in B♭. *Briefe*, No. 213.

[11] What a contrast to the 'pleasantness of life itself,' for which Goethe sacrificed so many great works (*Macaulay's Life*, iv. 233).

[12] To Blöchinger (Sept. 14) ; to Artaria (Oct. 12), etc.

[13] End of 1819 and beginning of 1820. Nottebohm, op. 109, *Verz.*

[14] Letter to the Archduke, Köchel, p. 61 (1823 ?). See also *Krehbiel*, iii. 89.

years were over, and it was destined in the end to be the ninth symphony. The very characteristic theme of the scherzo actually occurs in the sketch-books as early as 1815,[1] as the subject of a 'fugued piece,' though without the rhythm which now characterises it. But the practical beginning of the symphony was made in 1817, when large portions of the first movement—headed 'Zur Sinfonie in D,' and showing a considerable approach to the work as carried out—together with a further development of the subject of the scherzo, are found in the sketch-books. There is also evidence [2] that the finale was at that time intended to be orchestral, and that the idea of connecting the 'Hymn to Joy' with his ninth symphony had not at that time occurred to Beethoven. The sketches continue in 1818, more or less mixed up with those for the sonata in B♭; and, as if not satisfied with carrying on two such prodigious works together, Beethoven has left a note giving the scheme of a companion symphony which was to be choral in both the adagio and finale. Still, however, there is no mention of the 'Ode to Joy,' and the text proposed in the last case is ecclesiastical.

We have seen how 1819, 1820 and 1821 were filled up. The summer and autumn of 1822 were spent at Baden, and were occupied with the grand overture in C (op. 124), for the opening of the Josephstadt Theatre at Vienna—whence it derives its title of 'Weihe des Hauses'—and the arrangement of some numbers [3] from the 'Ruins of Athens' with a new chorus [4] for the same occasion, and there followed a revival of 'Fidelio' at the Kärnthnerthor [5] Theatre in November. That the two symphonies were then occupying his mind—'each different from the other and from any of his former ones'—is evident from his conversation with Rochlitz in July 1822, when that earnest critic submitted to him Breitkopf's proposition for music to *Faust*.[6] After the revival of 'Fidelio' he resumed the symphony, and here for the first time Schiller's hymn appears in this connexion. Through the summer of 1823 it occupied him incessantly with the exception of a few extras—the 33 variations (op. 120) (see VATERLÄNDISCHE KÜNSTLERVEREIN) which were taken up almost as a *jeu d'esprit*, and being published in June must have been completed some time previously; the 'Bagatelles' for the piano (op. 126), which can be fixed to the end of 1822 and beginning of 1823; and a short cantata for the birthday of Prince Lobkowitz (Apr. 12) for soprano solo and chorus, the autograph of which is dated the evening previous to the birthday.[7] He began the summer at Hetzendorf, but a sudden dislike to the civilities of the landlord drove him to forfeit 400 florins which he had paid in advance, and make off to Baden. But wherever he was, while at work he was fully absorbed; insensible to sun and rain, to meals, to the discomforts of his house and the neglect of the servants, rushing in and out without his hat, and otherwise showing how completely his great symphony had taken possession of him.[8] Into the details of the composition we cannot here enter, farther than to say that the subject of the vocal portion, and its connexion with the preceding instrumental movements, were what gave him most trouble. The story may be read in Schindler and Nottebohm, and it is full of interest and instruction.

At length, on Sept. 5, 1823, writing from Baden to Ries, he announces that 'the copyist has finished the score of the symphony,' but that it is too bulky to forward by post. Ries was then in London, and it is necessary to go back a little to mention that on Nov. 10, 1822, the Philharmonic Society passed a resolution offering Beethoven £50 for a MS. symphony,[9] to be delivered in the March following. This was communicated to Beethoven by Ries, and accepted by him on Dec. 20. The money was advanced, and the MS. copy of the ninth symphony in the Philharmonic library [10] carries a statement in his autograph that it was 'written for the society.' How it came to pass notwithstanding this that the score was not received by the Philharmonic till after its performance in Vienna, and that when published it was dedicated to the King of Prussia, are facts difficult to reconcile with Beethoven's usual love of fairness and justice.

Notwithstanding the announcement to Ries the process of final polishing went on for some months longer. Shortly before he left Baden, on Oct. 5, he received a visit from Weber and his pupil, young Benedict, then in Vienna for the production of 'Euryanthe.' [11] The visit was in consequence of a kind wish for the success of the work expressed by Beethoven to Haslinger, and was in every way successful. In former times [12] he had spoken very depreciatingly of Weber, but since the perusal of 'Freischütz' had changed his mind.[13] No allusion was made to Weber's youthful censures on the fourth and seventh symphonies (see WEBER); Beethoven was cordial and even

[1] Nottebohm, *Z.B.* p. 157. [2] *Ibid.* 163.
[3] The march and chorus, No. 6. [4] See *Z.B.* pp. 385 and 402.
[5] For the sad story of the general rehearsal, see Schindler, ii. 11. *A.M.Z.* for 1822, 836.
[6] Rochlitz. *Für Freunde der Tonkunst*, iv. 357, 8.
[7] Printed by Nohl, *Neue Briefe*, No. 255.

[8] It did not, however, prevent his attention to passing topics of real interest, and we find him taking the numbers of the *Allg. Zeitung* which contained Lord Brougham's speeches against the slave-trade from the coffee-house to his lodgings to read (Sch. and Nohl, iii. 903).
[9] The facts of the transaction are recorded by Myles B. Foster in *The History of the Philharmonic Society of London, 1813–1912*, p. 70. The following is an extract: 'At a Directors' meeting on Nov. 10, 1822, it was resolved to offer Beethoven fifty pounds for a MS. symphony to be delivered in the following March, all rights reverting to the composer after eighteen months from the date of receiving the work.' For Beethoven's undertaking to the Society, see *Krehbiel*, iii. 111. G.
[10] Deposited for safe keeping in the British Museum, but still (1927) the possession of the Royal Philharmonic Society.
[11] *C. M. von Weber, von Max v. W.* ii. 505-11. See also Nohl, iii. 410 ff.
[12] Seyfried, 22.
[13] *C. M. von Weber*, ii. 509. See also *Krehbiel*, iii. 137.

confidential, made some interesting remarks on opera books, and they parted mutually impressed. He returned to town at the end of October to a lodging in the Ungergasse, near the Landstrasse gate, and by Feb. 1824 began to appear in the streets again and enjoy his favourite occupation of peering with his double eyeglass into the shop windows,[1] and joking with his acquaintances.

The publications of 1823 consist of the overture to the 'Ruins of Athens' (op. 114) and the 'Meeresstille' (op. 112), both in Feb.; and the sonata (op. 111) in April.

The revival of 'Fidelio' in the previous winter had inspired Beethoven with the idea of writing a new German opera, and after many propositions he accepted the 'Melusine' by Grillparzer,[2] a highly romantic piece, containing many effective situations, and a comic servant's part, which took his fancy extremely. Grillparzer had many conferences with him, and between the two the libretto was brought into practical shape. While thus engaged he received a commission from Count Brühl, intendant at the Berlin Theatre, for an opera on his own terms. Beethoven forwarded him the MS. of 'Melusine' for his opinion, but on hearing that a ballet of a somewhat similar character was then being played at Berlin,[3] he at once renounced all idea of a German opera, and broke out in abuse of the German singers for their inferiority to the Italians, who were then playing Rossini in Vienna. In fact this season of 1823 had brought the Rossini fever to its height; no operas but his were played. Beethoven had indeed heard the 'Barbiere' in 1822,[3] and had even promised to write an opera for the Italian company in the same style, a promise which it is unnecessary to say was never redeemed. Like Mendelssohn he was in earnest in pursuit of an opera book, but, like Mendelssohn, he never succeeded in obtaining one to his mind. What he wanted, he told Breuning on his death-bed, was something to interest and absorb him, but of a moral and elevating tendency, of the nature of 'Les Deux Journées' or 'Die Vestalin,' which he thoroughly approved; dissolute stories like those of Mozart's operas had no attraction for him, and he could never be brought to set them. He even went farther, for we read in Mme. d'Abrantès' *Mémoires sur la restauration*, vii. pp. 29, 30: 'Il prétendait que Mozart ne devait pas prostituer son talent (c'est son mot) sur un sujet si scandaleux.' After his death a whole bundle of libretti was found which he had read and rejected.[4]

But, opera or no, it was quite a different thing to find the public so taken up with Rossini that no one cared for either the Mass or the new symphony.[5] He had written early in 1823 to Prussia, France, Saxony, Russia proposing a subscription for the Mass of 50 ducats from the sovereigns of each of those countries—but the answers were slow and the subscriptions did not arrive, and he therefore made use of the opportunity afforded him by Count Brühl to propose the two works to him for production at Berlin. The answer was favourable, and there appeared good prospect of success. But the disgrace of driving their great composer to the northern capital for the production of his last and greatest works was too much for the music-loving aristocracy of Vienna, and an earnest memorial[6] was drawn up, dated Feb. 1824, signed by the Lichnowskys,[7] Fries, Dietrichstein, Palfy and twenty-five other persons principally concerned with music in that city, beseeching him to produce the Mass and symphony, and to write a second opera, which should vindicate the claim of classical music, and show that Germany could successfully compete with Italy. Such an address, so strongly signed, naturally gratified him extremely. The theatre 'an der Wien' was chosen, and after an amount of bargaining and delay and vacillation which is quite incredible—partly arising from the cupidity of the manager, partly from the extraordinary obstinacy and suspiciousness of Beethoven, from the regulation of the censorship, and from the difficulties of the music—but which was all in time surmounted by the tact and devotion of Lichnowsky, Schindler and Schuppanzigh, the concert took place in the Kärnthnerthor Theatre on May 7.[8]

The programme consisted of the overture in C—'Weihe des Hauses'—the Kyrie, Credo, Agnus and Dona of the Mass in D, in the form of three hymns,[9] and the ninth symphony. The house was crowded, and the music, especially the symphony, excited the greatest enthusiasm. It was on this occasion that the affecting incident occurred of the deaf composer being turned round by Frl. Unger that he might *see* the applause he and his work were evoking. But financially the concert was a failure. The use of the theatre, including band and chorus, cost 1000 florins, and the copying 800 more, but the prices remained as usual, and the sum Beethoven received only amounted to about 420 florins.[10] Well might he say that 'after six weeks of such discussion he was boiled, stewed and roasted.' He was profoundly upset by the result, would eat nothing, and passed the night in his clothes. The concert, however, was repeated on the 23rd at noon, the theatre guaranteeing Beethoven 500 florins. On the

[1] Schindler, ii. 56.
[2] See *Briefe*, 261 and 284.
[3] Schindler, ii. 48, 49.
[4] Breuning, pp. 96, 50. He thought the two libretti mentioned the best in existence. See also *Krehbiel*, iii. 117 *et seq.*
[5] Schindler, ii. 57, 58.
[6] Printed in full, *Krehbiel*, iii. 153 *et seq.*
[7] The Archduke was away.
[8] Schindler, ii. 64-72. The first performance in England took place on Dec. 24, 1832. See *Mus. T.*, 1902, p. 236.
[9] These were thus announced, and sung to German words, owing to the interference of the censorship and the clergy. See *Krehbiel*, iii. 165.
[10] Schindler, ii. 70.

second occasion all the Mass was suppressed but the Kyrie; the trio 'Tremate' and some Italian solos were introduced; the overture and symphony remained. The result of this was a loss to the management, and furnishes a curious trait of Beethoven's character. He could not without difficulty be induced to accept the guaranteed sum, but he invited Schindler, Schuppanzigh and Umlauf to dinner, and then accused them in the most furious manner of having combined to cheat him over the whole transaction! This broke up the party; the three faithful friends went off elsewhere, and Beethoven was left to devour the dinner with his nephew. The immediate effect of the outbreak was to put an end to a promising negotiation which he was carrying on with Neate, who in a letter of Dec. 20, 1823, had, on the part of the Philharmonic Society, offered him 300 guineas and a benefit guaranteed at £500 for a visit to London with a symphony and a concerto. The terms had been accepted, and the arrangements for the journey were in a forward state; and although it is probably true that Beethoven's attachment to his nephew was too strong to allow of his leaving him when it came to the point, yet it is equally true that the event just related was the ostensible cause. Four days after he was at his beloved Baden, and craving for music paper.[1]

The subscriptions to the Mass had come in slowly, and in nine months amounted only to 350 ducats (£175) for seven copies.[2] This was too slow to satisfy the wishes of the composer. Indeed he had for some time past been negotiating in a much more mercantile style than before for the sale of Mass, symphony and overture. He offered them to various publishers.[3] It is an unexpected trait in his character, and one for which we may thank his devotion to his nephew, to whom he was now sacrificing everything, that he might leave him well provided for. It resulted in his dealing for the first time with Schott, of Mayence, who purchased the Mass and the symphony for 1000 and 600 florins respectively on July 19, 1824.[4] He appears at this time to have taken generally a more commercial view of his position than usual, to have been occupied with plans[5] for new collected editions of his works (which, however, came to nothing), and generally to have shown an anxiety to make money very unlike anything before observable in him. In such calculations he was much assisted by a young man named Carl Holz,[6] a Government employé, a good player on the violin and violoncello, a clever caricaturist, a bon-vivant,[7] and generally a lively agreeable fellow. Holz obtained an extraordinary influence over Beethoven. He drew him into society, induced him to be godfather to his child, to appoint him his biographer,[8] and amongst other things to forsake his usual sobriety, and to do that which has been absurdly exaggerated into a devotion to drink.

The Last Quartets.—That these commercial aims—too absurd if one reflects on the simple unbusinesslike character of Beethoven—and the occasional indulgence to which we have alluded, did not impair his invention or his imagination is evident from the fact that at this time he composed his last quartets, works which, though misunderstood and naturally unappreciated at the time, are now by common consent of those who are able to judge placed at the head of Beethoven's compositions for individuality, depth of feeling and expression. The relations with Russia, which Beethoven had originally cultivated through the Count von Browne and the works dedicated to the Emperor of Russia and the Prince Rasoumowsky, and which had been deepened by the personal attention shown him in 1814 by the Empress, were now to bear their full fruit. Early in 1824 he received a letter from Prince Galitzin, a Russian nobleman living at St. Petersburg, and subsequently others, requesting him to compose three string quartets to be dedicated to the Prince and handsomely paid for. The first of these, that in E♭, sketched at Baden in the autumn of 1824, was sold to Schott[9] in advance for the sum of 50 ducats, and was completed after his return to Vienna early in Oct. It was first played on Mar. 6, 1825, and published in the following March. With the quartet Schott received the overture op. 124, the 'Opferlied' (op. 121) and 'Bundeslied' (op. 122), an air 'Der Kuss' (op. 128) and 11 Bagatelles (op. 126), for which he paid the sum of 130 ducats. The quartet was played by Schuppanzigh, Weiss, Linke and Holz, and it was a humorous idea of the master's to make each player, after so long an interval, sign a compact 'pledging his honour to do his best and vie with his comrades in zeal.'[10] The quartet was published as op. 127.

The second quartet was that which now stands fourth—in A minor, op. 132. It was first played on Nov. 6, 1825, and was published in Sept. 1827 by Schlesinger. For this he seems to have obtained 80 ducats.[11] In a letter to Peters it is mentioned as 'a quartet, and a grand one too.' The finale was originally

1 Letter to Steiner, May 27.
2 Schindler, ii. 17. The subscribers were the courts of Prussia, France, Saxony, Darmstadt and Russia; Prince Radziwill, and Schelble, the founder of the Cäcilien Verein at Frankfort.
3 See *Briefe*, Nos. 237, 238, 285; and *Neue Briefe*, No. 269, note.
4 Nohl, iii. 519. This in spite of the most positive undertaking to the Philharmonic Society not to publish the symphony until 18 months after the MS. had been delivered to the Society. See *Krehbiel*, iii. 111. G.
5 Letter to Peters, June 5, 1822.
6 See *Krehbiel*, iii. 194 *et seq.*
7 *Briefe*, Nos. 363, 377.
8 *Ibid.* No. 379.
9 Letter of Sept. 17. Here again we are puzzled by the fact that the quartet was sold to Schott before Prince Galitzin had either paid, or declined to pay, the sum he promised.
10 *Briefe*, No. 322.
11 *Ibid.* No. 358.

sketched for the 'finale instrumentale' of the ninth symphony.[1]

The third, in B flat (op. 130), which now stands second, originally ended with a fugue of immense length and still greater obscurity, which was afterwards published separately as op. 133. It was completed in 1825, and was played in its first form on Mar. 21, 1826. The new finale—so gay and full of spirit—was written (at Artaria's instance)[2] in great discomfort at his brother's house at Gneixendorf in Nov., before leaving on the journey which cost him his life. It is his last completed composition. The quartet was published by Artaria, May 7, 1827. The relations between Beethoven and Prince GALITZIN (*q.v.*) have been the subject of much controversy.[3] It will be sufficient here to say that Beethoven is not known to have received the promised payment, and that the quartets[4] were sold by him to the publishers already named.

Beethoven remained at Baden till Oct. 1824. On his return to Vienna his nephew entered the university as a student in philology. The career of this worthy may be summed up in a few lines. He went in for his degree and was plucked, abandoned literature for trade, stood for the necessary examination in the Polytechnic School, and was plucked again; in despair attempted to shoot himself, and failed even to do that. He was then, as a suicide, taken charge of by the police, and after a time ordered out of Vienna at a day's notice, and at last joined the army.[5] And through it all his old uncle clung to him with truly touching affection. He, most simple-minded of men, could not believe that any one should really not desire to do his best; and so on the least appearance of contrition or amendment he forgives and embraces him, he bathes him in tenderness and confidence, only each time to find himself again deceived. The letters which this more than father wrote to his unworthy prodigal son are most affecting—injudicious, no doubt, but full of tenderness and simplicity.[6]

The first few weeks of the winter of 1824 were occupied in scoring the E flat quartet, the composition of which had been the work of the summer, but it was hardly complete before Beethoven was taken with a severe illness in the lower part of the stomach.[7] For this he called in Staudenheim, a surgeon of eminence, who, however, was soon cashiered as too brusque and replaced by Braunhofer. The malady hung about him till his next visit to the country; and its disappearance is commemorated in the *Canzona di ringraziamento in modo lidico offerta alla divinità da un guarito*, which forms so noble a feature in the A minor quartet. His stay at Baden in 1825 was of unusual length, lasting from May 3 till Oct. 15,[8] by which date that quartet was completely finished. It had already been tried, strictly in private, as early as August at the desire of the publisher, Beethoven sitting close to the players, and perhaps profiting by the rehearsal to make many alterations; and on Nov. 6 was played, still in private but to a densely crowded room,[9] by Schuppanzigh and Linke's quartet party. Sir G. Smart visited him at Baden, Sept. 16, 1825, and dined with him. Beethoven gave him a canon.[10] Smart is said to have asked specially about the recitatives in the ninth symphony.

The B♭ quartet was his next work, and when performed by the party just mentioned in 1826, the presto and 'danza tedesca'[11] were encored, but the cavatina seems to have made no impression, and the fugue, which then served as finale, was universally condemned. In the case of the fugue, his judgment agreed with that of his critics; it was published separately (op. 133) and the finale already mentioned was written; but he did not often give way to the judgments of his contemporaries. 'Your new quartet did not please,' was one of the bits of news brought to him on his death-bed by some officious friend. 'It will please them some day,' was the answer.'[12]

Between the date last mentioned and Oct. 1826 occurred the series of disasters with young Carl already alluded to; and the latter month[13] found both uncle and nephew at Johann Beethoven's residence at Gneixendorf.[14] It is a village near Krems, on the Danube, about 50 miles west of Vienna, and here his brother had settled on the property (*Gut*) which gave occasion to Ludwig's famous joke (see p. 269). The party must have been a curiously ill-assorted one. The somewhat pompous money-loving 'Gutsbesitzer'; his wife, a common frivolous woman of questionable character,[15] to whose marriage Beethoven had given all the opposition in his power in 1812; the ne'er-do-weel nephew, intensely selfish and ready to make game of his uncle or make love to his aunt; and in the midst of them all the great composer—deaf, untidy, unpresentable, setting every household rule and household propriety at defiance, by turns entirely absorbed and pertinaciously boisterous, exploding in rough jokes and horse-laughter, or bursting into sudden fury at some absolute misconception; such a group had few

[1] *Z.B.* pp. 180, 181. [2] Schindler, ii. 115.
[3] Fully set forth, *Krehbiel*, iii. 226 *et seq.*
[4] *Z.B.* p. 104. [5] He died in Vienna, Apr. 13, 1858.
[6] For a full discussion of the calamitous relationship between Beethoven and his nephew see *Krehbiel*, iii. 247 *et seq.*
[7] Schindler, ii. 111, 112.
[8] *Briefe*, Nos. 329 and 372. [9] *A.M.Z.* Dec. 21, 1825.
[10] For Smart's account of this visit and facsimile of the canon, see *Leaves from the Journal of Sir George Smart* (chap. viii.), by H. Bertram Cox and C. L. E. Cox, 1907, quoted from by *Krehbiel*, iii. 206.
[11] Originally written in A, and intended for the A minor quartet.
[12] Breuning, p. 95.
[13] The summer of 1826 was extremely hot, and Dec. was very nasty (Nohl and Thayer, *Krit. Beitrag*).
[14] The property was called Wasserhof (letter of Mrs. Schweitzer). Wisgrill bought the property from Johann v. B., Karrer from W. and Kleile from Karrer. Kleile was uncle to Frau von Schweitzer, who was living there when I visited it, Aug. 21, 1889. Kleile was the author of the article in the *Deutsche Musik-Zeitung*, or, at any rate furnished the materials for it.
[15] Schindler, in Lady Wallace's *Beethoven's Letters*, ii. 148. See *Krehbiel*, ii. 231, iii. 238.

elements of permanence in it. But nothing could stop the wonderful flow of Beethoven's thoughts. In fact, music being to him the language of his emotions, the more agitated he was the more he composed, and his very deafness, which, fortunately, must have made him insensible to much that went on around him, drove him more completely into himself and compelled him to listen to the workings of his own heart unalloyed by anything external. To his deafness we no doubt mainly owe the very individual and original style of the later quartets. Thanks to Michael Krenn,[1] who was engaged by Frau Johann to wait on him, we can see him with our own eyes:

'At half-past 5 he was up and at his table, beating time with hands and feet, singing, humming and writing. At half-past 7 was the family breakfast, and directly after it he hurried out of doors, and would saunter about the fields, calling out, waving his hands, going now very slowly, then very fast, and then suddenly standing still and writing in a kind of pocket-book. At half-past 12 he came into the house to dinner, and after dinner he went to his own room till 3 or so; then again in the fields till about sunset, for later than that he might not go. At half-past 7 was supper, and then he went to his room, wrote till 10, and so to bed.'

During the last three years he had been composing incessantly, and yet all that he had done seemed to him as nothing—as a mere prelude to what he was yet to do. As Newton before his death spoke of himself as 'a child picking up a few shells on the shore while the great ocean of truth lay undiscovered before him,' so does Beethoven in somewhat similar strain express himself at the close of his life: 'I feel as if I had written scarcely more than a few notes.'[2] And again: '*Nulla dies sine linea* . . . I hope still to bring a few great works into the world, and then, like an old child, to end my earthly course somewhere amongst good people.'[3] His wish, however, was not fulfilled; he was to die in harness. Either before leaving Vienna or immediately after it he had completed the C♯ minor quartet, and before the end of Oct. had finished another, that in F, which is dated with his own hand 'Gneixendorf[4] am Oktober 26.'[5] This is the work the finale of which embodies the strange dialogue between Beethoven and his cook, 'Muss es sein?—Es muss sein,' and shows how he could rise from the particular to the universal. A week or two later and he had written a fresh finale to replace the enormously long fugue which originally terminated the B♭ quartet, and dated it 'Nov. 1826.'[6]

And this was his last work. The book which contains the last sketches for it contains fragments of a quintet in C, and of a four-hand sonata which had been proposed by Diabelli. By that time the fine weather, of which he speaks shortly after his arrival,[7] had departed. The economical 'Gutsbesitzer' had forbidden his infirm brother a fire in his room, the food was not to his taste, and he was informed that for both food and lodging a charge would be made; so that he determined to brave the police and return with his nephew to Vienna on Dec. 2. The journey from Gneixendorf to Krems, the post town, is two German miles, but the close carriage could not be had, and Beethoven was obliged to perform it in an open chaise;[8] the weather was cold and damp, and the result was a violent cold in the stomach, which was the beginning of the end. He took to his bed on reaching the Schwarzspanierhaus. His former physicians, Braunhofer and Staudenheim, refused to attend him, and he was in the hands of a Dr. Wawruch, who had been casually called to him by a billiard-marker at the rooms frequented by young Carl Beethoven. The cold had developed into an inflammation of the lungs, and on this dropsy supervened.[9] Wawruch, who appears to have been a poor practitioner and a pompous pedant,[10] drenched his patient with herb decoctions, but the malady would probably have ended fatally whatever treatment had been adopted. What the poor patient most required was good nursing and comfort, and this he could not obtain till after the departure of his nephew for his regiment in the latter half of December. Then Schindler and Stephen Breuning came to his bedside, and from this time to the end Gerhard Breuning, the son of Stephen, a boy of fourteen, was his constant attendant. He was first tapped on Dec. 20,[11] then again on Jan. 8, and a third time on Jan. 28. It was during one of these operations that on seeing the water he made the characteristic remark, 'Better from my belly than from my pen.' The confidence both of Beethoven and his friends in Wawruch now became much shaken, and an application was made to Malfatti,[12] who had attended him years before, but like so many others had parted from him in anger. It was long before Malfatti would answer the appeal, and even then he would only act in conjunction with Wawruch. The treatment was now changed, and iced punch administered in large quantities as a restorative. Beethoven's faith in Malfatti was only equalled by his disgust at Wawruch. He would watch for the arrival of the former with eagerness, and welcome him as if he were an angel—whereas when Wawruch appeared he would immediately stop talking, turn his face to the wall with the exclamation 'Ach, der

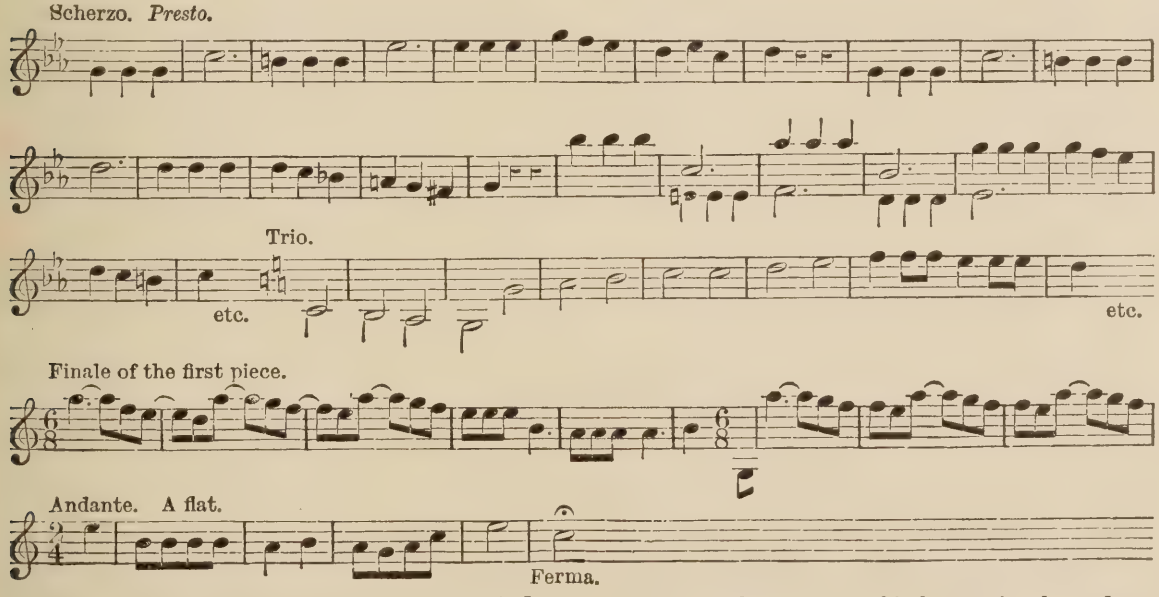
[1] Nohl, *Leben*, iii. 716. *Deutsche Musik-Zeitung*, Mar. 8, 1862.
[2] Letter to Schott, Sept. 17, 1824.
[3] Letter to Wegeler, Vienna, Oct. 7, 1826
[4] 'I am at Gneixendorf,' says he to Haslinger. 'The name is something like the breaking of an axletree' (*Briefe*, No. 383).
[5] See Kal. *Die Beethoven-Autographe der Königl. Bibl. zu Berlin*, 1896, p. 10.
[6] See *Krehbiel*, iii. 245, in a chapter which contains a vivid picture of the life at Gneixendorf.
[7] Nohl, iii. 716.
[8] *Krehbiel*, iii. 271.
[9] But see *Krehbiel*, iii. 308, in conjunction with the diagnosis, p. 271 *supra*.
[10] Breuning, p. 90: but *Krehbiel*, iii. 274 *n.* shows that these expressions are too condemnatory.
[11] See *Thayer*, v. 430; *Krehbiel*, iii. 276.
[12] Malfatti was Chopin's doctor, and apparently a very good one. See Willeby's *Chopin*.

Esel ! ' and only answer his inquiries in the most grumpy manner.[1] Under the change Beethoven's spirits greatly improved, and if permitted he would at once have begun to work. This, however, was forbidden, and reading only allowed. Walter Scott was recommended him, and he began *Kenilworth*,[2] but soon threw it down with the exclamation ' The man writes only for money ! ' He now made acquaintance with some of Schubert's songs [3] for the first time, and was delighted with them—' Truly Schubert has the divine fire,' were his words. Handel's works, in 40 volumes,[4] a present from Stumpff, arrived at this date, and were an unfailing source of interest to him [5] as he lay in bed. Artaria's print of an engraving of Haydn's birthplace gave him the liveliest satisfaction ; his delight at receiving it, his wrath at the misspelling of the name, and his curious care in paying for it, may be read in Breuning's narrative (pp. 98-100). During the four months of his last illness he wrote and dictated many letters—twenty-four are published, some of them of considerable length, and others no doubt remain in MS.

His nephew still retained his hold on his affections. A note to Dr. Bach, his old advocate, of Jan. 3,[6] declares the lad his sole heir, and commits him to Bach's special care. He was continually tormented with anxiety as to their future maintenance. Notwithstanding Prince Galitzin's promise, dated Nov. 10/22, 1826, no portion of the money due from him on the three quartets had yet been received. The seven bank shares he would not allow to be touched, regarding them as the property of his nephew. He therefore wrote to his friends [7] in London, urging the Philharmonic Society to carry out their old intention of giving a concert for his benefit. The reply to this was a letter from Moscheles,[8] dated Mar. 1, sending £100 from the Philharmonic Society on account of the proceeds of a concert shortly to be given. His delight at this response was great, and his answer, dated Mar. 18 (forwarding also the metronome marks of the ninth symphony), is full of warmth and enthusiasm.[9] In this answer, dated eight days before his death, there occur the words : ' A symphony completely sketched is lying in my desk, as well as a new overture and other things.' This therefore was the ' Tenth Symphony.' It should, however, be remarked that a large part of the letter containing the words quoted is struck through with the pen. Three days afterwards, says Schindler (ii. 142), ' he was greatly excited, desired to have the sketches for the tenth symphony again brought to him, and said much to me on the plan of the work. He intended it absolutely for the Philharmonic Society.' Some sketches—whether those alluded to or not—were printed in the 1st No. of Hirschbach's *Musikalisch-kritisches Repertorium*, for Jan. 1844, with an introduction which we translate :

' From Beethoven's sketch-books. Herr Schindler on his return from Berlin to Aix la Chapelle, not only showed many very remarkable relics of Beethoven to his friends at Leipzig, but has been good enough to allow us to publish some of them in this periodical. The following are some of the existing sketches of the tenth symphony and of an overture on the name of Bach,[10] all belonging to the summer months of the year 1824, and in the order in which they were noted down.'

From the sketches for the tenth symphony [11] :



Some further scraps of information have been kindly furnished by Thayer. ' Carl Holz told Otto Jahn that there was an Introduction to

1 Breuning, pp. 92, 90.
2 Schindler, ii. 135; but see his letter in Moscheles's *Leben*, i. 144.
3 The ' Junge Nonne,' ' Die Burgschaft,' ' Der Taucher,' ' Elysium ' and the Ossian Songs are mentioned by Schindler. But of these the only one published before Beethoven's death was the first.
4 See the Sale Catalogue. 5 Breuning, p. 94. 6 Nohl, iii. 754.
7 Feb. 8 to Stumpff ; Feb. 22 to Moscheles and to Smart ; Mar. 6 to Smart ; and Mar. 14 to Moscheles.
8 See the account in Moscheles's *Leben*, i. 138-75.
9 Quoted *Krehbiel*, iii. 291.
10 Possibly for the overture mentioned above. These are omitted in the present reprint.
11 We have no clue as to which of the words attached to the sketches are Beethoven's, and which Schindler's.

the tenth symphony in E♭ major, a soft piece; then a powerful Allegro in C minor. These were complete in Beethoven's head, and had been played to Holz on the piano.' Considering that the date of Beethoven's death was 1827, nearly three years after the summer of 1824, and considering also Beethoven's habit of copious sketching at works which were in his head, it is almost impossible but that more sketches than the trifles quoted above exist in some of the sketch-books.[1] And though Nottebohm is unhappily no more, some successor to him will doubtless be found to decipher and place these before us.[2] Meantime a fourth tapping had taken place on Feb. 27, and a great discharge was caused by his emotion at the receipt of Moscheles's letter on Mar. 17. Rau, writing to Moscheles this very day, found him more like a skeleton than a living being.[3]

During his illness he had a few visitors besides Schindler and the two Breunings, who were his daily attendants, and Holz, who came frequently. Breuning mentions Johann Beethoven and the nephew (in the early part of the time only), Tobias and Carl Haslinger, Diabelli, worrying about his four-hand sonata,[4] Baron Eskeles, Rauch, Dolezalek, Clement. Strangers occasionally arrived, amongst whom Hummel, with his pupil Ferdinand Hiller, then a boy of fifteen, who saw him[5] on Mar. 8, are worthy of note. But the friends of his earlier days—Fries, Erdödy, Ertmann, Brunswick, Gleichenstein, Zmeskall, Seyfried, the Streichers, Czerny, Schuppanzigh, Linke—those who had been honoured by his dedications, or had reaped the glory of producing his compositions—were either dead or otherwise occupied; at any rate none appeared. The absence of all trace of the Archduke Rudolph at this time, or of any reference to him in the correspondence of the last few years, is very remarkable.

Neither Beethoven himself nor any of his friends seem to have been aware that death was near. His letter to Moscheles of Mar. 18 is full of projects, and a conversation reported by Breuning[6] shows that he contemplated, in addition to the tenth symphony, a Requiem, music to *Faust* and an instruction book for the piano—'to be something quite different from that of any one else.' To Moscheles he speaks of the symphony as lying 'in his desk fully sketched'—much as Coleridge used to talk of works as complete of which the title-pages only had been put on paper; for nothing which can be identified with the description has been found. Indeed, the time of both projects and fulfilment was over—the night was come in which no man can work. The accumulation of water increased alarmingly, the wounds inflamed, lying became painful, and it was evident that the end was near. On the 10th he wrote to Schott desiring the dedication of the C♯ minor quartet to be altered in favour of Baron von Stutterheim, in token of his obligation to him as colonel of his nephew's regiment. On the 17th were written his 'letzte Zeilen an Schindler.'[7] On the 18th, after dictating his letter to Moscheles, he settled the dedication of his last quartet (in F, op. 135) to Johann Wolfmayer,[8] a Vienna merchant for whom he had much respect. On the following day he spoke of writing to Stumpff and Smart, but was compelled to relinquish the task to Schindler. '*Plaudite amici, comoedia finita est*,' said he to his two faithful friends, with a touch of his old good-humour—the play was over, the lifelong symphony ended, and it was time to draw the curtain.[9] On the 23rd, with the help of Breuning, he added with his own hand a codicil to his will, appointing his nephew Carl his sole heir, but without power over the capital of the property bequeathed. Thus two of his latest acts were inspired by his nephew. Several people appear to have come in and out during the last few days to look once more at the departing composer. Amongst these Schubert[10] is said to have remained a long time, and to have been recognised by Beethoven, though he failed to understand the signs made by the dying man. He left the room at length deeply moved.

Beethoven spoke of the Philharmonic and the whole English nation, adding, 'God bless them.' An hour or so afterwards some wine came from Mainz. Schindler put two bottles before the bed: 'A pity, a pity, too late,' said he and these were his very last words.[11]

On the 24th Beethoven received the Sacraments of the Church, and at about one in the afternoon of the same day he sank into apparent unconsciousness, and a distressing conflict with death began which lasted the rest of that day, the whole of the next, and until a quarter to six on the evening of the 26th, the constant convulsive struggle and the hard rattle in the throat testifying at once too painfully to the strength of his constitution and the fact that he was still alive. Stephen Breuning and Schindler had gone to the Währinger Cemetery to choose the spot for the grave; the little Breuning was away at his lessons; Johann Beethoven's wife and Anselm Hüttenbrenner (the friend of Schubert) alone[12] were in the sick-room. As the evening closed in, at a quarter to six, there came a sudden storm of hail and snow, covering the ground and roofs of the Schwarzspanierplatz, and followed by a flash of lightning and an instant clap of thunder.

1 See *Krehbiel*, iii. 221.
2 See also *Mus. T.*, 1879, pp. 9. 66. 3 Nohl, iii. 776.
4 Breuning, p. 82. 5 Hiller's *Beethoven* (1871), p. 73.
6 *Schwarzspanierhaus*, p. 97.
7 Kalischer's *Neue Beethovenbriefe*, p. 143.
8 Schindler, ii. 142.
9 Rabelais, dying, said: 'Je m'en vais chercher un grand Peut-être . . . tirez le rideau, *la farce est jouée*.' Two great humorists: but the meanings of the two were quite different.
10 *Krehbiel*, iii. 298.
11 Nohl, iii. 784. This paragraph is not in the original article.
12 See the *Wiener Abendpost*, Oct. 24, 1868.

So great was the crash as to rouse even the dying man. He opened his eyes, clenched his fist, and shook it in the air above him. This lasted a few seconds while the hail rushed down outside, and then the hand fell, and the great composer was no more.[1]

Beethoven died on Monday, March 26, 1827. He was fifty-six years old on the 16th of the previous December.

The seven bank shares (for 1000 florins each) were discovered the next day, after long search, in a secret drawer in the writing-desk, together with the two passionate and mysterious letters so often supposed—though to all appearance inaccurately—to be addressed to the Countess Giulietta Guicciardi.[2]

The post-mortem examination was made on the evening of the 27th by Dr. Wagner in the presence of Wawruch. During the 28th the body lay in one of the rooms, and a sketch [3] of the face was made by Danhauser.

The funeral took place on the 29th at 3 P.M., and was attended by an immense mass of people,[4] including all the musicians of the city. From the house to the Church of the Minorites, in the Alsergasse on the glacis, a procession [5] was formed, in which Breuning, Johann van Beethoven and Mosel were chief mourners; the coffin was borne by eight members of the Opera, namely Eybler, Hummel, Seyfried, Kreutzer, Wiegl, Gyrowetz, Gänsbacher and Würfel, and 36 torch bearers—including Czerny, Lablache, Grillparzer, Wolfmayer and Schubert—round it. A choir of 16 men singers and 4 trombones alternately sang and played two *Equali* of Beethoven's, originally written for trombones for All Souls' Day during his stay in Linz, and arranged to the words of the 'Miserere' and 'Amplius' by Seyfried. The crowd was enormous,[6] soldiers had to be called in to force the way, and it took an hour and a half to pass the short distance from the house to the church. From the church the body was taken in a hearse drawn by four horses, and without music, to the Währinger cemetery, followed by a long string of carriages and many people.

At the gate of the cemetery an address by Grillparzer was recited by Anschütz—who being an actor was not permitted to speak on consecrated ground—and two poems by Castelli and Schlechta were read and distributed. Before the earth was filled in three laurel wreaths were placed on the coffin by Hummel. The grave was against the south wall of the cemetery, near the middle. Schubert was three places off, and Clement and Seyfried lie nearly opposite.

On Apr. 3, the furniture and clothes, with the pianos by Graf and Broadwood, were sold by auction[7] at the lodgings. The same day a solemn mass was performed in the Hofpfarrkirche of the Augustines; Mozart's Requiem was sung, Lablache not only taking the bass part but paying Barbaja a sum of 200 gulden for the cost of the singers. Two days later Cherubini's Requiem was sung at the Karlskirche.

On Nov. 5 and following days [8] the sale of his musical effects took place by auction. Thayer has reprinted the catalogue in his *Verzeichniss*, pp. 173-82. There were 50 lots of sketch- and note-books; 19 sketches, fragments, etc., and 73 autographs of published pieces; 5 MS. copies of published pieces; 40 copies of unpublished works; 10 sets of MS. parts; 17 MS. copies of music by various authors—including scores of Cherubini's 'Faniska' and Mozart's 'Zauberflöte'; 26 lots of printed music; 6 of works on music; 1 autograph symphony of Haydn's; a pianoforte; a medal; and two violins. The produce of the sale was 1193 florins, curiously little [9] when compared with the prices which such treasures would fetch now. This sum, added to the value of the bank shares and the Philharmonic £100, made in all, according to Schindler,[10] a total of 10,232 florins (in silver), or a little over £1000.

In course of time the grave fell into neglect, and in 1863 the Gesellschaft der Musikfreunde undertook to exhume and re-bury [11] the remains of both Beethoven and Schubert. This was done on Oct. 13, and Beethoven's monument now consists of a large flat stone covering the grave, surrounded by an iron railing, and headed by an obelisk in stone bearing a lyre, the usual emblem of eternity, and the simple name BEETHOVEN.[12]

BEETHOVEN'S MUSIC

Beethoven's music has been divided by von Lenz [13] into three styles, and the division has evidently some justice in it, or it would not have been so widely accepted as it is even by those who differ about its details. That the division is not chronological is evident from

[1] Within a few hours his hair was entirely cut off by visitors (Breuning, p. 113).

[2] But the question has not been allowed to rest. Thayer's identification of the immortal Beloved with the Countess Therese von Brunswick was countered by Kalischer (*Die unsterbliche Geliebte Beethovens*, 1891) and later writers brought forward other more or less tenable hypotheses. These have been concisely summarised by Ernest Newman in *Mus. T.*, June 1911, p. 370. Krehbiel devoted an important chapter (i. xxi.) to a re-examination of the evidence, including the enquiry promoted by *Le Temps* and its result. See *Krehbiel*, i. 317 *et seq.* C.

[3] Breuning, p. 113. Afterwards lithographed, but now rare owing to the stone having broken.

[4] At the back of the Schwarzspanierhaus lies the Alsergrund. It is a curious fact that his last lodging should have been close to his supposed first one (*Thayer*, ii. 103).

[5] As it rounded the Red House the Funeral March from op. 26 was played (Breuning, p. 115). [6] 20,000, says Breuning.

[7] Only the Broadwood, see Breuning, p. 124. It was bought by Spina, who sent it to Liszt at Weimar, where it remained. It was given by Liszt to the Princess Witgenstein. A. J. H.

[8] Breuning, 125. The catalogue and valuation are dated Aug. 16.

[9] Autographs of symphonies fetched 5 florins each; overtures, 2½; sonatas, 2; the Mass in D, 7; and so on.

[10] *Biographie*, ii. 147.

[11] See the *Actenmässige Darstellung der Ausgrabung und Wiederbeisetzung der irdischen Reste von Beethoven und Schubert*, Vienna, 1863.

[12] On June 21, 1888, at 4 o'clock in the afternoon, B.'s remains were once more taken up, put into a chapel, and the next day transferred to the Central Cemetery, where they were placed in a vault (*Times*, June 22, 1888). At Bonn, on Aug. 10, 1845, was inaugurated the Beethoven monument by Hähnel (see *Mus. T.*, 1901, p. 166). Mention may also be made of one by Zumbusch at Vienna (1880), and another by Max Klinger, purchased by the city of Leipzig in 1902.

[13] *Beethoven et ses trois styles*, St. Petersburg, 1852. See, however, 'Beethoven' in Fétis's *Biographie universelle des musiciens*, 1st ed.

the fact that Lenz includes the second symphony (op. 36), written in 1802, in the first period, when he places the sonatas op. 26 and 27, which were completed a year earlier, and the 3 sonatas, op. 31, which were written in company with the second symphony, in the second period. As far as the sonatas are concerned he ends the first period with op. 22.

But we may go further than that. The first movement of the sonata in E♭ (op. 7) and the finale of the quartet in F, op. 18, No. 1, contain examples of the episodes which form one of Beethoven's main characteristics, such as even the first movement of the Eroica can hardly surpass for independence and originality. The scherzo of symphony No. 1 and the scherzo and finale of symphony No. 2 contain passages which would be found original and characteristic if met with in the compositions of many years later. Some will find it hard to place the quartet in F minor, which Mendelssohn thought the most 'Beethovenish' of all Beethoven's works, in anything but the third style; while the overture in C, op. 124, written in 1822, might be classed with the works of an earlier period. And yet on the whole the division is just, as an expression of the fact that Beethoven was always in progress; and that, to an extent greater than any other musician, his style matured and altered as he grew in life. He began, as it was natural and inevitable he should, with the best style of his day—the style of Mozart and Haydn; with melodies and passages that might be almost mistaken for theirs, with compositions apparently moulded in intention [1] on them. And yet even during this Mozartian epoch we meet with works or single movements which are not Mozart, which Mozart perhaps could not have written, and which very fully reveal the future Beethoven. Such are the first two movements of the sonata in A (op. 2), the sonatas in E♭ (op. 7) and D (op. 10, No. 3) and B♭ (op. 22), the scherzos of the first and second symphonies already mentioned, and the coda of the finale to the second symphony. From this youthful period he passes by the three sonatas, op. 31—which we have seen him speaking of as a change in his style—by the Kreutzer sonata (Mar. 1803), by the pianoforte concerto in C minor,[2] and by the Eroica (1804), to his mature period, a time of extraordinary greatness, full of individuality, character and humour, but still more full of power and mastery and pregnant strong sense.

This splendid and truly astonishing period contains the opera of 'Leonora-Fidelio,' with its four overtures; the Mass in C; six symphonies, from the Eroica to No. 8 inclusive; the overture to 'Coriolan'; the 'Egmont' music; the pianoforte concertos in G and E flat; the violin concerto; the Rasoumowsky quartets and those in E♭ (op. 74) and F minor (op. 95); the three later PF. trios; the 'Liederkreis'; and last, not least, a dozen sonatas for piano solo, of which the chief are the D minor and the 'Appassionata,' though the others are closely akin and hardly inferior.

From this period of extraordinary force and mastery—though abounding also in beauty and sentiment—he passes by a second transition to his third and final style. This transition is perhaps more obvious than the former. The difference between the ninth symphony and its predecessors—not only in dimensions and in the use of the chorus, but in elevation and sentiment, and in the total impression produced—is unmistakable. The five pianoforte sonatas, op. 101 to op. 111, are perfectly distinct from any of the earlier ones, not only in individuality—for all Beethoven's works are distinct—but in a certain wistful yearning, a sort of sense of the invisible and vision of the infinite, mingled with their power. The last quartets, op. 127 to op. 135, have the same characteristics as the sonatas: but they are also longer, full of changes of time, less observant than before of the traditional forms of expression, less careful to make obvious the links of connexion, and still more full of intense personality and of a wild unimprisoned spirit. All the sentiment and earnestness of Schumann, all the grace and individuality of Schubert, are there, with an intensity, breadth and completeness which those masters might perhaps have attained if they had bestowed the time and pains on their work which Beethoven did. In this period he passes from being the greatest musician to be a great teacher, and in a manner which no one ever did before, and possibly no one will ever do again, conveys lessons which by their intense suggestiveness have almost the force of moral teaching.

The cause of this is not far to seek. As we have seen in the preceding portion of this sketch, the year 1814 was the culminating period of Beethoven's prosperity. He had produced his latest and then greatest works under such favourable circumstances as no musician had before enjoyed. He had been fêted and caressed by emperors and empresses, and others of the greatest of this world's great; he had for the first time in his life been able to put by money, and feel at all independent of daily labour. Immediately on this came an equally great and sudden reverse—and that not a material reverse so much as a blow to his spirit, and a series of misfortunes to mind and heart such as left all his former sufferings far behind. His brother's death; the charge of the nephew; the collision with the widow and with his other relatives and friends; the lawsuits; the attempts to form a home of his own, and the domestic worries and wretchedness

[1] Sonata, op. 10, No. 1; melody in working out of 1st movement of septet; adagio of op. 31, No. 1; quintet, op. 16.

[2] In the finale of this work we almost surprise the change of style in the act of being made.

consequent thereon; the last stages of his deafness; the appearance of chronic bad health; the actual want of money—all these things, which lasted for many years, formed a Valley of the Shadow of Death such as few men have been called to traverse, and which must inevitably have exercised a great influence on a nature so sensitive and in some respects so morbid. That this fiery trial did not injure his power of production is evident from the list of the great works which form the third period—from op. 101 inclusive. That it altered the tone and colour of his utterance is equally evident from the works themselves. 'He passes,' as Dannreuther has finely[1] said, 'beyond the horizon of a mere singer and poet, and touches upon the domain of the seer and the prophet; where, in unison with all genuine mystics and ethical teachers, he delivers a message of religious love and resignation, identification with the sufferings of all living creatures, deprecation of self, negation of personality, release from the world.'

Technical Methods. — Beyond the individual and peculiar character which distinguishes his works and makes them Beethovenish, as Haydn's are Haydnish and Mozart's Mozartish, though in a greater degree because of the stronger character of the man—there are definite peculiarities in Beethoven's way of working which should be specified as far as possible. That he was no wild radical, altering for the mere pleasure of alteration, or in the mere search for originality, is evident from the length of time during which he abstained from publishing or even composing works of pretension, and from the likeness which his early works possess to those of his predecessors. He began naturally with the forms which were in use in his days, and his alteration of them grew very gradually with the necessities of his expression. The form of the sonata is 'the transparent veil through which Beethoven seems to have looked at all music.'[2] And the good points of that form he retained to the last—the 'triune[3] symmetry of exposition, illustration and repetition,' which that admirable method allowed and enforced—but he permitted himself a much greater liberty than his predecessors had done in the relationship of the keys of the different movements and parts of movements, and in the proportion of the clauses and sections with which he built them up. In other words, he was less bound by the forms and musical rules, and more swayed by the thought which he had to express, and the directions which that thought took in his mind.

1. The range of keys within which the composers of sonatas and symphonies before Beethoven confined themselves was very narrow. Taking the first movement as an example of the practice, the first theme was of course given out in the tonic, and this, if major, was almost invariably answered in due course by a second theme in the dominant or fifth above; for instance, if the sonata was in C the second subject would be in G, if in D it would be in A. If the movement were in minor, the answer was in the relative major—C minor would be answered by E♭, A minor by C♮, and so on. This is the case 19 times out of 20 in the sonatas and symphonies of Haydn and Mozart. A similar restriction governed the key of the second movement. It was usually in the subdominant or fifth below—in F if the key of the piece were C, in B♭ if the key were F, and so on. If the piece were in a minor key the second movement was in the third below. A little more latitude was allowed here than in the former case; the subdominant now and then became the dominant, or, very rarely, the mediant or third above; and the relative major was occasionally exchanged for the tonic major. (See Form and Sonata.)

Beethoven, as already remarked, adopted very different relations in respect of the change of key from one movement to another. Out of 81 works in sonata form he makes the transition to the dominant only 3 times; to the subdominant 19 times; to the mediant or third above 4 times; and to the submediant or third below 30 times. From tonic major to tonic minor he changes 12, and from minor to major 8 times. His favourite change was evidently to the submediant or third below—that is to say, to a key less closely related to the tonic and more remote than the usual key. He makes it in his first work (op. 1, No. 2). In his B♭ trio (op. 97) he has it twice, and in his variations on an original theme (op. 34), each of the first 5 variations is a third below the preceding.

In the relation of his first and second subjects he is more orthodox. Out of 26 of the pianoforte sonatas the usual change to the dominant occurs 17 times, to the mediant 3, and to the submediant 3.

2. Another of his innovations had respect to the connexion of the different subjects or clauses. His predecessors were in the habit rather of separating their clauses than of connecting them; and this they did by conventional passages of entirely different character from the melodious themes themselves, stuffed in between the themes like so much hay or paper for mere packing. Any symphony of Mozart or Haydn will give examples of this, which Wagner[4] compares to the 'rattling of the dishes at a royal feast.' Mozart also has a way of drawing up and presenting arms before the appearance of the second subject, which

[1] *Macmillan's Magazine*, July 1876. In these and the following quotations, Grove paraphrased Dannreuther's words, instead of quoting them verbatim. J. S. S.

[2] Wagner.

[3] *Macmillan's Magazine*, July 1876.

[4] *Music of the Future*, translated by Dannreuther, 1873, p. 44.

tends to cut the movement up into very definite portions. Of these tiresome and provoking intermediate periods Beethoven got rid by the use of phrases which are either parts of the main theme or closely related to it; and he thus gives his movements a unity and consistency as if it were an organic growth, and not a piece of work cunningly put together by art or man's device. How he effects this, and the very tentative and gradual way in which he does it, may be seen in symphonies 1 and 2 and the Eroica, in which last all trace of the old plan has almost entirely disappeared.

3. The first movement of the Eroica supplies instances of other innovations on the established forms. Not only in the exposition (before the double bar) are other themes brought in besides the two main subjects, but in the 'illustration,' or, to use the more common term, the 'working out,' there is an unanticipated explosion which, to say the least, is entirely without precedent, followed by an entirely fresh episode as important as anything that has occurred before, and that again by a new feature (the staccato bass) which, while it accompanies and reinforces the main subject, adds materially to the interest of the music. Again, in the repetition we have not only a great departure from regular rule in the keys which the music goes through, but we have a coda of no fewer than 140 bars long, proclaiming itself by its opening as an independent member of the movement, and though made almost entirely out of previous material, yet quite differently expressed from anything before, and full of fresh meaning. Now none of these alterations and additions to the usual forms were made by Beethoven for their own sake. They were made because he had something to say on his subject which the rules did not give him time and space to say, and which he could not leave unsaid. His work is a poem in which the thoughts and emotions are the first things, and the forms of expression second and subordinate. Still, even in his innovations, how careful he is to keep as near the rules as possible! His chief episodes occur in the working out, where a certain license was always lawful; and codas were recognised, and had even, as in Mozart's 'Jupiter,' been turned to noble account. The same characteristics are found in the ninth symphony as in the third, only the mode of mind being entirely different, the mode of expression is different too, but the principle of the perfect subordination of the expression to the thought, while adhering as closely to the 'form' as was consistent with perfect expression, is the same. One or two pieces of his second period may however be named, in which both thought and mode of expression are so entirely different from anything before them, that they stand quite by themselves. Such movements as the opening adagio of the sonata in C♯ minor, or the andante con moto of the pianoforte concerto in G—in which Schumann used to see a picture of Orpheus taming brute-nature—have no prototypes; they are pure creations, founded on nothing previous, but absolutely new in style, idea and form.

In the later quartets it must be admitted that he wandered further away from the old paths; the thought there seems everything and the form almost nothing. And this fact, as much as the obscurity and individuality of the thoughts themselves and their apparent want of connexion until they have become familiar, is perhaps the cause that these noble works are so difficult to understand. The forms, depend upon it, were founded in reason and nature. They grew through long periods to be what Haydn fixed them at; and as long as the thoughts of composers did not burst their limits they were perfect. Beethoven came, and he first enlarged and modified them, adhering, however, to their fundamental principle of recurrence and recapitulation, till in the end, withdrawn more and more into himself by his deafness, he wrote down what he felt, often without thinking of the exigencies of those who were to hear him. This, however, only applies to the later quartets. The ninth symphony and the last pianoforte sonatas are as strictly in form, and as coherent and intelligible, as could be desired.

4. A striking instance of this loyalty is found in Beethoven's treatment of the 'Introduction.' This—a movement in slow time, preceding the first allegro—forms part of the original design of the overture by Lully, and is found in nine out of ten of Handel's overtures. Haydn often has one in his symphonies, usually 8 to 12 bars long, occasionally as much as 20. Mozart has prefixed similar prefaces to some of his works, such as the symphony in E flat, the quintet for piano and wind instruments, and the famous quartet in C, dedicated to Haydn. Beethoven, besides placing one before his quintet for piano and wind (op. 16), which, as already remarked, is like a challenge to Mozart, has one to the 'Sonata pathétique' and to the first symphony. In the last of these cases it is 12 bars long. In the second symphony it expands to 33 bars long, and increases largely in development. But even this is a mere preface when compared with the noble and impressive movements which usher in the allegros of the fourth and seventh symphonies—long and independent movements, the latter no less than 80 bars in length, full of important and independent ideas, and of the grandest effect.

In all the instances mentioned—the succession of keys, the episodes, the coda, the introduction—Beethoven's modifications seem to have sprung from the fact of his regarding his music less as a piece of technical performance than his predecessors had perhaps done, and more as the expression of the ideas with which

his mind was charged. The ideas were too wide and too various to be contained in the usual limits, and therefore the limits had to be enlarged. He regards first what he has to say —his thought—and how he shall convey and enforce and reiterate that thought, so as to express it to his hearer exactly as he thinks it, without being careful to find an old formula in which to couch it. Even consecutive fifths were no hindrance to him—they gave the exact sound in which he wished to convey his idea of the moment; and therefore he used them as naturally as a speaker might employ at a particular juncture, with the best effect, an expression usually quite inadmissible. No doubt other musicians had taken similar liberties; but not to the same extent, because no one before had been gifted with so independent and original a nature. But in Beethoven the fact was connected with the peculiar position he had taken in society, and with the new ideas which the general movement of freedom at the end of the 18th century, and the French Revolution in particular, had forced even into such strongholds as the Austrian courts. People who were the servants of archbishops and princes, and moved about with the rest of the establishment in the train of their master, who wore powder and pigtail and red-heeled shoes, and were forced to wait in anterooms and regulate their conduct strictly by etiquette, and habitually keep down their passions under decorous rules and forms, could not give their thoughts and emotions the free and natural vent which they would have had without the perpetual curb of such restraints and the habits they must have engendered. But Beethoven, like Mirabeau, had 'swallowed the formulas' of the day; he had thrown over etiquette, and, *roturier* as he was, lived on absolute equality with the best aristocracy of Vienna. What he felt he said, both in society and in his music, and the result is before us. The great difference is, as we have already remarked, that whereas in his ordinary intercourse he was extremely abrupt and careless of effect, in his music he was exactly the reverse: painstaking, laborious and never satisfied till he had conveyed his ideas in unmistakable language.

5. The scherzo stands perhaps in a different category from the three features already mentioned. It is less of a modification and more of a distinct new creation. The word is met with in Haydn and Mozart, but in a different sense from that in which Beethoven uses it, and apparently neither of those masters has it in a symphony. To both of them the third movement of a symphony was a minuet. All that a minuet could be made they made of it, but it was never given them to go beyond. The minuet remained a dance tune to the end of its days, and is so even in Beethoven's No. 8 symphony. In fact Haydn actually lamented that he could not make more of it than he had. When discussing a rule of Albrechtsberger's by which fourths were prohibited in strict composition, he said,[1] 'Such trifling is absurd; I wish, instead, that some one would try to compose a really new minuet.' This Beethoven did. The third movement of his first symphony is what Haydn wished to see.[2] Though labelled 'menuetto,' it is quite unlike a minuet. It is in fact a scherzo, and in its little dimensions is the pattern and model of those gigantic movements which in the Eroica, the C minor, the No. 7 and especially the No. 9 of the symphonies; in the B flat trio; in the sonata op. 106; and the first of the Rasoumowsky quartets, are so truly astonishing, and so characteristic of their great author.

6. An innovation of great importance in the finale, for which no precedent can be found, was the introduction of the chorus. In the Eroica symphony Beethoven showed how a set of orchestral variations could be employed in a finale. In the 'Choral Fantasia' again he showed with what effect a chorus could be employed in the same part of the work. But in the ninth symphony he combined the two, by using the chorus in a succession of variations. Mendelssohn has followed his example in the 'Lobgesang,' the vocal portion of which is the last movement of a symphony; but he has not adopted the variation form.

7. One of the most striking characteristics of Beethoven's music is the individual variety of each piece and each movement. In the symphonies every one of the nine first movements is entirely distinct from the other eight, and the same of the andantes, scherzos and finales. Each is based on a distinct idea, and each leaves a separate image and impression on the mind. And the same may be said of the majority of the smaller works, of the concertos and quartets and pianoforte trios—certainly of the sonatas, all but perhaps a very few. The themes and passages have no family likeness, and have not the air of having been taken out of a stock ready made, but are born for the occasion. He thus very rarely repeats himself. The theme of the slow movement of the sonata in F minor and the second theme in the first movement of the sonata in C (op. 2, Nos. 1 and 3) are adapted from his early pianoforte quartets. The minuet in the septet is developed from that in the little sonata in G (op. 49, No. 2). The Turkish March [3] in the 'Ruins of Athens' had already appeared as a theme for variations in D (op. 76). The theme of the variations in the 'Choral Fantasia' is a song of his own, 'Seufzer eines Ungeliebten (B. & H. 253), composed many years before. The melodies of two Contretänze

[1] *Griesinger*, p. 114.
[2] One would like to know if Haydn ever heard the first or any other of Beethoven's symphonies, and what his real feelings were about them. He lived on till 1809, and might thus have heard the Eroica and even the C minor.
[3] Said to be a Russian theme.

(No. 17*a*) are employed in the 'Prometheus' music, and one of them is also used in a set of variations (op. 35) and in the finale to the Eroica. In the finale to the 'Choral Fantasia' there are some slight anticipations of the finale to the choral symphony; the 'Prometheus' music contains an anticipation of the storm in the 'Pastoral' symphony, and the subject of the allegretto to the eighth symphony is found in a humorous canon—such are all the repetitions that have been detected. How far he employed Volkslieder and other tunes not invented by himself is not yet known.[1] Certain melodies in the Eroica, 'Pastoral' and No. 7 symphonies, and in the sonata op. 109, are said to have been thus adopted, but at present it is mere assertion.

This is perhaps the most convenient place for noticing a prominent fact about his own melodies, viz. that they often consist wholly or mainly of consecutive notes. This is the case with some of the very finest themes he has written, witness the scherzo and finale to the choral symphony; and that to the 'Choral Fantasia'; the slow movements of the B♭ trio and the symphony in the same key; the adagio to the quartet op. 127, and many others.[2]

8. In the former part of this sketch we have mentioned the extraordinary manner in which Beethoven wrote and rewrote until he had arrived at the exact and most apt expression of his thought. The same extraordinary care not to be mistaken is found in the *nuances*, or marks of expression, with which his works are crowded, and which he was the first to introduce in such abundance.[3] For instance, to compare the 'Jupiter' symphony—Mozart's last—with Beethoven's first, we shall find that the violin part of the first half of the opening allegro has in the former (120 bars long) 14 marks of expression, in the latter (95 bars) 42 marks. The andante to Mozart's symphony in G minor has 38 marks to 131 bars, while that to Beethoven's No. 2 has 155 marks to 276 bars. In the later works this attention to *nuance* increases. The allegro agitato of the quartet in F minor, 125 bars long, contains 95 marks; the cavatina in the quartet in B♭, 66 bars long, contains 58 marks. It is part of the system of unwearied care and attention by which this great man, whose genius was only equalled by his assiduity, brought his works to their actual perfection, and to the certainty that they would produce what he himself calls *il suo proprio proposto effetto*[4]—their own special and intended effect. How original and splendid the effect of such *nuances* can be may be seen in the vivace of the No. 7 symphony, where the sudden change from *ff* to *pp*, accompanying an equally sudden plunge in the melody and abrupt change in the harmony, produces a wild romantic effect which once to hear is never to forget.

In addition, Beethoven here and there gives indications such as the 'Bitte um innern und äussern Frieden' at the Dona in the Mass in D, the 'beklemmt' in the cavatina of the B♭ quartet, the 'Arioso dolente' of sonata op. 110, which throw a very personal colour over the piece. The word 'Cantabile' has a special meaning when he employs it.

9. Beethoven used variations to a very great extent. For the pianoforte, alone and in conjunction with other solo instruments, he has left 29 sets, some on original themes, some on airs by other composers. But, besides these, several movements in his sonatas, quartets and trios are variations, so entitled by him. Every one will remember those in the septet, in the 'Harp' quartet, in the Kreutzer sonata, in the piano sonata in A flat (op. 26), and in the two late sonatas in E and C minor (op. 109 and 111). Many other movements in the same branches of composition are variations, although not so named. The slow movements in the sonata 'Appassionata' and the op. 106 are splendid instances. In the symphonies, the slow movements of the C minor, the 'Pastoral' and the ninth are magnificent examples, the last the most splendid of all—while the colossal finales of the Eroica and the ninth symphony are also variations, though of a very different order from the rest and from each other. Of the lowest and most obvious type of variation, in which the tune remains *in statu quo* all through the piece, with mere changes of accompaniment above, below and around it—the Herz-Thalberg type—the nearest approach to be found in Beethoven's works is the fifth variation in op. 26. His favourite plan is to preserve the harmonic basis of the theme and to modify and embellish the melody. Of this type he makes use with astonishing ease and truly inexhaustible originality. It is to be found in some shape or other in nearly every work of his second and third periods. It is not his own invention, for fine instances of it exist in Mozart and Haydn, but no one practised it with such beauty and nobility as he did, unless it be Schubert, who at any rate approaches very near him in its use. Perhaps the finest instance of it is in the adagio of the ninth symphony, in which the melody is varied first in common time and then in 12–8, with a grace, beauty and strength which are quite unparalleled. There is, however, a third kind of variation which is all Beethoven's own, in which everything undergoes a change—rhythm, melody and harmony—and yet the individual theme remains clearly present.

'Perhaps one melodious step only of the subject is taken (op. 109; var. 1 and 5); perhaps the funda-

[1] The Russian theme in the 'Rasoumowsky' quartets are the most prominent instances. See RASOUMOWSKY.

[2] The practice began early. See the second subject of the finale of the trio in C minor, op. 1, No. 3.

[3] This care is found very early in his life. Mention is made in the suppl. vol. of the B. & H. edition of the 'careful exactness in the marks of expression which characterises the autograph of the flute trio (1786).'

[4] Preface to the Eroica.

mental progressions of the harmony alone are retained; perhaps some thorough rhythmical alteration is made, with an entire change of key, as in the *Poco Andante*, finale of Eroica; in the B♭ variation *alla marcia*, of the ninth symphony; and in many of the thirty-three variations. This is no mere change of dress and decoration, but an actual creation of something new out of the old germ—we see the chrysalis change into the butterfly, and we know it to be the same creature despite the change.' 'In no other form than that of the variation does Beethoven's creative power appear more wonderful, and its effect on the art more difficult to measure.' [1] (See also VARIATIONS.)

10. Of fugues Beethoven wrote but few, and those near the end of his career, but he always knew how to introduce a *fugato* or bit of contrapuntal work with the happiest effect. Witness a passage in the working out of the first movement of the Eroica symphony, and another in the finale of the same work; or in the middle portion of the allegretto of No. 7; or the lovely counterpoint for the bassoon in the opening of the finale of No. 9. Of complete fugues the only instrumental ones are the finale to the 3rd of the Rasoumowsky quartets; the finales to the violoncello sonata op. 102, No. 2, and the PF. sonatas op. 101, 106 and 110; and the enormous movement in B flat which originally formed the termination to the great string quartet in the same key. Of the last-named fugue one has no opportunity of judging, as it is never played [2]; but of the others, especially those in the PF. sonatas, it may be safely said that nothing in the whole of Beethoven's music is associated with a more distinct dramatic intention, whether it be, as has been suggested,[3] a resolution to throw off an affection which was enthralling him, or some other great mental effort.

11. Beethoven did not originate 'programme music,' for Bach left a capriccio describing the departure of his brother; and two symphonies are in existence by KNECHT (*q.v.*)—a countryman of Beethoven's, and a few years his senior—entitled 'Tableau musical de la nature' and 'La Joie des bergers interrompue par l'orage,' which are not only founded on the same idea with his 'Pastoral' symphony, but are said [4] to contain somewhat similar themes and passages. But, though he did not invent it, he raised it at once to a higher level than before, and his programme pieces have exercised a great effect on the art. 'When Beethoven had once opened the road,' said Mendelssohn, 'every one was bound to follow'; and it is probable that without his example we should not have had Mendelssohn's overtures to 'The Hebrides' or to the 'Meeresstille und glückliche Fahrt.' His works in this line,[5] omitting all which did not receive their titles from himself, are: the 'Sonata pathétique'; 'La Malinconia,' an adagio in the string quartet, No. 6; the Eroica symphony; the 'Pastoral' ditto; the 'Battle of Vittoria'; the sonata 'Les Adieux, l'absence et le retour'; the movements in the A minor quartet (op. 132), entitled *Canzona di ringraziamento in modo lidico offerta alla divinità da un guarito*, and *Sentendo nuova forza*; the movement in the F major quartet (op. 135), entitled 'Der schwergefasste Entschluss: Muss es sein?—Es muss sein'; and a 'Rondo a capriccio' for piano (op. 129), the MS. of which is entitled by the composer 'Die Wuth über den verlornen Groschen ausgetobt in einer Caprice.' Beyond these Beethoven made no acknowledged attempts to depict definite scenes or moods of mind in instrumental music. We have already (p. 277) quoted Schindler's statement that Beethoven intended the sonatas in op. 14 to be a dialogue between two lovers, and to represent the 'entreating and resisting principle'; and the sonata in E minor (op. 90) is said to have had direct reference to the difficulties attending Moritz Lichnowsky's passion for the actress whom he ultimately married. The first movement was to have been called 'Kampf zwischen Kopf und Herz' and the second 'Conversation mit der Geliebten.' But none of these titles were directly sanctioned by Beethoven himself. In the programme of the concert of Dec. 22, 1808, at which the 'Pastoral' symphony was produced, he prefixed the following words to the description of the symphony: —'Pastoral Symphonie: mehr Ausdruck der Empfindung als Malerei'—'more expression of emotions than portraiture,' a canon which should surely be taken as the guide in interpreting all similar works of his.

We have now endeavoured to give the main external characteristics of Beethoven's music; but the music itself, though it resides in them, is beyond and above them all. 'While listening,' says Dannreuther, 'to such works as the overture to Leonora, the Sinfonia Eroica or the ninth symphony, we feel that we are in the presence of something far wider and higher than the mere development of musical themes. The execution in detail of each movement and each succeeding work is modified more and more by the prevailing poetic sentiment. A religious passion and elevation are present in the utterances. The mental and moral horizon of the music grows upon us with each renewed hearing. The different movements—like the different particles of each movement—have as close a connexion with one another as the acts of a tragedy, and a characteristic significance to be understood only in relation to the whole; each work is in the full sense of the word a revelation. Beethoven speaks a language no one has spoken before, and treats of things no one has dreamt of before: yet it seems as though he were speaking of matters long familiar,

[1] Dannreuther in *Macmillan's Magazine*, July 1876.
[2] It was, however, played by the Heckmann Quartet, in Dec. 1887, at Prince's Hall, London, and has received periodic performances since. The London String Quartet now (1926) regularly include it in their complete cycles of Beethoven's quartets. G.
[3] Davison's Analysis of the Sonata, op. 106.
[4] Fétis, *Biographie*, s.v. Knecht.
[5] That is to say, those in which a 'programme' is confessed. Critical estimate of this point has altered considerably since Grove wrote (see ABSOLUTE MUSIC and PROGRAMME MUSIC). G.

in one's mother tongue; as though he touched upon emotions one had lived through in some former existence. . . . The warmth and depth of his ethical sentiment is now felt all the world over, and it will ere long be universally recognised that he has leavened and widened the sphere of men's emotions in a manner akin to that in which the conceptions of great philosophers and poets have widened the sphere of men's intellectual activity.' [1]

The Beethoven literature is very large. I shall confine myself [2] to mentioning those portions of it which appear to have real value for the investigator.

I. His own letters. Of these there are several collections. (1) *Briefe Beethovens* (Stuttgart, 1865), edited by Dr. Nohl: contains 411. (2) 83 . . . *Originale Briefe L. v. B.'s an den Erzherzog Rudolph*, edited by Köchel (Vienna, 1865). (3) *Briefe von B. an Gräfin Erdödy und Max Brauchle*, edited by Schöne (Leipzig, 1867). The last two were included with many others in a further collection of 322 *Neue Briefe Beethovens*, edited by Nohl (Stuttgart, 1867). (4) Nohl's first collection and 66 of the letters to the Archduke were translated (I wish I could say carefully translated) by Lady Wallace, and published by Longmans (2 vols. 8vo. 1866). [(5) *Neue Beethovenbriefe*, edited by Dr. A. C. Kalischer (Berlin and Leipzig, 1902).]

Other letters are given by Thayer in his *Beethovens Leben*, and by Pohl in *Die Gesellschaft der Musikfreunde* (Vienna, 1871), and many others [3] exist in MS. in collections of autographs.

II. Notices of him by friends and contemporaries. Many of these must be taken with reserve, as written long after the event and with strong bias.

(1) By Seyfried, as 'Anhang' to his edition of Beethoven's 'Studien' in Thorough-bass (Vienna, Mar. 26, 1832)—144 pages, containing biographical sketch, anecdotes and traits, letters (included in Nohl), three conversations, the sale catalogue, the music sung at the funeral, poems and addresses, a catalogue of Beethoven's works, a facsimile (Adelaide), etc.

(2) Wegeler and Ries, *Biographische Notizen*, etc. (Coblenz, 1838), with 'Nachtrag' by Wegeler alone (Coblenz, 1845). Contains biography, letters and a host of anecdotes.

(3) Schindler, *Biographie* (Münster, 1840). This is the first edition of Schindler's work, which was translated into English by Moscheles and published with many additions and modifications, and with no mention of Schindler on the title-page, in 2 vols. 8vo. (Colburn, 1841). It was followed by *Beethoven in Paris* (Münster, 1842), an account of the performance of some of the symphonies by the 'Société des Concerts,' with various documents of interest; by a second edition of the *Biographie* including the *Beethoven in Paris* (Münster, 1845); and finally by a third edition in two volumes (Münster, 1860). [4] This last has been very inaccurately translated into French by Sowinski (Paris, Garnier, 1865).

(4) Gerhard von Breuning, *Aus dem Schwarzspanierhaus* (Vienna, 1874)—the recollections of Stephen von Breuning's son, who was fourteen [4] years old when Beethoven died, and was much with him during the last years of his life.

III. Smaller and more fragmentary notices are given of him—in 1798 or 1799 by Czerny, in Pohl's *Jahresbericht des Konservatorium . . . in Wien* (Vienna, 1870); and in later years by the same in Cocks's *Musical Miscellany* (London, July and Aug. 1852, Jan. 1853); in 1809 by Reichardt in *Vertraute Briefe* (Amsterdam, 1810); in 1814 by Spohr in his *Selbstbiographie* (Cassel, 1860), and by Tomaschek in *Libussa* for 1846; in 1822 by Rochlitz in the *A.M.Z.*, 1828, p. 10, printed in *Für Freunde der Tonkunst*, vol. iv. p. 348 (Leipzig, 1832); in 1824 [by Mr. Edward Schulz] in the *Harmonicon*, Jan. 1824; and [by Mrs. Payne, Dr. Burney's niece] in the *Harmonicon*, Dec. 1825; in 1825 by Rellstab in *Aus meinem Leben*, ii. 224.

Of later biographies must be mentioned that of Fétis in his *Biographie universelle des musiciens*; of Wilhelm von Lenz, *Beethoven, eine Kunst-Studie*, a Life, with an extended critical and historical catalogue of the works; and of Ludwig Nohl, *Beethovens Leben*, of which the third and last volume was published in Sept. 1876. Nohl is said to be inaccurate, and he is certainly diffuse, but I for one owe him a debt of gratitude for his various publications, the information in which can be found nowhere else. The notes to the biography contain a mass of materials of the greatest interest. Last and best is the *Ludwig van Beethovens Leben* of A. W. Thayer (Berlin, 1866, 1872 and 1879), [5] which, through the caution, wide research and unflagging industry of its author has taken a place far higher than any of its predecessors. Amongst other sources of information Thayer inherited the memoranda collected by the late Otto Jahn, who had himself made some progress in a biography of Beethoven. The corrections which this able investigator has made in many most material points, and the light thrown by him on passages hitherto more than obscure, can only be appreciated by those who read his work. There remain to be mentioned Dr. Theodor Frimmel's *Neue Beethoveniana* (Vienna, 1888; 2nd ed. 1890) and his *Ludwig van Beethoven* in the series of 'Berühmte Musiker.' Also W. J. v.

[1] Dannreuther in *Macmillan's Magazine*, July 1876.

[2] What follows is Grove's bibliography as given in the first edition of this Dictionary and its appendix. The additions contributed by J. S. Shedlock to the 2nd edition are here placed in square brackets or in footnotes. Some are included in the ADDITIONAL BIBLIOGRAPHY at the end of the article. C.

[3] Some were translated by May Herbert in *Musical World* for 1890, Mar. 15 *et seq.*

[4] Grove said 'eleven,' but the age has been corrected by Thayer; see above.

[5] Thayer's vol. iii. (1879) only carried the biography as far as 1816 inclusive. For the several extensions and revisions of the work see the ADDITIONAL BIBLIOGRAPHY given below. C.

Wasielewski's *Ludwig van Beethoven*, two vols. (Leipzig, 1895).

IV. Of more miscellaneous works the following must be named: W. von Lenz, *Beethoven et ses trois styles* (St. Petersburg, 1852; also Paris, Lavinée, 1855) [1] a book which, if full of rhapsody, is also full of knowledge, insight and enthusiasm; Oulibicheff, *Beethoven, ses critiques et ses glossateurs*, in direct antagonism to the foregoing (Paris, 1857); Berlioz, 'Étude analytique des symphonies de Beethoven' in his *Voyage musical*, vol. i. (Paris, 1844); Otto Jahn, three papers in his *Gesammelte Aufsätze* (Leipzig, 1866), viz. 'Leonore oder Fidelio,' 'B. im Malkasten,' and 'B. und die Ausgaben seiner Werke'; R. Wagner, *Beethoven* (Leipzig, 1870); Marx, *B.'s Leben und Schaffen*, 2 pts. (1859; fifth edition, Berlin, 1901); *Actenmässige Darstellung der Ausgrabung und Wiederbeisetzung der irdischen Reste von Beethoven und Schubert* (Vienna, 1863); Nohl, *Beethovens Brevier* (Leipzig, 1870), a collection of passages in his favourite authors extracted or marked by Beethoven; *Die Beethoven Feier* (Vienna, 1871), containing amongst other things Beethoven's diary from 1812 to 1818. The analytical programmes of Beethoven's sonatas by J. W. Davison, prepared to accompany Charles Hallé's performance in 1861, are full of interest.

V. We now arrive at another class of works of more importance than any yet mentioned, except perhaps the letters, and absolutely indispensable to those who wish to investigate Beethoven's music chronologically, viz. the catalogues, and reprints of the sketch-books.

Catalogues of Beethoven's works were attempted by Artaria, Hofmeister and Cranz, but the first one worthy of the subject was issued by Breitkopf & Härtel in 1851—*Thematisches Verzeichniss*, etc., large 8vo., 167 pp. The second edition of this, edited and enriched with copious notes, remarks, appendices, indexes, etc., by G. Nottebohm (Leipzig, 1868, 220 pp.), leaves little to be desired. It is arranged in the order of the opus numbers of the pieces—where they are numbered—that is to say, in the order of publication. A catalogue from a different point of view—in the order of the production of the works, and embracing those unpublished as well as published—was issued by Thayer, as a precursor, or *mémoire pour servir*, to his *Biography*, viz. *Chronologisches Verzeichniss*, etc. (Berlin, 1865). It is difficult to overestimate the value of this unpretending list, which contains a vast amount of information not only before inaccessible, but unknown to students. It was followed by a work of equal interest—*Ein Skizzenbuch von B.*, etc. (1865), the reprint of one of Beethoven's sketch-books,[2] with such commentary as is necessary fully to elucidate it. This was edited by Nottebohm, and the amount of new and important information on Beethoven's music furnished by his *Beethoveniana* (published in 1872) no one can tell who has not studied it. A further series, including *Neue Beethoveniana*, which originally appeared as articles in the *Musikalisches Wochenblatt* and other papers, together with other articles of the highest interest also from his pen, were completed and edited by E. Mandyczewski, as *Zweite Beethoveniana* (Rieter-Biedermann, 1887, 590 pp.). Before his death Nottebohm issued a second *Skizzenbuch* (B. & H. 1880), containing sketches for the Eroica. He also published a new edition of *Beethoven's Studien* (1873), in which many mistakes in Seyfried's edition are corrected and much additional information given, such as no one who has not the peculiar knowledge which Nottebohm possessed would be competent to impart. G.

The complete works of Beethoven were published by Breitkopf & Härtel in 25 series. The last (series xxv.) was issued as a supplementary volume (1887), the works therein being numbered 264-309. The following of its contents are not included in the catalogue given on the following pages.

VOCAL

Chor zum Festspiel: 'Die Weihe des Hauses'; for Solo, Chorus, and Orch.
Opferlied; Soli, Chorus, and small Orch. Composed 1823 (cf. 121*b*).
Chorus on the Allied Princes, 4 Voices and Orch.
Two Arias: 'Prüfung des Küssens' and 'Mit Mädeln sich vertragen' (*c.* 1790). Bass with Orch.
Two Arias to Umlauf's Operetta 'Die schöne Schusterin' (*c.* 1796).
Aria, 'Primo amore'; Sop. with Orch.
Abschiedsgesang; for 3 Male Voices (1814).
Song, 'Ich, der mit flatterndem Sinn'; for Voice and PF. (1792).
Merkenstein (1814). An earlier setting than op. 100.
Der Gesang der Nachtigall (cir. 1813); for Voice and PF.
Song, 'Man strebt die Flamme' (*c.* 1792) and 'O care selve' (1794); for Voice and PF.
Song, 'An Minna' (1792).
Trinklied; Voice and PF. (*c.* 1787).
Klage; Voice and PF. (1790).
Elegie auf den Tod eines Pudels; Voice and PF. (*c.* 1787).
Five Canons:—No. 1, 'Te solo adoro' (1823); No. 2, 'Freundschaft' (1814); No. 4, 'Gedenket heute an Baden' (1822); and No. 5, 'Freu' dich des Lebens' (1825). [For No. 3, 'Glaube u. hoffe,' see No. 201.]

INSTRUMENTAL

Two Marches for Military Band (1809).
Polonaise for Military Band (1810).
Écossaise for Military Band (1810).
Six 'Ländlerische Tänze,' for 2 V. and C.
March for 2 Clar., 2 Corni, and 2 Fag.
Trio for PF., Fl., and Fag. (probably 1786).
Two Bagatelles for PF. (1797).
Allegretto for PF. (*c.* 1796).
'Lustig, Traurig,' two small pieces for PF.
Fugue for Organ (1783).
Various Waltzes, Écossaises, etc., for PF.

Further, the series was continued at a later date with

310. Concerto in E♭. PF.
311. Concerto in D (1st movement). PF. and Orch.

The two following pieces have appeared in *Die Musik*, from MSS. in the Royal Library at Berlin:

1st year, No. 12, an Adagio, possibly for a musical clock.
2nd year, No. 6, a Bolero, a solo for Voice, PF., Vln., and V'cl.

Here may also be mentioned the 'Jena' symphony published 1910. See footnote, p. 262. C.

[1] New edition, Paris, 1909.
[2] Articles on *Beethoven's Sketch-Books* by J. S. Shedlock also appeared in *The Musical Times*, 1892, 1893, and 1894. The *Monatshefte für Musik-Geschichte* for 1895 and 1896 contain a series of valuable articles by Dr. A. C. Kalischer, entitled *Die Beethoven-Autographe der Königl. Bibliothek zu Berlin.*

CATALOGUE OF BEETHOVEN'S PRINTED WORKS

Compiled[1] from Nottebohm's Catalogue (B. & H. 1868), the Letters, the Works themselves, and other sources.

Abbreviations used: PF. = Pianoforte. V. = Violin. Va. = Viola. Vo. = Violoncello. Cbass = Contrabass. Clav. = Clavecin. Clar. = Clarinet. Ob. = Oboe. Fl. = Flute. Orch. = Orchestra. *Aut.* = Autograph. ann. = announced. arrt. = arrangement.

I. WORKS WITH OPUS NUMBERS

Op.	*Description.*	*Composed.*	*Original Publisher.*	*Dedicated to*
1	Three Trios, PF. V. Vo. (E♭, G, C minor). (For No. 3 compare Op. 104.)	....	Artaria, Vienna, Oct. 21, 1795.	Pr. Carl von Lichnowsky.
2	Three Sonatas, Clavecin or PF. (F minor, A, C). (For No. 1 see No. 152.)	....	Artaria, Vienna, Mar. 9, 1796.	Joseph Haydn.
3	Grand Trio, V. Va. Vo. (E♭) possibly the result of an attempt at a string quartet.	1792 (?).—*Aut.* S. Thalberg.	Artaria, Vienna, Feb. 8, 1797.	
4	Grand Quintet, V. V. Va. Va. Vo. (E♭). An arrt. of the original Op. 103.	....	Artaria, Vienna, Feb. 8, 1797.	Count von Fries.
5	Two Grand Sonatas, PF. Vo. (F, G minor).	....	Artaria, Vienna, Feb. 8, 1797.	Frederick William II. King of Prussia.
6	Sonata, 4 hands, Clav. or PF. (D).	....	Artaria, Vienna, 1797.	
7	Grand Sonata, Clav. or PF. (E♭).	....	Artaria, Vienna, Oct. 7, 1797.	Countess Babette von Keglevics.
8	Serenade, V. Va. Vo. (D). See Op. 42.	....	Artaria, Vienna, ann. Oct. 7, 1797.	
9	Three Trios, V. Va. Vo. (G, D, C minor).	....	Traeg, Vienna, ann. July 21, 1798.	Count von Browne (with dedication).
10	Three Sonatas, Clav. or PF. (C minor, F, D).	Before July 7, 1798.	Eder, Vienna, ann. Sept. 26, 1798.	Countess von Browne.
11	Grand Trio, PF. Clar. (or V.) Vo. (B♭).	....	Mollo, Vienna, ann. Oct. 3, 1798.	Countess von Thun.
12	Three Sonatas, Clav. or PF. V. (D, A, E♭).	....	Artaria, Vienna, ann. Jan. 12, 1799.	A. Salieri.
13	Grand Sonata pathétique, Clav. or PF. (C minor).	....	Eder, Vienna, 1799.	Pr. Carl von Lichnowsky.
14	Two Sonatas, PF. (E, G).	....	Mollo, Vienna, ann. Dec. 21, 1799.	Baroness von Braun.
15	Grand Concerto, PF. and Orch. (C). (Really the second.)	*Aut.* Berlin Library.	Mollo, Vienna, Mar. 1801.	Princess Odescalchi, *née* Keglevics.
16	Grand Quintet, PF. Ob. Clar. Bassoon, Horn, or V. Va. Vo. (E♭). Arrd., according to Ries, by Beethoven as a Quartet for PF. V. Va. Vo. Also arrd. as String Quartet and marked Op. 75.	Before Apr. 6, 1797.	Mollo, Vienna, Mar. 1801.	Pr. von Schwarzenberg.
17	Sonata, PF. Horn, or Vo. (F).	Before Apr. 18, 1800.	Mollo, Vienna, Mar. 1801.	Baroness von Braun.
18	Six Quartets, V. V. Va. Vo. (F, G, D, C minor, A, B♭).	Nos. 1 and 6 in 1800.	Mollo, Vienna, Pt. I (1-3), Summer, 1801; Pt. II. (4-6), Oct. 1801.	Pr. von Lobkowitz.
19	Concerto, PF. and Orch. (B♭). (Really the first.) See No. 151.	Before Mar. 1795.—*Aut.* Berlin Library.	Hoffmeister & Kühnel, Leipzig, 1801.	Charles Nikl, Edler von Niklsberg.
20	Septet, V. Va. Horn, Clar. Bassoon, Vo. Cbass. (E♭).	Before Apr. 2, 1800.—*Aut.* Mendelssohns, Berlin.	Hoffmeister & Kühnel, Leipzig. In 2 parts in 1802.	Empress Maria Theresa.
21	Grand Symphony (C). (The first.)	Before Apr. 2, 1800.	Hoffmeister & Kühnel, Leipzig, end of 1801.	Baron van Swieten.
22	Grand Sonata, PF. (B♭).	Before end of 1800.—*Revised copy*, Peters, Leipzig.—*Aut.* Berlin Library.	Hoffmeister & Kühnel, Leipzig, 1802.	Count von Browne.
23	Sonata, PF. V. (A minor).	First two movements composed in 1800.	Mollo, Vienna, ann. Oct. 28, 1801.	Count M. von Fries.
24	Sonata in F, PF. V. (Op. 23). Op. 24 was originally PF. score of Prometheus, now Op. 43.	*Aut.* (first three movements) Imperial Lib., Vienna.	Originally published as Op. 23, No. 2, but made Op. 24 before 1803.	Idem.
25	Serenade, Fl. V. Va. (D). See Op. 41.	....	Cappi, Vienna. Early in 1802.	
26	Grand Sonata, Clav. or PF. (A♭).	*Aut.* Berlin Library.	Cappi, Vienna, ann. Mar. 3, 1802.	Pr. C. von Lichnowsky.
27	No. 1. Sonata quasi una fantasia, Clav. or PF. (E♭).	....	Cappi, Vienna, both ann. Mar. 3, 1802.	Princess J. Liechtenstein.
	No. 2. Sonata quasi un fantasia, Clav. or PF. (C♯ minor).	*Aut.* Beethovenhaus, Bonn.	....	Countess Giulietta Giucciardi.
28	Grand Sonata, PF. (D). ['Pastoral'].	1801. — *Aut.* Dr. Steger, Vienna.	Bureau des Arts et d'Industrie, Vienna, ann. Aug. 14, 1802.	Joseph Edler von Sonnenfels.
29	Quintet, V. V. Va. Va. Vo. (C).	1810.—*Aut.* Joachim, Berlin.	Breitkopf & Härtel, Leipzig, Dec. 1802.	Count M. von Fries.
30	Three Sonatas, PF. V. (A, C minor, G),	1802.—*Aut.* of No. 1, Berlin Library.	Bureau des Arts et d'Industrie, Vienna, ann. May 28, 1803.	Alexander I., Emperor of Russia.
31	Three Sonatas, Clav. or PF. (G, D minor, E♭).	Nos. 1 and 2, 1802.	Nos. 1 and 2 in 'Répertoire des clavecinistes,' 1803. Then (with B.'s corrections) 'Deux Sonates ... Op. 31 ... Édition très correcte,' N. Simrock, Bonn; and as 'Deux Sonates pour le clavecin ou Pianoforte,' Op. 29, Cappi, Vienna. No. 3 in Nägeli's 'Répertoire,' without opus number, 1804. About 1805 all three as 'Trois Sonates pour clavecin ou Pianoforte' ... œuvre 29, Cappi, Vienna.	
32	Song, 'An die Hoffnung,' from Tiedge's 'Urania' (E♭).	....	Kunst- und Industrie-Comptoir, Vienna, ann. Sept. 18, 1805.	
33	Seven Bagatelles, PF. (E♭, C, F, A, C, D, A♭).	1782–1802.—*Aut.* J. Kafka, Vienna.	Bureau des Arts et d'Industrie, Vienna, ann. May 28, 1803.	
34	Six Variations on an original theme, PF. (F).	Close of 1802.	Breitkopf & Härtel, Leipzig, 1803.	Princess Odescalchi, *née* Keglevics.
35	15 Variations with a fugue, on theme from Prometheus, PF. (E♭).	1802.—*Aut.* Breitkopf & Härtel, Leipzig.	Breitkopf & Härtel, Leipzig, 1803.	Count M. Lichnowsky.
36	Symphony No. 2, Orch. (D).	Close of 1802. First performance, Apr. 5, 1803.	Bureau des Arts et d'Industrie, Vienna, Mar. 1804 (Parts).	Prince Carl von Lichnowsky.
37	Grand Concerto, PF. and Orch. (C minor).	1800.—*Aut.* Berlin Library.	Bureau des Arts et d'Industrie, Vienna, Nov. 1804.	Prince Louis Ferdinand.
38	Trio, PF. Clar. or V. and Vo. (E♭), arranged by author from Septet, Op. 20.	*Aut.* of V. part, Simrock.	Bureau des Arts et d'Industrie, Vienna, Jan. 1805.	Prof. J. A. Schmidt, with dedication.
39	Two Preludes, through all 12 major keys, PF. or Organ.	1789.—*Revised copy*, Artaria, Vienna.	Hoffmeister & Kühnel, Leipzig, close of 1803.	
40	Romance, V. and Orch. (G).	1803.—*Aut.* Dresden Royal Library.	Hoffmeister & Kühnel, Leipzig, 1803.	
41	Serenade, PF. Fl. or V. (D), from the Serenade, Op. 25; revised by composer.	....	Hoffmeister & Kühnel, 1803.	

[1] By Grove, with corrections by J. S. Shedlock and others.

Op.	*Description.*	*Composed.*	*Original Publisher.*	*Dedicated to*
42	Notturno, PF. Va. (D), arranged from the Serenade, Op. 8.	....	Hoffmeister & Kühnel, Leipzig, 1804.	
43	The men of Prometheus, Ballet, Nos. 1-16.	Produced Mar. 28, 1801.	Artaria, Vienna, June 1801 (PF. arrt. only). Hoffmeister & Kühnel, score of Ov., 1804.	
44	Fourteen Variations, PF. V. Vo. (E♭).	....	Hoffmeister & Kühnel, Leipzig, 1804.	
45	Three Grand Marches, PF. 4 hands (C, E♭, D).	....	Bureau des Arts et d'Industrie, Vienna, Mar. 1804.	Princess Esterhazy, *née* Liechtenstein.
46	Adelaide, by Matthisson, Cantata, for Soprano with PF. (B♭).	1795 (?).	Artaria, Vienna, Feb. 1797.	Matthisson.
47	Sonata 'Kreutzer,' PF. V. (A). 'Per il pianoforte ed un violino obbligato, scritta in uno stilo molto concertante quasi come d'un concerto.'	....	N. Simrock, Bonn, 1805.	R. Kreutzer.
48	Six Songs by Gellert, for Soprano: Bitten; Die Liebe des Nächsten; Vom Tode; Die Ehre Gottes; Gottes Macht; Busslied.	....	Artaria, Vienna, 1803.	Count von Browne.
49	Two Easy Sonates, PF. (G minor, G major).	Not later than 1802.	Bureau des Arts et d'Industrie, Vienna, ann. Jan. 19, 1805.	
50	Romance, V. and Orch. (F).	*Aut.* Joachim, Berlin.	Bureau des Arts et d'Industrie, Vienna, May 1805.	
51	Two Rondos, PF. (C, G).	....	Artaria, Vienna, No. 1, 1797, No. 2, Sept. 1802.	Countess Henriette von Lichnowsky (No. 2).
52	Eight Songs: Urian's Reise (Claudius); Feuerfarb (Mereau); Das Liedchen v. d. Ruhe (Ueltzen); Maillied (Goethe); Molly's Abschied (Bürger); Die Liebe (Lessing); Marmotte (Goethe); Das Blümchen Wunderhold (Bürger).	Most, possibly all, very early.	Kunst- und Industrie-Comptoir, Vienna, June 1805.	
53	Grand Sonata 'Waldstein,' PF. (C). See No. 170.	1804 (?).—*Aut.* Dr. Steger, Vienna.	Bureau des Arts et d'Industrie, Vienna, May 1805.	Count von Waldstein.
54	'LIst' Sonata, PF. (F).	....	Bureau des Arts et d'Industrie, Vienna, Apr. 1806.	
55	Sinfonia eroica, No. 3 (E♭).	Aug. 1804.—*Revised copy*, J. Dessauer, Vienna.	Contor delle Arti e d' Industria, Vienna, in parts.	Prince von Lobkowitz.
56	Grand Concerto Triple, PF. V. Vo. and Orch. (C).	About 1804.	Bureau des Arts et d'Industrie, Vienna, ann. July 1, 1807.	Prince von Lobkowitz.
57	'LIVth' Sonata, PF. (F minor), so-called 'Appassionata.'	About 1804.—*Aut.* Conservatoire, Paris.	Bureau des Arts et d'Industrie, Vienna, ann. Feb. 18, 1807.	Count Franz v. Brunswick.
58	Fourth Concerto, PF. and Orch. (G).	About 1805.	Kunst- und Industrie-Comptoir, Vienna, Aug. 1808.	Archduke Rudolph.
59	Three Quartets 'Rasoumowsky,' V. V. Va. Vo. (F, E minor, C). (7th, 8th and 9th.)	Before Feb. 1807.—*Aut.* No. 1. Mendelssohns, Berlin. 'Begun May 26, 1806.' No. 2. Royal Library, Berlin. No. 3. Dr. Steger.	Bureau des Arts et d'Industrie of Schreyvogel & Co., Pest, 1808.	Count von Rasoumowsky.
60	Fourth Symphony (B♭).	1806.—*Aut.* Mendelssohns, Berlin.	Bureau des Arts et d'Industrie, Pest and Vienna, Mar. 1809.	Count Oppersdorf.
61	Concerto, V. and Orch. (D).	1806. First played Dec. 23, 1806.—*Aut.* Imperial Lib., Vienna.	Bureau des Arts et d'Industrie, Vienna and Pest, Mar. 1809.	Stephen von Breuning.
	Concerto, PF. and Orch., arranged by author from the Violin Concerto.	Apr. 1807.	Bureau des Arts et d'Industrie, Vienna and Pest, Aug. 1808.	Frau von Breuning.
62	Overture to Coriolan.	Apr. 1807.—*Aut.* Dr. Steger, Vienna.	Bureau des Arts et d'Industrie, Vienna, Jan. 1808.	H. J. v. Collin.
63	Arrt. of Op. 4, as Trio for PF. and Str.	....	Artaria.	
64	Arrt. of Op. 3 for PF. and Vo.	....	Artaria.	
65	Scena, 'Ah, perfido!' Sop. and Orch.	Prague, 1796.	Hoffmeister & Kühnel, Leipzig, 1805.	Countess von Clary.
66	Twelve Variations on 'Ein Mädchen' (Zauberflöte), PF. Vo. (F).	....	J. Traeg, Vienna, Sept. 1798.	
67	Symphony, No. 5 (C minor).	Begun about 1805; first played Dec. 22, 1808.—*Aut.* Mendelssohns, Berlin.	Breitkopf & Härtel, Leipzig, Apr. 1809, in parts.	Prince Lobkowitz and Count von Rasoumowsky.
68	Pastoral Symphony, No. 6 (F).	First played Dec. 22, 1808.—*Aut.* formerly in possession of Baron van Kattendyke, Arnheim.	Breitkopf & Härtel, Leipzig, Apr. 1809, in parts.	Prince Lobkowitz and Count von Rasoumowsky.
69	Grand Sonata, PF. Vo. (A).	*Aut.* of 1st movement, Dr. Steger.	Breitkopf & Härtel, Leipzig, Apr. 1809.	'To my friend Baron von Gleichenstein.'
70	Two Trios, PF. V. Vo. (D, E♭).	*Aut.* No. 1. Max Friedländer; No. 2. Berlin Library.	Breitkopf & Härtel, Leipzig, 1809.	Countess Marie von Erdödy.
71	Sextet, Clar. Clar. Cor. Cor. Fag. Fag. (E♭).	Early work.	Breitkopf & Härtel, Leipzig, Jan. 1810.	
72	Fidelio, or Wedded Love.	Begun about 1803. Autographs and partly revised copies, Berlin (Library, Mendelssohns), Leipzig and Vienna.		
		Produced in 3 acts, Nov. 20, 1805; Overture, 'Leonore No. 2.'		
		Reduced to 2 Acts and reproduced Mar. 29, 1806; Overture, 'No. 3.'	PF. Score, Breitkopf & Härtel, Leipzig, 1810.	
		Much revised and again produced May 23, 1814. Overture in E first played at second performance (May 26).	PF. Score, Artaria, Vienna, Aug. 1814. 'Leonore, Oper in 2 Akten v. L. van Beethoven; vollständiger Klavierauszug der 2ten Bearbeitung [1806] mit den Abweichungen der 1sten' with preface by O. Jahn, Sept. 1851. (B. & H., Leipzig.)	Archduke Rudolph.
		Overture, 'No. 1,' composed for a proposed performance in Prague, 1807. See Op. 138.		
73	Concerto, PF. and Orch. (E♭), the Fifth.	1809.—*Aut.* Berlin Library.	Breitkopf & Härtel, Leipzig, May 1811.	Archduke Rudolph.
74	Quartet 'Harfen,' V. V. Va. Vo. (E♭). (The 10th.)	1809.—*Aut.* Mendelssohns, Berlin.	Breitkopf & Härtel, Leipzig, Dec. 1810.	Prince Lobkowitz.
75	Six Songs, Sop. and PF. 'Kennst du das Land,' 'Herz, mein Herz,' and 'Es war einmal,' Goethe; 'Mit Liebesblick,' Halem; 'Einst wohnten' and 'Zwar schuf das Glück,' Reissig.	No. 1, May 1810. No. 4, 1803.—*Aut.* of 5 and 6 Artaria, Vienna.	No. 4 supplement to Leipzig *A.M.Z.* Oct. 1810.	
			Nos. 5 and 6 in 'Achtzehn deutsche Gedichte,' July 1810, Artaria, Vienna.	
			Breitkopf & Härtel, Leipzig, Dec 1810.	Princess von Kinsky.

Op	*Description.*	*Composed.*	*Original Publisher.*	*Dedicated to*
	Op. 75 is also marked to an arrt. of Op. 16 as a String Quartet.	....	C. Haslinger.	
76	6 Variations, PF. (D). See Op. 113, No. 4.	1809 (?).	Breitkopf & Härtel, Leipzig, Dec. 1810.	'To his friend Oliva.'
77	Fantaisie, PF. (G minor).	1808 (?).	Breitkopf & Härtel, Leipzig, Dec. 1810.	Count F. von Brunswick.
78	Sonata, PF. (F♯).	Oct. 1809.—*Aut.* Frau v. Holstein, Leipzig.	Breitkopf & Härtel, Leipzig, Dec. 1810.	Countess Therese von Brunswick.
79	Sonatina, PF. (G).	Before Dec. 1808.—*Aut.* first movement and last movement, and part of the second, Hill & Sons, London	Breitkopf & Härtel, Leipzig, Dec. 1810.	
80	Fantasia, PF. Orch. Chorus. Words by Kuffner The theme of the variations is Beethoven's song 'Gegenliebe.' See No. 254.	Performed Dec. 22, 1808.	Breitkopf & Härtel, Leipzig, July 1811.	Maximilian Joseph, King of Bavaria.
81*a*	Sonata, PF. (E♭), 'Les Adieux, l'absence, et le retour.'	1809 (*Aut.* of 1st movement in Ges. der Musikfreunde).	Breitkopf & Härtel, Leipzig, July 1811. N. Simrock, Bonn, 1810.	Archduke Rudolph.
81*b*	Sextet, V. V. Va. Vo. 2 Horns (E♭).			
82	Four Ariettas and a duet, Sop. and Ten. 1. 'Dimmi, ben mio.' 2. 'T' intendo, si.' 3. 'Che fa il mio bene?' (*buffa*). 4. 'Che fa, il mio bene?' (*seria*). 5. 'Odi l' aura.' Nos. 2-5, Ital. text by Metastasio (Nottebohm *Verz.*), but only Nos. 2, 3 and 5 by Metastasio (Thayer, *Verz.*). German words by Schreiber.	No. 4, 1809.—*Aut.* No. 1, Artaria	Breitkopf & Härtel, Leipzig, May 1811.	
83	Three Songs by Goethe, Sop. and PF. 1. 'Trocknet nicht.' 2. 'Was zieht mir.' 3. 'Kleine Blumen.'	1810.—*Aut.* G. E. J. Powell.	Breitkopf & Härtel, Leipzig, Nov. 1811.	Princess von Kinsky.
84	Music to Goethe's Egmont. Overture 1. Song. 'Die Trommel.' 2. Entr'acte I. 3. Entr'acte II. 4. Song, 'Freudvoll und leidvoll.' 5. Entr'acte III. 6. Entr'acte IV. 7. Clara's death. 8. Melodrama. 9. Siegessymphonie.	1810.—Revised copy of Overture, F. Hauser, Munich. *Aut.* of No. 8, Frl. Kistner, Leipzig. First performance, May 24, 1810.	Breitkopf & Härtel, Leipzig; Overture, Feb. 1811. Other movements, Apr. 1812.	
85	Christus am Ölberge, 'Mount of Olives,' S.T.B. Chorus, Orch.	1800 (?) First performance Apr. 5, 1803, Vienna.	Breitkopf & Härtel, Leipzig, Oct. 1811.	
86	Mass, S.A.T.B. Chorus, Orch. (C).	1807 (?). First performance, Sept. 8, 1807 (?), Eisenstadt.	Breitkopf & Härtel, Leipzig, Nov. 1812.	Copy at Eisenstadt ded. to Pr. Nicholas Esterhazy de Galantha. Printed score ded. to Prince Kinsky.
87	Grand Trio for V. V. Va. (C), taken, with Beethoven's approbation, from a Trio for 2 Oboes and Engl. horn.	1794 (?).—*Aut.* of original, Artaria.	Artaria, Vienna, Apr. 1806 (for V. V. Va.) The original in Breitkopf's complete edition.	
88	Song, 'Das Glück der Freundschaft,' S. and PF (A).	....	Löschenkohl, Vienna, 1803. Hoffmeister & Kühnel, with Italian text added, Apr. 1804.	
89	Polonaise, PF. (C).	1814 (?).	P. Mechetti, Vienna, Mar. 1815 (without opus number).	Empress of Russia.
90	Sonata, PF. (E minor).	Aug. 16, 1814.—*Aut.* formerly in possession of H. F. Ewald.	Steiner, Vienna, June 1815.	Count Moritz von Lichnowsky.
91	'Wellington's Victory, or the Battle of Vittoria,' Orch. Battle fought June 21, 1813. News reached Vienna, July 27, 1813.	First performance, Dec. 8, 1813.—*Aut.* Berlin Library.	Steiner, Vienna, Mar. 1816.	Prince Regent of England.
92	Seventh Grand Symphony, Orch. (A).	*Aut.*—May 13, 1812. Mendelssohns, Berlin. First performance, Dec. 8, 1813.	Steiner, Vienna. Score, Dec. 21, 1816. Two-hand arrangement corrected by Beethoven.	Count von Fries. Empress of Russia.
93	Eighth Grand Symphony, Orch. (F).	*Aut.*—Linz, Oct. 1812. Berlin Library. First performance, Feb. 27, 1814.	Steiner, Vienna. Score lithograph, 1816, also two-hand arrangement corrected by Beethoven.	
94	Song, 'An die Hoffnung,' by Tiedge, S. and PF.	1816 (?).	Steiner, Vienna, Apr. 1816.	Princess Kinsky.
95	Quartet, V. V. Va. Vo. (F minor). (The 11th.)	Oct. 1810.—*Aut.* Hofbibliothek, Vienna.	Steiner, Vienna, Dec. 1816, Parts.	'His friend N. Zmeskall von Domanovetz.'
96	Sonata, PF. V. (G).	1812. First performance, Jan. 1813, by Archduke Rudolf and Rode.	Steiner, Vienna, July 1816, Parts.	Archduke Rudolph.
97	Trio, PF. V. Vo. (B♭).	1811, Mar. 3-26.—*Aut.* Mendelssohns, Berlin.	Steiner, Vienna, 1816.	Archduke Rudolph.
98	Six Songs, 'An die ferne [*aut* entfernte] Geliebte, Liederkreis,' by A. Jeitteles.	Apr. 1816. *Aut.*—Dr. Steger.	Steiner, Vienna, Dec. 1816.	Prince Lobkowitz.
99	Song, 'Der Mann von Wort,' by Kleinschmid (G).	*Aut* C. Gurckhaus, Leipzig.	Steiner, Vienna, Nov. 1816.	
100	Duet, 'Merkenstein,' by J. B. Rupprecht (F).	Dec. 22, 1814 (?).	Steiner, Vienna, Sept. 1816.	
101	Sonata, PF. (Hammerklavier) (A).	First performance Feb. 18, 1816 (?).—*Aut.* Carl Meinert.	Steiner, Vienna, Feb. 1817.	Baroness Dorothea Ertmann.
102	Two Sonatas, PF. Vo. (C, D).	July and Aug. 1815.—*Aut.* Berlin Library.	Simrock, Bonn and Cologne, 1817. Artaria, Vienna, Jan. 1819.	No dedication. Countess von Erdödy.
103	Octet, 2 Ob. 2 Clars. 2 Cors. 2 Fag. (E♭). The original of Op. 4.	*Aut.* Artaria.	Artaria, Vienna, about 1834.	
104	Quintet, V. V. Va. Va. Vo. (C minor), arranged by Beethoven from Op. 1, No. 3.	Aug. 14, 1817.—*Aut.* Artaria.	Artaria, Vienna, Feb. 1819, Parts.	
105	Six very easy themes varied, PF. Fl. or V.	1818–19.	Artaria, Vienna, Sept. 1819.	
106	Grand Sonata, PF. (Hammerklavier) (B♭).	1818–19.	Artaria, Vienna, Sept. 1819.	Archduke Rudolph.
107	Ten national themes with variations, PF. Fl. or V.	1818–20.	N. Simrock, Bonn and Cologne, 1820.	
108	Twenty-five Scotch Songs, for 1 and 2 Voices and small chorus, PF. V. Vo.	May 1815–16.	Schlesinger, Berlin, 1821.	Prince Radzivil.
109	Sonata, PF. (E).	1820 (?). — *Aut.* Schlesinger, Baden-Baden.	Schlesinger, Berlin, Nov. 1821.	Frl. Maximiliane Brentano.
110	Sonata, PF. (Hammerklavier, (A♭).	Dec. 25, 1821.—*Aut.* Berlin Library.	Schlesinger, Berlin and Paris, Aug. 1822.	
111	Sonata, PF. (C minor); the last sonata.	Jan. 13, 1822.—*Aut.* Berlin Library; a second autograph in possession of Fr. Cohen, Bonn.	Schlesinger, Berlin and Paris, Apr. 1823.	Archduke Rudolph (ded. by publishers).
112	'Calm sea and prosperous voyage,' S.A.T.B. and Orch. Goethe's words.	1815.—*Revised copy*, O. Jahn, Bonn.	Steiner & Co., Vienna, Feb. 28, 1823.	Goethe.

Op.	*Description.*	*Composed.*	*Original Publisher.*	*Dedicated to*
113	The Ruins of Athens. Kotzebue's words. Chorus and Orch. Overture and 8 numbers. For No. 4, see Op. 76.	1811. Produced Feb. 9, 1812. —*Aut.* of Overture and Nos. 3, 6, 8, and *corrected copy* of No. 7, C. Haslinger. *Aut.* No. 2, Artaria.	Artaria, Vienna, 1846.	King of Prussia.
114	March and Chorus (E♭) from 'Ruins of Athens,' for the Dedication of the Josephstadt Theatre, Vienna.	....	Steiner & Co., Vienna, 1824.	
115	Grand Overture in C, composed (gedichtet) for grand Orchestra; sometimes called 'Namensfeier.'	'Am ersten Weinmonath (Oct.) 1814.' Produced Dec. 25, 1815.	Steiner & Co., Vienna, 1825.	Prince Radzivil.
116	Terzetto, 'Tremate,' S.T.B. (B♭).	1802.	Steiner & Co., Vienna, 1826.	
117	King Stephen, Grand Overture (E♭) and 9 numbers.	1811, for performance with Op. 113 on Feb. 9, 1812. *Aut.* No. 9. Artaria.	T. Haslinger, Vienna, 1815. Overture, Score only. The other numbers in Breitkopf's general edition.	
118	Elegiac Song, S.A.T.B. and Strings (E). In memory of Eleonora Pasqualati, died Aug. 23, 1811.	'Summer 1814.' — *Revised copy*, C. Haslinger, Vienna.	T. Haslinger, Vienna, July 1826.	'His friend' Baron Pasqualati.
119	New Bagatelles, easy and agreeable, PF. (G minor, C, D, A, C minor, G, G, C, C, A minor, A, B♭, G).	Nos. 1-6, 1822.—*Aut.* Artaria.	Nos. 7-11 in Starke's 'Vienna PF. School,' 1821. Nos. 1-11, Schlesinger, Paris, end of 1823. With No. 12 added, Diabelli & Co., Vienna, 1828 or later.	
120	33 Variations on a Waltz (by Diabelli) (C), composed for a collection called 'Vaterländischer Künstlerverein.'	1823 (?).—*Aut.* Dr. Steger, Vienna.	Cappi & Diabelli, Vienna, June 1823.	Frau Antonie von Brentano.
121*a*	Adagio, Variations, and Rondo, PF. V. Vo. (G).	....	Steiner & Co., Vienna, May 7, 1824	
121*b*	Opferlied, by Matthisson, Sop. with Chorus and Orch.	The original version 1802. Produced Apr. 4, 1824.—*Aut. PF. score*, G. Petter, Vienna.	Schott & Sons, Mainz, 1825.	
122	Bundeslied, by Goethe (B♭), S. A. Chorus and Wind.	1822–23.—*Aut. PF. score*, G. Petter, Vienna.	Schott & Sons, Mainz, 1825.	
123	Mass in D, 'Missa solennis.	1818–23.—*Aut.* Kyrie, Imp. Library, Berlin; the rest, Artaria, Vienna. *A revised MS.* (M. Solennis) in the Ges. d. Musikf. Library, Vienna.	Schott & Sons, Mainz, Apr. 1827.	Archduke Rudolph.
124	Overture in C, called 'Die Weihe des Hauses.' Written for opening of the Josephstadt Theatre, Vienna.	End Sept. 1822.—*Aut.* Artaria, Vienna.	Schott & Sons, 1825.	Prince N. Galitzin.
125	Symphony, No. 9 (D minor), Grand Orch. S.A.T.B. and Chorus.	1817–23.—*Aut.* of first three movements in Imp. Library, Berlin. Portions of Finale, Artaria, Vienna.	Schott & Sons, 1826.	King of Prussia.
126	Six Bagatelles, PF. (G, G minor, E♭, B minor, G, E♭, E♭).	1823.—*Aut.* Ritter von Pfusterschmid, Vienna.	Schott & Sons, Mainz, 1825.	
127	Quartet, V. V. Va. Vo. (The 12th) (E♭).	1824.—*Aut.* first movement, Mendelssohns, Berlin; second do. Artaria, Vienna.	Schott & Sons, Mainz, Mar. 1826, Parts.	Prince N. Galitzin.
128	Arietta, 'The Kiss,' by Weisse.	End of 1822.—*Aut.* formerly Ascher, Vienna.	Schott & Sons, Mainz, early 1825	
129	Rondo a capriccio, PF. (G), 'Fury over a lost groschen, vented in a caprice.'	....	A. Diabelli & Co., Vienna, 1828.	
130	Quartet, V. V. Va. Vo. (B♭). (The 13th.)	1825, but Finale Nov. 1826.—*Aut.* First movement Mendelssohns, Berlin; second do. F. Gross; fourth do. J. Hellmesberger; 'Alla danza tedesca,' Dr. Steger; Cavatina, Artaria; Finale, Berlin Library. Produced with Op. 133 as Finale, Mar. 21, 1826.	Artaria, Vienna, May 7, 1827.	Prince N. Galitzin
131	Quartet, V. V. Va. Vo. (C♯ minor). 'Fourth Quartet.' (The 14th.)	Oct. 1826.—*Aut.* First movement (2 sheets), Berlin Library; Variations in first movement, Mendelssohns, Berlin.	Schott & Sons, Mainz, Apr. 1827.	Baron von Stutterheim.
132	Quartet, V. V. Va. Vo. (A minor). 'Second Quartet.' (The 15th.)	1825. Produced Nov. 6, 1825. —*Aut.* Mendelssohns, Berlin	Schlesinger, Berlin, Sept. 1827.	Prince N. Galitzin.
133	Grand Fugue V. V. Va. Vo. (B♭) 'Tantôt libre, tantôt recherchée.' Originally the Finale to Op. 130.	*Aut.* ('Overtura'), Artaria, Vienna.	Artaria, Vienna, May 10, 1827.	Archduke Rudolph.
134	Grand Fugue (Op. 133), arranged by the Author for PF. 4 hands.	....	Artaria, Vienna, May 10, 1827.	Archduke Rudolph.
135	Quartet, V. V. Va. Vo. (F)—the last.)	Gneixendorf, Oct. 3, 1826.—*Aut.* First movement, Dr. Steger; of second and fourth movements formerly with Ascher, Vienna. *Aut.* of the parts, Schlesinger, Baden-Baden.	Schlesinger, Berlin, Sept. 1827.	'To his friend Johann Wolfmayer.'
136	Der glorreiche Augenblick ('The Glorious Moment'), Cantata, S.A.T.B. Chorus and Orch.	Sept. 1814. Produced Nov. 29, 1814.—*Aut.* C. Haslinger, Vienna.	T. Haslinger, Vienna, 1836.	To the Sovereigns of Austria, Russia, and Prussia, etc.
	Also as Preis der Tonkunst ('Praise of Music'), new text by F. Rochlitz.	....	T. Haslinger, Vienna, 1836.	
137	Fugue V. V. Va. Va. Vo. (D). Composed for a MS. collection of B.'s works projected by Haslinger, now in the Gesellschaft der Musikfreunde, Vienna.	Nov. 28, 1817.	T. Haslinger, Vienna, 1827.	
138	Overture, Orch. (C).	On a 1st V. part B. has written 'Characteristische Overture.' Work written about 1807.	T. Haslinger, Vienna, 1832. Score.	

II. WORKS WITHOUT OPUS NUMBERS

1. FOR ORCHESTRA, OR ORCHESTRAL INSTRUMENTS

No.	*Description.*	*Composed.*	*Original Publisher.*	*Dedicated to*
139	12 Minuets, D, B♭, G, E♭, C, A D, B♭, G, E♭, C, F.	Before Nov. 22, 1795.—*Rev. MS. Parts*, Artaria.	B.'s own PF. arrt., Artaria Dec. 1795. Score, B. & H. edition.	
140	12 Deutsche Tänze, C, A, F, B♭, E♭, G, C, A, F, D, G, C.	Before Nov. 22, 1795.	B.'s own PF. arrt., Artaria Dec. 1795. Score, B. & H. edition.	
141	12 Contretänze, C, A, D, B♭, E♭, C, E♭, C, A, C, G, E♭. *N.B.*—No. 7 is the dance used in the Finale of Prometheus, the Eroica, etc. No. 11 also used in Finale of Prometheus.	Nos. 2, 9, 10, 1802.	Nos. 8, 7, 4, 10, 9, 1, for PF. only, Mollo & Co., Vienna, Apr. 1802. Orch. Parts of the 12 (1803). Score, B. & H. edition.	
142	Minuet of congratulation (E♭), for Hensler, Director of New Josephstadt Theatre.	Nov. 1823.	Artaria, Parts, 1835. Score, B. & H. edition.	
143	Triumphal March, for Kuffner's 'Tarpeja' or 'Hersilia' (C).	Before Mar. 26, 1813. *Revised* Parts, C. Haslinger, Vienna.	For PF. in 'Die musik. Biene,' Pt. 5, No. 9, Vienna, 1819. In Score after B.'s death, T. Haslinger, Vienna.	
144	Military March (D).	Before June 4, 1816.—*Aut.* Artaria.	For PF. Cappi & Czerny, Vienna, Apr. 1827. In B. & H. edition.	
145	Military Marches (F), (No. 1, Zapfenstreich). For the Carrousel on Aug. 25, 1810.	1809.—*Aut.* Artaria.	B. & H. Suppl. No. 1.	
146	Rondino (E♭), 2 Ob. 2 Clar. 2 Horns, 2 Fags.	Very early.—*Aut.* C. A. Spina, Vienna.	Diabelli, 1829.	
147	3 Duos, Clar. and Fag. (C, F, B♭).	....	Lefort, Paris, 1815 (?).	
148	Allegro con Brio, V. Orch. (C). Fragment of 1st movement of a V. Concerto. Completed by Jos. Hellmesberger.	1800 ?—*Aut.* Library of the Gesellschaft der Musikfreunde, Vienna.	F. Schreiber, Vienna, 1879. Score in B. & H. Suppl. No. 1.	Dr. G. von Breuning.
149	Musik zu einem Ritterballet.	1790.—*Aut.* Artaria.	Rieter-Biedermann, Leipzig, 1872. Arranged for Piano by F. Dulcken. Score in B. & H. Suppl. No. 1.	

2. FOR PIANOFORTE, WITH AND WITHOUT ACCOMPANIMENT

150	Sonatina and Adagio for the Mandoline and Cembalo (C minor).	*Aut.* British Museum Add. MSS. 29,801.	First Edition of this Dictionary (Macmillan, London), under 'Mandoline.' Also by Ricordi and in B. & H. Suppl. No. 1.	
151	Rondo, PF. and Orch. (B♭). Completed by Czerny. Perhaps intended for Op. 19.	*Aut.* Diabelli.	A. Diabelli & Co., Vienna, June 1829.	
152	3 Quartets, PF. V. Va. Vo. (E♭, D, C). *N.B.*—Adagio of No. 3 is employed in Op. 2, No. 1.	1785.—*Aut.* Artaria.	Artaria, Vienna, 1832.	
153	Trio, PF. V. Vo. (E♭).	1785 (?).	Dunst, Frankfort, 1830.	
154	Trio in one movement, PF. V. Vo. (B♭).	June 2, 1812.—*Aut.* Brentanos at Frankfort (?).	Dunst, Frankfort, 1830.	
155	Rondo, Allegro, PF. and V. (G).	Probably sent to Eleonore von Breuning in 1794.	Simrock, Bonn, 1808.	
156	12 Variations on 'Se vuol ballare,' PF. and V. (F).	....	Artaria, Vienna, July 1793.	Eleonore von Breuning.
157	12 Variations on 'See, the conquering hero,' PF. and Vo. (G).	*Aut.* in Ges. d. Musikf. Library, Vienna.	Artaria, Vienna, 1797.	Princess Lichnowsky.
158	7 Variations on 'Bei Männern,' PF. and Vo. (E♭).	*Aut.* F. Amerling, Vienna.	Mollo, Vienna, ann. Apr. 3, 1802.	Count von Browne.
159	Variations on a theme by Count Waldstein, PF. 4 hands (C).	....	Simrock, Bonn, 1794.	
160	Lied with 6 Variations on melody to Goethe's 'Ich denke dein,' PF. 4 hands (D).	1800.	Kunst- und Industrie - Comptoir, Vienna, Jan. 1805.	Countesses Josephine Deym and Therese Brunswick.
161	3 Sonatas, PF. (E♭, F minor, D).	'These Sonatas and the Dressler Variations my first works,' L. v. B.	Bossler, Spire, 1783.	Elector of Cologne, Maximilian Friedrich.
162	Sonata called Easy, PF. (C), two movements only, the second completed by F. Ries.	*Aut.* probably belonged to Eleonore v. Breuning.	Dunst, Frankfort, 1830.	Eleonore von Breuning.
163	2 Sonatinas, PF. (G, F). Doubtful if Beethoven's.	....	J. A. Böhme, Hamburg, after B.'s death.	
164	Rondo, Allegretto PF. (A).	....	Bossler, Spire, 1784.	
165	Menuet, PF. (E♭).	1783 (?).	Bureau des Arts et d'Industrie, Vienna, Jan. 1805.	
166	Prelude, PF. (F minor).	1785 (?).	Do. Jan. 1805.	
167	6 Minuets, PF. (C, G, E♭, B♭, D, C). Perhaps originally written for Orch.	....	Artaria, Vienna, Mar. 1796.	
168	7 Ländler dances (all in D).	....	Artaria, Vienna, about 1799.	
169	6 Ländler dances (all in D except No. 4 in D minor), also for VV. and Vo.	1802.	Artaria, Vienna, Sept. 1802.	
170	Andante favori PF. (F), said to have been intended for Op. 53.	1804 (?).	Bureau des Arts et d'Industrie, Vienna, May 1806.	
171	6 Allemandes, PF. and V. (F, D, F, A, D, G).	1795.	L. Maisch, Vienna, July 1814, and B. & H. Suppl. No. 1.	
172	Ziemlich lebhaft, PF. (B♭).	Aug. 14, 1818, written by request.	Berlin Allg. Musikzeitung, Dec. 8, 1824, and B. & H. Suppl. No. 1.	
173	Bagatelle, PF. (A minor), 'Für Elise am 27 April zur Erinnerung von L. v. Bthvn.'	*Aut.* among the papers of Frau Therese von Drossdick geb. Malfatti.	In Nohl's 'Neue Briefe Beethovens,' 1867, p. 28, and B. & H. Suppl. No. 1.	
174	Andante maestoso (C), arranged from the sketch for a Quintet and called 'Beethovens letzter musikalische Gedanke.'	Nov. 1826.	A. Diabelli, Vienna, 1840.	
175	10 Cadenzas to Beethoven's PF. Concertos in C, B♭, C minor, G and D (arrt. of Violin Concerto, see Op. 61). Also 2 to Mozart's PF. Concerto in D minor.	*Auts.* of 1-4 and 6-10, Breitkopf & Härtel.	B. & H. Compl. Edition, No. 11 had appeared in the Vienna 'Zeitschrift für Kunst,' Jan. 23, 1836.	
176	9 Variations and a March by Dressler, Clavecin (C minor).	1780 (?), said by B. to be his first work, with the Sonatas, No. 161.	Götz, Mannheim, early in 1783.	Countess Wolf-Metternich.
177	24 Variations on Righini's air, 'Vieni [*sic*, *i.e.* Venni] amore,' Clavecin (D)	1790 (?).	Traeg, Vienna, 1801.	Countess von Hatzfeld.
178	13 Variations on Dittersdorf's air 'Es war einmal,' PF. (A).	1791 (?).	Simrock, Bonn, early 1794.	
179	9 Variations on Paisiello's air 'Quant' è più bello,' PF. (A).	1795.	Traeg, Vienna, Dec. 1795.	Prince C. von Lichnowsky.
180	6 Variations on Paisiello's duet 'Nel cor più,' PF. (G).	1795, 'Perdute per la — ritrovate par Luigi v. B.'	Traeg, Vienna, Mar. 1796.	

No.	*Description.*	*Composed.*	*Original Publisher.*	*Dedicated to*
181	12 Variations on minuet à la Vigano from Haibel's ballet 'Le nozze disturbate,' PF. (C).	1795 (?).	Artaria, Vienna, Feb. 1796.	
182	12 Variations on the Russian dance from Paul Wranizky's 'Waldmädchen' for Clavecin or Pianoforte.	1796 or 1797.	Artaria, Vienna, Apr. 1797.	Countess von Browne.
183	6 easy Variations on a Swiss air, Harpsichord or Harp (F).	*Revised copy*, Simrock of Bonn.	Simrock, Bonn, about 1798.	
184	8 Variations on Grétry's air 'Une Fièvre brûlante,' PF. (C).	....	Traeg, Vienna, Nov. 1798.	
185	10 Variations on Salieri's air 'La Stessa, la Stessissima,' Clavecin or PF. (B♭).	1799.	Artaria, Vienna, Mar. 1799.	Countess Babette Keglevics.
186	7 Variations on Winter's 'Kind willst du,' PF. (F).	....	Mollo, Vienna, Dec. 1799.	
187	8 Variations on Süssmayr's 'Tändeln und scherzen,' PF. (F).	1799.	F. A. Hoffmeister, Dec. 1799.	Countess von Browne.
188	6 very easy Variations on an original theme, PF. (G).	1800 (?).	Traeg, Vienna, Dec. 1801.	
189	7 Variations on 'God save the King.' PF. (C).	....	Bureau des Arts et d'Industrie, Vienna, Mar. 1804.	
190	5 Variations on 'Rule, Britannia,' PF. (D).	....	Bureau des Arts et d'Industrie, Vienna, June 1804.	
191	32 Variations, PF. (C minor).	1806–7.	Bureau des Arts et d'Industrie, Vienna, Apr. 1807.	
192	8 Variations on 'Ich hab' ein kleines Hüttchen nur,' PF. (B♭).	....	Dunst, Frankfort, about 1831.	

3. WORKS FOR VOICES

193	Bass Solo, Chorus, Orch. 'Germania!' Finale for Treitschke's Singspiel 'Gute Nachricht.'	First performance Apr. 11, 1814.	Hoftheater Musik-Verlag, Vienna, June 1814, PF. arrt.	
194	Bass solo, Chorus, Orch. 'Es ist vollbracht.' Finale to Treitschke's Singspiel 'Die Ehrenpforten.'	First performance July 15, 1815.	Steiner, Vienna, July 24, 1815, PF. arrt.	
195	3 Equali for trombones, written at Linz, Nov. 2, 1812.	*Aut.* formerly in the possession of Haslinger.	B. & H. Suppl. No. 1.	
196	Cantata on the death of the Emperor Joseph II. (Feb. 20, 1790) 'Todt! Todt! stöhnt es durch,' for Soli, Chorus, and Orch. (C minor).	Bonn, 1790.	Breitkopf & Härtel, Leipzig, 1887. PF. score. Full score, B. & H. Suppl. No. 1.	
	Another Cantata, 'Er schlummert,' on the accession of Leopold II. (Sept. 30, 1790).	1790.	B. & H. Suppl. No. 1.	
197	Song of the monks from Schiller's 'William Tell'—'Rasch tritt der Tod.' 'In memory of the sudden and unexpected death of our Krumpholz, May 3, 1817.' T.T.B. (C minor).	May 3, 1817.—*Aut.* formerly A. Fuchs.	'Neue Zeitschrift für Musik,' June 1839.	
198	Chorus, 'O Hoffnung' (4 bars); for the Archduke Rudolph (G).	'Spring, 1818.'	In Steiner's 'Musikalisches Museum,' 1819, Part 7. See also Nohl's 'Neue Briefe Beethovens,' 1867, p. 168.	
199	Cantata, S.A.B. and PF. (E♭).	'Evening of Apr. 12, 1823,' for the birthday of Prince Lobkowitz.—*Aut.* Ottokar Zeithamer, Prague.	Nohl's 'Neue Briefe Beethovens,' 1867, p. 221. Also B. & H. Suppl. No. 1, but with date 1816. See Nohl, *loc. cit.*, note.	
200	Cantata, 'Graf, Graf, lieber Graf.' 3 Voices (E♭), to Count Moritz Lichnowsky.	....	Nohl's 'Briefe Beethovens,' 1865, p. 107.	
201	Five bars (on the arrival of Herr Schlesinger of Berlin), 'Glaube u. hoffe.'	Sept. 21, 1819.	Marx, 'Beethoven,' vol. ii.	
202	Incidental music to Duncker's 'Leonora Prohaska': 1, Krieger-Chor; 2, Romanze; 3, Melodram; 4, Trauermarsch (from Op. 26).	1814 (*Thayer*, iii. 317 and *Z.B.* p. 323).—*Aut.* Gesellschaft d. Musikfreunde, Vienna.	B. & H. 1st Suppl. (with date 1815).	
203	Canon *a* 5, 'Falstafferel' (for another piece of drollery relating to Schuppanzigh, see that name).	Apr. 26, 1823.—*Aut.* Herr Huch.	'Die Musik,' 2nd year, part 13.	
204	Canon[1] *a* 3 to Heltzen's 'Im Arm der Liebe,' cf. Op. 52, No. 3.	1795 (?).	B. & H.	
205	Canon[1] *a* 4, 'Ta, ta, ta, lieber Mälzel' (B♭).	Spring of 1812.[2]	Hirschbach's 'Repertorium,' 1844.	
206	Canon[1] *a* 3 to Schiller's[3] 'Kurz ist der Schmerz' (F minor), for Herr Naue.'	Vienna, Nov. 23, 1813.	'Neue Zeitschrift für Musik.'	
207	Canon[1] *a* 3, 'Kurz ist der Schmerz' (F), for Spohr.	Vienna, Mar. 3, 1815.	Spohr's 'Selbstbiographie,' 1860, vol. i.	
208	Canon (Räthsel Canon) to Herder's 'Lerne schweigen o Freund' (F), for Neate, Jan. 24, 1816.	End of 1815 (?).	Vienna, 'Allgemeine musik. Zeitung,' Mar. 6, 1817.	
209	Canon[1] *a* 3, 'Rede, rede, rede,' for Neate.	Vienna, Jan. 24, 1816.—*Aut.* of 208 and 209 in Neate's album.	B. & H.	
210	Canon[1] *a* 3, 'Glück, Glück, zum neuen Jahr' (F), for Countess Erdödy. Comp. No. 220	Vienna, Dec. 31, 1819.	B. & H.	
211	Canon[1] *a* 4, 'Alles Gute! Alles Schöne!' (C), for the Archduke Rudolph.	Jan.[4] 1820.—*Aut.* Gesellschaft d. Musikfreunde, Vienna.	B. & H.	
212	Canon[1] *a* 2, 'Hoffmann! Hoffmann![5] sei ja kein Hofmann' (C).	1820 (?).	Cäcilia, Apr. 1825.	
213	Canon 3 in 1, 'O Tobias' (D minor), for Tobias Haslinger.	Baden, Sept. 10, 1821.	'Allgemeine musikalische Zeitung' (Leipzig), 1863, p. 727.	
214	Canon[1] *a* 6, to Goethe's 'Edel sei der Mensch' (E).	1823 (?).	Wiener 'Zeitschrift für Kunst,' etc., June 21, 1823.	
215	Canon 4 in 1, 'Schwenke dich ohne Schwänke,' for Schwenke of Hamburg.	Vienna, Nov. 17, 1824.	Cäcilia, Apr. 1825.	
216	Canon[1] *a* 3, 'Kühl, nicht lau' (B♭), referring to Fr. Kuhlau.	Baden, Sept. 3, 1825.	Seyfried, 'L. v. Beethoven's Studien,' 1832; Anhang, p. 25.	

[1] These are more properly Rounds. [2] Schindler, i. 196. [3] Jungfrau von Orleans.
[4] Jan. 1 (B. & H., and Nottebohm, Thayer, *Verz.*); Jan. 12 (Thayer, *Verz.*, and Nohl, *B.B.*).
[5] Hoffmann in Nohl, *Briefe Beethovens*, No. 328; but Hofmann in B. & H.'s edition, No. 256. See Thayer's *Chron. Verzeichniss*, No. 223

No.	Description.	Composed.	Original Publisher.	Dedicated to
217	Canon[1] *a* 3, 'Signor Abate!' (G minor) on Abbé Stadler	....	B. & H.	
218	Canon[1] *a* 3, 'Ewig dein' (C), probably for Baron Pasqualati.	*Aut.* J. Street, London.	Allgemeine musik. Zeitung,' 1863, p. 856.	
219	Canon 3 in 1, 'Ich bitt' dich,' on the scale of E♭, for Hauschka.	....	B. & H.	Dedicato al signore illustrissimo Hauschka dal suo servo L. v. B.
220	Canon (free) 4 in 1 to Goethe's 'Glück zum neuen Jahr' (E♭). Comp. No. 210.	....	In 'Lieder von Göthe und Matthisson,' etc., J. Riedl's 'Kunsthandlung,' Vienna and Pest, May 1816.	
221	Canon (Räthsel canon), 'Si non per portas' (F), to M. Schlesinger.	Vienna, Sept. 26, 1825.	Appendix to Marx's 'Beethoven,' 1859.	
222	Canon in 8va (A), 'Souvenir pour Monsieur S. de M. Boyer par Louis van Beethoven.'	Baden, Aug. 3, 1825.—*Aut.* O. A. Schulz, Leipzig.	Nohl's 'Neue Briefe Beethovens,' 1867, p. 274.	
223	25 Irish Songs, for 1 and 2 Voices with PF. V. Vo.:—1. 'The Return to Ulster' (F minor). 2. 'Sweet power of song,' *a* 2 (D). 3. 'Once more I hail thee' (F). 4. 'The morning air' (G minor). 5. 'The Massacre of Glencoe' (A minor). 6. 'What shall I do,' *a* 2 (B minor). 7. 'His boat comes on the sunny tide' (D). 8. 'Come, draw we round' (D minor). 9. 'The soldier's dream' (E♭). 10. 'The Deserter' (F). 11. 'Thou emblem of faith' (C minor). 12. 'English Bulls' (D). 13. 'Musing on the roaring ocean' (C). 14. 'Dermot and Shelah' (G). 15. 'Let brain-spinning swains' (A). 16. 'Hide not thine anguish' (D). 17. 'In vain to this desert,' *a* 2 (D). 18. 'They bid me slight,' *a* 2 (D minor). 19. 'Wife, children, and friends,' *a* 2 (A minor). 20. 'Farewell bliss,' *a* 2 (D minor). 21. 'Morning a cruel turmoiler is' (D). 22. 'From Garyone' (D); cf. No. 225, No. 7. 23. 'The wandering gypsy' (F). 24. 'Shall a son of O'Donnel' (F). 25. 'O harp of Erin' (E♭); cf. No. 225, 2.	....	Contained in 'A select collection of original Irish airs for the Voice, united to characteristic English poetry, written for this work, with symphonies and accompaniments for the Pianoforte, Violin, and Violoncello, composed by Beethoven.' By George Thomson. Edinburgh, vol. i. 1814, and vol. ii. 1816.	
224	20 Irish Songs:—1. 'When eve's last rays,' *a* 2. 2. 'No riches from his scanty store.' 3. 'The British Light Dragoons.' 4. 'Since greybeards inform us.' 5. 'I dreamed I lay,' *a* 2. 6. 'Sad and luckless.' 7. 'O soothe me, my lyre.' 8. 'Norah of Balamagairy,' with chorus. 9. 'The kiss, dear maid.' 10. 'The hapless soldier,' *a* 2. 11. 'When far from the home.' 12. 'I'll praise the saints.' 13. 'Sunshine.' 14. 'Paddy O'Rafferty.' 15. 'Tis but in vain.' 16. 'O might I but my Patrick love!' 17. 'Come, Darby dear, easy.' 18. 'No more, my Mary.' 19. 'Judy, lovely, matchless creature.' 20. 'Thy ship must sail.'	*Aut.* of Nos. 6, 7, 8, 9, 11, 16, 17, 18, 20, Artaria, Vienna.	Nos. 1 to 4 in vol. i. (1814) of foregoing publication; Nos. 5 to 20 in vol. ii. (1816).	
225	12 Irish Songs:—1. 'The Elfin Fairies.' 2. 'O harp of Erin'; cf. No. 223, 25. 3. 'The Farewell Song.' 4. 'The Pulse of an Irishman.' 5. 'O who, my dear Dermot.' 6. 'Put round the bright wine.' 7. 'From Garyone'; cf. No. 223, 22. 8. 'Save me from the grave and wise.' 9. 'O would I were but that sweet linnet!' *a* 2. 10. 'The hero may perish,' *a* 2. 11. 'The soldier in a foreign land,' *a* 2. 12. 'He promised me at parting,' *a* 2.	....	Nos. 2 and 7 in vol. i. of above (1814); Nos. 1, 3, 4, 5, 6, 8, 9, 10, 11, 12 in vol. ii. of the same.	
226	26 Welsh Songs:—1. 'Sion the son of Evan,' *a* 2. 2. 'The Monks of Bangor's march,' *a* 2. 3. 'The Cottage Maid.' 4. 'Love without hope.' 5. 'The Golden Robe.' 6. 'The fair maids of Mona.' 7. 'O let the night my blushes hide.' 8. 'Farewell, farewell, thou noisy town.' 9. 'To the Æolian harp.' 10. 'Ned Pugh's Farewell.' 11. 'Merch Megan.' 12. 'Waken, lords and ladies gay.' 13. 'Helpless Woman.' 14. 'The Dream,' *a* 2. 15. 'When mortals all.' 16. 'The Damsels of Cardigan.' 17. 'The Dairyhouse.' 18. 'Sweet Richard.' 19. 'The Vale of Clwyd.' 20. 'To the blackbird.' 21. 'Cupid's kindness.' 22. 'Constancy,' *a* 2. 23. 'The old strain.' 24. 'Three hundred pounds.' 25. 'The parting kiss.' 26. 'Good-night.'			
227	12 Scottish Songs:—1. 'The Banner of Buccleuch,' S.T.B. 2. 'Duncan Gray,' S.T.B. 3. 'Up, quit thy bower,' S.S.B. 4. 'Ye shepherds of this pleasant vale,' S.T.B. 5. 'Cease your funning.'[2] 6. 'Highland Harry.' 7. 'Polly Stewart.' 8. 'Womankind,' S.T.B. 9. 'Lochnagar,' S.T.B. 10. 'Glencoe,' S.T.B. 11. 'Auld Lang Syne,' S.T.B. 12. 'The Quaker's Wife,' S.T.B.	*Aut.* No. 6, Artaria, Vienna.	Nos. 5, 6, 7, 8, 9, 10, 11 published in vol. vi. of Thomson's collection, 1841.	

[1] These are more properly Rounds.

[2] This is possibly a Welsh, possibly an old English air.

No.	*Description.*	*Composed.*	*Original Publisher.*	*Dedicated to*
228	12 Songs of various nationality, for Voice, PF. V. Vo. :—1. 'God save our Lord the King,' Solo and Chorus. 2. 'The Soldier' (The Minstrel Boy). 3. 'O Charlie is my darling,' S.S.B. 4. 'O sanctissima!' (Sicilian Mariner's Hymn), S.S.B. 5. 'The Miller of the Dee,' S.T.B. 6. 'A health to the brave,' *a* 2. 7. 'Robin Adair,' S.T.B. 8. 'By the side of the Shannon.' 9. 'Highlander's Lament,' Solo and Chorus. 10. 'Sir Johnnie Cope.' 11. 'The Wandering Minstrel,' Solo and Chorus. 12. 'La Gondoletta.'	Nos. 2, 6, 8, 11, May 1815.	Nos. 2, 6, 8, 11, published by Thomson, Edinburgh, 1816.	
229	Song, 'Schilderung eines Mädchens.'	1781 (?).	Bossler of Spire, in 'Blumenlese für Klavierliebhaber,' 1783—'von Herrn Ludwig van Beethoven, alt eilf Jahr.'	
230	Song to Wirth's 'An einen Säugling.'	....	Bossler of Spire, in 'Neue Blumenlese für Klavierliebhaber,' 1784.	
231	Song, 'Farewell to Vienna's citizens,' to Friedelberg's words.	Nov. 15, 1796.	Artaria & Co., Vienna, Nov. 19, 1796.	Obristwachtmeister von Kövesdy.
232	War Song of the Austrians,to Friedelberg's words, Solo and Chorus, with PF.	Apr. 14, 1797.	Artaria & Co., Vienna, Apr. 29, 1797.	
233	Song to Pfeffel's 'Der freie Mann.'	1795 (?). — *Aut.* Artaria, Vienna.	Simrock, Bonn, 1806, with another text, by Wegeler—'Maurerfragen.' In 1808 (?), with original text and with Op. 75, No. 2, and early version of 'Opferlied.'	
234	Opferlied, to Matthisson's 'Die Flamme lodert,' cf. Op. 121*b*.	1795 (?).	See No. 233.	
235	Song, 'Zärtliche Liebe' to Herrosen's 'Ich liebe dich,' Voice and PF. (G). *N.B.*—Begins with second stanza.	*Aut.* Dr. Schneider, Vienna.	Traeg, Vienna, June 1803. 'II. Lieder, No. 1 . . . von Ludwig van Beethoven.'	
236	Song, 'La Partenza,' to Metastasio's 'Ecco quel fiero istante' (A).	*Revised copy*, C. A. Spina, Vienna.	Traeg, Vienna, June 1803. 'II. Lieder, No.2.'	
237	Song, 'Der Wachtelschlag' (the Quail) to Sauter's 'Horch! wie schallt's' (F).	About 1799.	Kunst- und Industrie - Comptoir, Vienna, Mar. 1804.	
238	Song, 'Als die Geliebte sich trennen wollte,' free version by S. von Breuning of the French of G. Bernard or of Hoffmann (E♭).	....	'Allgemeine musik. Zeitung,' Leipzig, Nov. 22, 1809.	
239	Arietta, to Carpani's 'In questa tomba oscura' (A♭).	1807 (?) — *Aut.* Artaria, Vienna.	The sixty-third and last of a collection of settings of Carpani's poem published by Mollo, Vienna, Sept. 1808.	
240	Song, 'Andenken' to Matthisson's 'Ich denke dein' (D).	....	Breitkopf & Härtel, May 1810.	
241	Four settings of Goethe's 'Sehnsucht.'—'Nur wer die Sehnsucht kennt.' Soprano and PF. Nos. 1, 2, 4, G minor; No. 3, E♭.	....	No 1, Appendix to 'Prometheus,' No. 3; Apr. 1808. The 4 settings appeared at Der Kunst- und Industrie-Comptoir, Vienna, Sept. 22, 1810.	
242	Song, to Reissig's 'Lied aus der Ferne'—'Als mir noch.' Voice and PF. (B♭).	1809.—*Aut.* Bruce Steane of London.	Breitkopf & Härtel, May 1810.	
243	Song, to Reissig's 'Der Liebende'—'Welch ein wunderbares Leben.' Voice and PF. (D).	*Aut.* Artaria, Vienna.	Artaria 'Achtzehn deutsche Gedichte,' etc., July 1810.	
244	Song, to Reissig's 'Der Jüngling in der Fremde.'—'Der Frühling entblühet' (B♭).	....	Artaria. In the foregoing.	
245	Song, to Reissig's 'Des Kriegers Abschied' (E♭).	1814.	P. Mechetti, Vienna, in 'Sechs deutsche Gedichte,' etc., June 1815.	
246	Song, to Reissig's 'Schnsucht'—'Die stille Nacht.'	1815 or 1816.	Artaria & Co., Vienna, in 'Drei deutsche Gedichte,' etc., June 1816.	
247	Song, to Stoll's 'An die Geliebte'—'O dass ich dir.' 2 versions in Nottebohm.	Dec. 1811.—*Aut.* Petter, Vienna; a second version, not before Dec. 1812.	Vienna, in 'Friedensblätter,' July 12, 1814; second version in 'Das singende Deutschland,' about 1840.	
248	Song (Bass), to F. R. Herrmann's 'Der Bardengeist'—'Dort auf dem hohen Felsen' (G).	Nov. 3, 1813.	Musenalmanach for 1814, Vienna.	
249	Song, to Treitschke's 'Ruf vom Berge'—'Wenn ich ein Vöglein wär'' (A).	Dec. 13, 1816.	Supplement to F. Treitschke's Poems, June 1817.	
250	Song, to Wessenberg's 'Das Geheimniss'—'Wo blüht das Blümchen.'	1815.	Wiener, 'Mode-Zeitung,' Feb. 29, 1816.	
251	Song, to Carl Lappe's 'So oder so.'—'Nord oder Sud!' (F).	1817.	Wiener 'Mode-Zeitung,' Feb. 15, 1817.	
252	Song, to von Haugwitz's 'Resignation.'—'Lisch aus, mein Licht!' (D).	End of 1817.	Wiener 'Zeitschrift für Kunst,' Mar. 31, 1818.	
253	Song, to H. Goeble's 'Abendlied unter'm gestirnten Himmel.'—'Wenn die Sonne niedersinket' (E).	Mar. 4, 1820.—*Aut.* Hofbibliothek, Vienna.	Wiener 'Zeitschrift für Kunst,' Mar. 28, 1820.	
254	Setting of Bürger's 'Seufzer eines Ungeliebten,' and 'Gegenliebe.' For theme of 'Gegenliebe,' see Op. 80.	1795 (?).	Diabelli & Co., Vienna, Apr. 1837; with No. 255.	
255	Song, to Herder's 'Die laute Klage.'—'Turteltaube' (C minor).	1809 (?).	See the foregoing.	
256	Song. 'Gedenke mein! ich denke dein' (E♭).	1820.	Haslinger, Vienna, 1844. Also B. & H. Suppl. No. 1.	

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BEFFARA, LOUIS FRANÇOIS (*b.* Nonancourt, Normandy, Aug. 23, 1751; *d.* Paris, Feb. 2, 1838), from 1792 to 1816 Commissaire de Police in Paris, renowned for his collection of documents on the Lyric theatres of France and of foreign countries, which were unfortunately consumed at the burning of the Hôtel de Ville during the Commune in 1871. The National Library and Bibliothèque de l'Opéra possess some remains of it. F. G.; addns. M. L. P.

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BEFFROY DE REIGNY, LOUIS ABEL (*b.* Laon, Nov. 6, 1757; *d.* Paris, Dec. 18, 1811). Under the pseudonym of Cousin-Jacques he wrote both words and music of a number of operettas and vaudevilles, which failed on account of their bizarre and eccentric nature, except two operas, 'Nicodème dans la lune' (la révolution pacifique) (1790), and 'Nicodème aux enfers' (le Français sur le planète Jupiter) (1791), which met with sensational success, but were suppressed by the police on political grounds. A collection of his songs, 'Les Soirées chantantes ou le Chansonnier bourgeois' (3 vols.), appeared in 1803. He died in great poverty. E. v. d. S.

BEGGAR'S OPERA, a BALLAD OPERA (*q.v.*) written by John Gay, with the tunes, numbering 69, arranged by Dr. Christopher Pepusch, who also composed the overture to it. First produced by John Rich at the theatre in Lincoln's Inn Fields, Jan. 29, 1728; performed in Paris (1750) as 'L'Opéra du gueux,' and revived repeatedly in the United Kingdom during the 18th and 19th centuries (notably in 1886 with Sims Reeves as Macheath). Produced (June 5, 1920) with extraordinary success by Nigel Playfair at the Lyric Theatre, Hammersmith; with scenery and dresses by Lovat Fraser, the music arranged and supplemented by Frederic AUSTIN (*q.v.*). (See also GAY; PEPUSCH; RICH.) It ran continuously till Dec. 1923. J. M[K].

Editions of the opera are many and various. The first was published in octavo by John WATTS (*q.v.*), and is dated 1728, 'To which is added the Musick engrav'd on copper plates.' The music is very rudely engraved, and inserted at the end. Watts published a later edition in octavo, with the airs cut in wood and inserted in their places. This was reissued by J. & R. Tonson in 1765. Watts's third edition was in quarto, excellently printed, with the music beautifully engraved on copper; this is dated 1729. About 1750 an edition of the tunes was published by Walsh under the title,

'The Excellent Choice, being a Collection of the most favourite old Song tunes in the Beggars Opera, set for 3 voices in the manner of catches, or for two German Flutes and a bass,' ob. folio.

A later edition was published by Longman & Broderip:

'The Beggar's Opera as it is performed at both Theatres, with the additional alterations and new basses by Doctor Arne for the voice, harpsichord, and violin,' ob. folio, *circa* 1785.

Another edition was published by Harrison & Co. *c.* 1790, ob. folio, with a smaller one for the flute. F. K.

Austin's version is published in vocal score by Boosey. The libretto (1920) was issued by Martin Secker.

BEGNIS, (1) GIUSEPPE DE (*b.* Lugo, in the Papal States, 1793; *d.* Aug. 1849), opera singer.

He sang soprano in the chapel at Lugo till he was nearly fifteen, when his voice broke. He took lessons in acting of Mandini, and later studied music again under Saraceni the composer. He made his first operatic appearance in the carnival of 1813 as *primo buffo* in Pavesi's 'Marco Antonio' at Modena, and was most successful. In the following carnival he sang at Siena, at the opening of the new Teatro degli Accademici Rozzi, as Pazzo in Paër's 'Agnese,'

and as Selim in the 'Turco in Italia' of Rossini, and was enthusiastically applauded in both. In the carnival of 1815 he was at Cesena, and particularly brilliant in Fioravanti's 'Bello piace a tutti,' in which he imitated with his falsetto the celebrated Pacchierotti. Later at Bologna he played successfully in Paër's 'Agnese,' which had been tried twice before there without success. The piece was chosen for the benefit of Signora Ronzi, who was engaged there. Shortly after, she was married to De Begnis, who was admitted to the Philharmonic Academy of Bologna at the same time. Rossini engaged them for the opening of the new theatre at Pesaro. In 1819 they made their débuts at Paris with great success; and in 1822 appeared in London in the 'Turco in Italia,' where he was considered an excellent comic actor and singer. In 1823 he had the direction, with his wife, of the operas at Bath; and he was again engaged for the operatic season of 1824. In Sept. 1834 he brought an Italian Opera Company to Dublin where he remained till 1837.

(2) Signora Ronzi de (*b.* Paris, Jan. 11, 1800 ?; *d.* Florence, June 7, 1853), is reputed to have been the Claudina Ronzi who entered the singing class of the Paris Conservatoire, Mar. 9, 1809. If so, she was already singing at Bologna when at the age of 16 she married De Begnis. In 1819 she made her first appearance at Paris. The Parisians thought her weak, especially as Rosina; but they admitted that Donna Anna was never so well sung there by any one else before Sontag undertook it in 1828. It must be said that she received some instruction in the part from Garat, and that she profited by his lessons. In 1822 she came with her husband to London, where her voice and style steadily improved. Lord Mount-Edgecumbe wrote:

'She made her first appearance in the "Turco in Italia," and acted in it delightfully. With a pretty face and pleasing countenance, she had a voice of great sweetness and flexibility, which she managed with considerable skill and taste. She decidedly excelled in comic parts: indeed, I have rarely seen a better buffa.'

J. M.

BEGREZ, Pierre Ignace (*b.* Namur, Dec. 23, 1787; *d.* Dec. 1863), tenor opera singer.

At the age of 6 he sang in the choir of the cathedral of St. Aubin. He entered a violin class at the Paris Conservatoire (1804), and was at the same time engaged in the orchestra of the Opéra, then under the direction of Grasset. Finding, however, that he possessed a fine tenor voice, he studied singing under Garat from Oct. 1806. In 1814 he carried off the first prize at the Conservatoire, and in 1815 he made his first appearance at the opera in Gluck's 'Armide,' which he followed with the principal parts of 'Les Bayadères' and 'Anacréon.' About the end of the same year he was engaged for London and remained at the King's Theatre till 1822, when he retired and devoted himself to teaching and singing in concerts. J. M.

BÉGUE, Nicolas Antoine le (*b.* Laon, *c.* 1630; *d.* Paris, July 6, 1702), organist and composer. He became organist of the churches of St. Merry and St. Méderic in Paris; in 1678 he succeeded La Barre as organist to the king. He published 2 books of 'Pièces de clavessin,' the first in 1677 [1] (some reprinted in the 'Trésor des pianistes'), and 3 books [2] of organ pieces, 1676, etc. Two of these pieces are reprinted in Ritter's *Geschichte des Orgelspiels*, and examples of his system of ornamentation from the harpsichord pieces are given in Dannreuther's *Ornamentation*, vol. i. p. 95. A MS. *Méthode pour toucher l'orgue* is in the town library at Tours, and a Magnificat [3] and some organ pieces in the Bibliothèque Nationale, Paris (Vm. 7, 1823).

M.; rev. M. L. P.

BEHRENS, Johan Didrik (*b.* Bergen, Feb. 26, 1820; *d.* Christiania, Jan. 28, 1890) is noteworthy as the creator of the Norwegian Male Voice Choir which has been an important force in the popular music of that country. Behrens founded the first of these in Christiania in 1842, and followed up this beginning with the formation of choirs of students and workmen. He organised festivals as these societies grew and multiplied, and edited much music for them. C.

BEKLEMMT (Ger.), 'heavy at the heart,' 'oppressed,' a word which Beethoven has attached to the middle section of the Cavatina in his Quartet in B flat (op. 130), where he modulates into C flat; and where the choked and broken accents of the first violin fully bear out the expression. None of the old copies of the quartet give this interesting personal note of the composer's. It first appeared in Breitkopf & Härtel's complete edition. Correctly the word would be *beklommen*. G.

BELAIEV, Mitrophane Petrovich (*b.* St. Petersburg, Feb. 10, 1836; *d.* Jan 10, 1904), a Russian musical publisher who was a supporter of the national movement.

Soon after leaving school he succeeded to the business of his father, a wealthy timber-merchant in the district of Olonetz. As a boy he learnt the violin and piano, and, in spite of business, found time to occupy himself with chamber music. About 1880 he became intimately acquainted with the chief representatives of Balakirev's school, and soon showed himself an ardent supporter of Russian music. As a practical means of forwarding the national cause, he founded, in 1885, a publishing house in Leipzig, and brought out over 2000 compositions by members of the New School, including operatic and symphonic works by Borodin, Moussorgsky, Rimsky-Korsakov, Glazounov

[1] The second bears no date, but according to the *Mercure Galant* it was issued in 1687.
[2] Reprinted in Guilmant's *Archives des maîtres de l'orgue.*
[3] *Ibid.*

and others. With the same object in view he instituted, in 1885, the 'Russian Symphony Concerts,' the programmes of which were drawn exclusively from the works of native musicians, from 3 to 6 concerts being given each season in St. Petersburg. Belaiev organised similar concerts at the Paris Exhibition of 1889, and also initiated the 'Quartet Evenings,' started in St. Petersburg in 1891. In honour of this Russian Mæcenas, Borodin, Rimsky-Korsakov, Glazounov and Liadov composed a string quartet on the notes B-la-f. R. N.

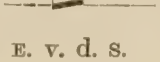
BELAIEV, Viktor Mikhaïlovich (*b.* Uralsk, E. Russia, Jan. 24/Feb. 5, 1888), writer and teacher, studied at the Petrograd Conservatoire under Liadov, Glazounov and Wihtol. He was teacher of theory 1913; professor 1919; secretary of the Art Council of the Petrograd Conservatoire, 1917; secretary of the directorate of the Russian Musical Society, 1918–19; member of the council of the Russian State Publishing Department (music), 1922; professor at the Moscow Conservatoire, 1923. He is joint founder with Derjanovsky of the short-lived monthly *Towards New Shores*; author of a biography of A. K. Glazounov (vol. i., 1921); *Correspondence of Scriabin with M. P. Belaiev* (1922); numerous articles on Russian music in English and foreign periodicals, and in *A Dictionary of Modern Music* (Dent). He translated Prout's *Fugal Analysis* into Russian.

R. N.

BELCKE, Friedrich August (*b.* Lucka, Saxony, May 27, 1795; *d.* there, Dec. 10, 1874), a celebrated trombone-player, son of the town musician.

The boy at an early age showed a fondness for brass instruments, and was a good horn-player before he took up the trombone, on which he soon reached a pitch of excellence before unknown. He joined the Gewandhaus orchestra in Leipzig in 1815, and then obtained a permanent post in the royal band at Berlin, where he remained from 1816–58. In 1817 C. M. von Weber brought him to Dresden. In 1821 he played solos on Stölzel's newly invented tenor horn at Berlin, and later at Leipzig. Frequent tours made him widely known. In 1838 he left the Berlin band of his own accord and retired to his native place. He received the *médaille d'honneur* from the Paris Conservatoire in 1844. He was the first to use the trombone as a solo instrument, and left many compositions for it. He it is of whom Schumann pleasantly says, in his essay on *The Comic in Music* (*Ges. Schriften*, i. 185):

'There is a phrase in the finale of Beethoven's Eighth Symphony which always makes the members of a well-known orchestra laugh, because they insist upon it that in this figure they hear the name of Belcke, one of the best of their number.'



A. M.; addns. E. v. d. S.

BELDEMANDIS (Beldomandis), Prosdocimo de (*b.* Padua). In 1400 he was professor at the university in Padua. He wrote eight important treatises on music, published between 1404–13, dealing with theoretical questions (mensural chant, monochord divisions, etc.).

E. v. d. S.

BELEM, Fr. Antonio de (*b.* Evora, 1620; *d.* Belem, 1700), Portuguese composer and Jeronymite monk of Espinheiro, who became musical director of the monastery of Belem and, in 1667, Prior of his Order. His works, consisting of Masses, Psalms, Lamentations and *villancicos* for large numbers of voices were to be found formerly in the monastery of Belem. J. B. T.

BELENOI, Aimeric de (*b.* Lesparre in Bourdelois,[1] early 13th cent.; *d.* Catalonia), a troubadour who served for a number of years the Dame Gentille de Ruiz in the Gascogne. He wrote *chansons*, *sirventes*, a crusader's song, a *plainte* on the death of Nugno Sanchez, Count of Roussillon (*d.* 1241), etc. Twenty-two of his songs are still extant. His uncle Peire de Corbiac was also a 'trobador,' known particularly by his didactic poem, the *Tezaur* (treasure), and a song to the Virgin Mary.

E. v. d. S.

BELICZAY, Julius von (*b.* Komorn, Hungary, Aug. 10, 1835; *d.* Pest, Apr. 30, 1893), was at first an engineer, but transferred his affections to music, and became a pupil of J. Hoffmann and F. Krenn in Vienna.

After some years spent between Pressburg and Vienna, he was appointed professor of theory in the National Music Academy in Pest. His compositions include:

3 string quartets, a trio, op. 30, and andante for stringed orchestra; a serenade for strings, 2 symphonies, an Ave Maria for soprano solo, choir and orchestra, op. 9, PF. pieces and songs, besides a Mass in F, frequently performed.

In 1891 Beliczay published the first part of a method of composition, in the Hungarian language (*Riemann*).

BELIN, Julien (*b.* Mans, *c.* 1530), a famous lutenist, wrote a book of motets, chansons and fantasies in lute tablature (Paris, 1556).

E. v. d. S.

BELISARIO, opera in 3 acts; libretto and music by Donizetti; produced Venice, Feb. 7, 1836; London, King's Theatre, Apr. 1, 1837; Paris, Théâtre des Italiens, Oct. 24, 1843.

BELL (1). The word bell is derived from the Saxon *bellan* = to bellow, to make a noise.

Dr. Johnson's dictionary (1755) describes a bell as 'a vessel or hollow body of metal formed *to make a noise* by the action of a clapper.' Dr. Busby (1786) gets a little further and defines a bell as 'a well-known pulsative metalic machine ranked amongst *musical instruments*.'

Regarding the bell as a musical instrument, it may be defined as 'a hollow body of metal—

[1] ? Bordelais.

made of an alloy of copper and tin—sounded by percussion and so formed as to emit a musical sound of definite pitch when struck.'

The origin of the bell is lost in the mystery of bygone ages, and although found in almost every country in the world in one form or another nothing is known of its invention, which in all probability dates from the time when the sonorous properties of metals were first recognised.

In China bells have been in use for more than 4000 years, and in a larger form than in any other country. The oldest bells yet discovered in Europe are not castings but plates of metal bent into shape and riveted or brazed together where the edges meet.

Bells in their earliest forms were small, but as their use became more general for public purposes they greatly increased in size.

Church Bells

There is not the slightest doubt that bells as we now know them were invented by the Christian Church, though not at the earliest period of its existence, for then, in consequence of persecution, no loud summons was possible as a signal for assembling.

Our earliest record of large bells is of Turketyl, Abbot of Croyland (10th century), who had a great bell, called 'Guthlac,' cast, to which he added six others. (See Bell Tuning.)

The dates of our earliest bells cannot be definitely determined, as they have no marks or signs on them to show when, where, or by whom they were cast. No dated bell exists earlier than the 12th century.

The earliest dated bell in England is at St. Chad's, Claughton, Lancashire, 1296.

We possess, comparatively speaking, very few ancient bells, which may be accounted for (1) by the havoc and destruction made upon them at the time of the Reformation (Henry VIII. in the general confiscation of Church property looked upon bells as so much metal that could be realised, consequently many were sold as old metal);

(2) by the introduction of change-ringing in the 17th century, which caused old bells to be recast so as to produce the notes of the major scale in their proper order;

(3) by a common way of raising money in the 18th century to pay for the restoration of the fabric; namely, by petitioning the Bishop to grant a faculty empowering the parishioners to dispose of the bells, which were declared to be unnecessary or cracked and therefore useless.

Although the oldest bells are not dated, they have upon them interesting marks and inscriptions.

The Reformation made great changes in these. Gothic letters gave place to Roman, figures of saints and angels were discarded, English mottoes were used as much as Latin inscriptions, the founder's name, together with the date in Arabic numerals, were cast on all bells.

These mottoes or legends were at first appropriate, but in course of time drifted into rhyme, stupid, frivolous and out of place.

One inscription which cannot be passed by is that on the fourth bell of St. Mary the Virgin, Oxford, which is the only one of its kind in existence.

Around the crown are these words:

'Be yt knowne to all that doth me see
That Newcombe of Leicester made mee. 1612.'

Below this inscription are two lines of music on a five-line stave. The C clef is used for three sections and the F clef for one. The notes are diamond-shaped and there are no bar lines. The signature is one flat. The accidentals—flats—are placed before the notes in the usual manner, but the sharps are above the notes, and in one instance below.

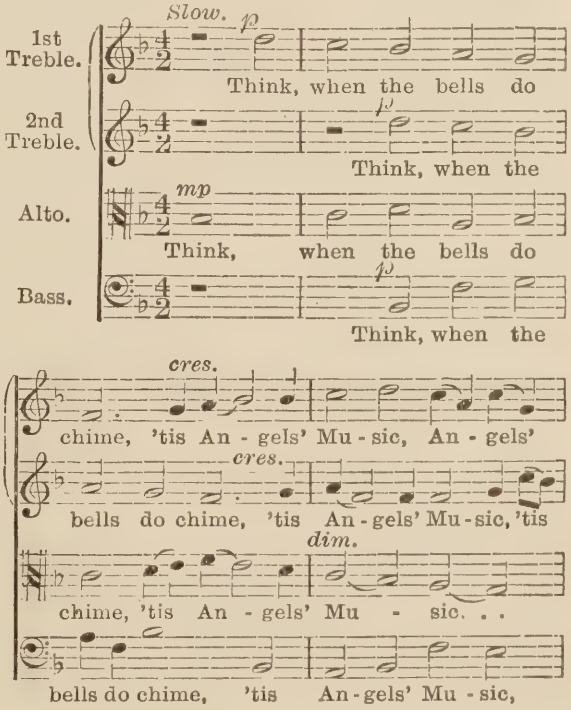
At the beginning of each section of the music is a medallion encircled with one of these legends:

Keepe tyme in anye case.
The last strayne was good.
Then let us sing it againe.
Excellent well songe my harts.

Attention was first directed to this remarkable inscription in 1857 by Lukis in his *Account of Church Bells.* In 1904 Dr. Armes of Durham Cathedral transcribed and arranged the music, which was privately printed under the title of 'Angels' Music,' words selected by Canon J. T. Fowler.

ANGELS' MUSIC.

Words selected by J. T. Fowler. Music arranged by Philip Armes.



Sir John Stainer also arranged it as a string quartet, and it was played at one of the concerts given during his professorship at Oxford University.

Nothing has been discovered as to who wrote this music or why it was cast upon the bell.

Bell Metal.—Bell metal is an alloy of copper and tin and is a species of bronze. In bronze, density and hardness are increased by combining softer and lighter metals. Copper becomes more sonorous in combination with tin.

The small bells discovered by Layard in Assyria were made of copper and tin in the proportion of 10 to 1 respectively.

The analyses of old bell metal show traces of zinc and lead, but these metals were never component parts of the alloy and were most probably impurities in the metals used to form the alloy.

In days gone by when bells were cast in the churchyard, pewter was melted down, together with old copper kettles, to form the alloy—pewter containing a small quantity of lead and copper kettles zinc. This is one way small quantities of lead and zinc may have got into some of the old bell metal.

The very erroneous idea that silver and gold as component parts of the alloy improves the tone of the bells may be traced to the custom of casting gold and silver coins into the molten metal when it was blessed by the priests, who processed solemnly round the furnace, reciting a psalm.

Gold is about the same resonance as lead, and a silver bell is less sonorous than one made of cast-iron.

Bells have been made of steel. They are short in tone, noisy and defective in carrying power, and require a very heavy blow to set them in vibration. Rapid oxidisation prevents their continued use.

Bells have been made of glass, but such a substance is unable to withstand the continued use of the clapper.

Bell metal must be elastic and tough and hard so as to be durable.

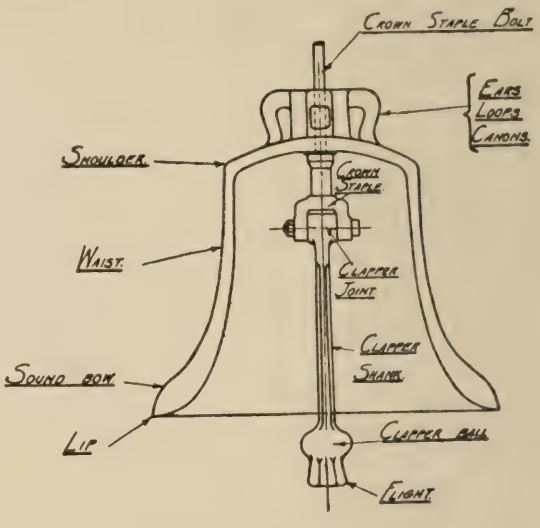
The best alloy to secure the maximum resonance and durability is pure copper and tin in the proportion of 13 to 4 respectively.

Shape and Proportions.—The quality of tone produced by a bell is governed by the purity of the alloy and by its shape, height, width and thickness proportions.

The approved design of a good bell is the result of the accumulated experience of many generations of bell-founders. The scientific proof as to why this particular form should be the best is yet to be set forth.

The common rule for proportions may be broadly stated thus :

Thickness of sound-bow . . .	1
Diameter of mouth	14 to 15
Diameter of shoulder	7 „ 7½
Height	12



The approved form cannot be deviated from without injury to tone and tune. The details are intricate and the variation most delicate. These secrets the bell-founder keeps to himself, because the allowances which must be made for tuning while yet maintaining the best proportions are the result of long experience which cannot be taught.

The bell-founder's problem at all times is to produce a bell of perfect contour and proportion after it has been most accurately tuned, so that good tone and perfect tune are one and the same thing.

Mould.—The process of making this is as follows : First, the inner mould or core is built up on an iron plate and consists of hollow brickwork (or an equivalent) covered with loam and moulded to the shape of the inside of the bell by means of a ' sweep ' or ' crook.'

The ' sweep ' is a light iron frame with adjustable templates the exact shape of the inner contour of the bell.

Next, the ' cope ' or cover which forms the outside of the bell is made, and consists of an iron case lined with loam, moulded to the exact shape of the outer contour of the bell by means of the sweep and the outer template.

Both core and cope are baked hard in an oven specially built for the purpose, a number of times during the process of building up, to ensure solidity.

Core and cope having been thoroughly dried and hardened, are finished off with plumbago, which makes a fine surface to the mould and gives fineness to the surface of the casting, and in addition facilitates the casting in separating from the mould. It is obvious that both core and cope must be placed over each other in a concentric position, otherwise the result would be a bell one section of which is thicker than

the other. This variation of thickness will produce a throbbing tone, which may be explained thus :

The sound-bow vibrates in four sections.

If one of these sections is thicker than another it will vibrate more rapidly than the thinner one and produce a note of different pitch. The two sets of sound-waves thus produced will synchronise at intervals, resulting in a momentary fullness of tone, the effect to the ear being a succession of throbs more or less frequent according to the difference of the sound-waves.

The core and cope united are called the ' mould ' for the bell.

Furnace.—A reverberatory furnace is used for melting the copper and tin. The fuel used on the Continent is principally wood. In England coal is used with a little wood at times to brighten up the flames.

The copper is placed in the furnace first, as its melting-point is so much higher than tin. Probably four hours will be required thoroughly to melt the copper. The time will vary according to the amount of metal to be melted. The tin is then added, and as soon as it is properly mixed with the copper, which is never more than a few minutes, the furnace is tapped and the molten metal as it pours out falls into a large iron ladle lined with sand. To ensure this sand lining of the ladle being absolutely dry, a small charcoal fire is made inside on the bottom of the ladle before the metal is poured into it.

A handful of powdered charcoal, frequently applied, is thrown on the surface of the molten metal to form a skin and thus protect it from the rapid oxidation to which it is subject.

Casting.—The ladle is now carried by an electric crane to the mould and the metal pours out of the ladle into the receptacle communicating with the hole in the crown through which it passes, filling the space between the core and cope, thus forming the bell.
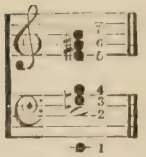
Small bells can be cast with hot metal, but large bells are cast with metal at a much lower temperature. Theoretically the lower the temperature the better the casting.

Tuning.—Long before change-ringing was practised care was taken to make bells ' tuneable and agreeable to each other,' showing that they were tuned in musical sequence. As early as 975 there are records concerning the seven bells cast for Turketyl, Abbot of Croyland, which produced ' the most exquisite harmony.' In 1251 we know that Henry III. gave to Westminster Abbey two bells (cast by Ed. Odson), ' A great bell and a smaller bell to be *in tune* with the greater bell.' In 1440 Johane Hill of London contracted to supply five new bells for ' Feversham,'[1] Kent, ' and if so be that any of the said belles be found defectiff, or be nought of accorde,' they were to be recast. The Loughborough Churchwardens' Accounts for 1586 record that John Wever was paid ' for his tow dayes chardges when he went to Nottingham for them that came to prove the tune of ye bells, xiiij d.' In nearly all the known contracts of the famous Purdue family of bell-founders (1600–1780) a special clause was inserted in such terms as these : ' to make tuneable the said bell in sound and harmony according to art and music with and unto the other bells ' (Halstock), ' concordant and agreeable in music, tune, sound, and harmony,' etc.

How the work was done is well known, for most of the existing old peals are very defective as regards tune, which is not to be wondered at when the primitive methods of tuning are taken into consideration. When a bell was unsatisfactory as to tune, the founders were requested to ' hew,' ' chip,' or ' skirt ' it. This was done by means of a chisel-headed hammer which chipped the bell in such a manner as to preclude the possibility of the finest tone or tune. Later on bells were chipped by means of a cold chisel and finished off with a file. This was certainly a less crude performance, though still most unsatisfactory, but with the advent of the present tuning machine things have altered, the possibilities are very greatly enlarged and tuning assumes a different aspect altogether. The tuning machine is nothing more nor less than a vertical lathe, capable of turning out the finest shaving of metal from any part of the inside of the bell.

Change-ringing (practised only in this country) is directly responsible for the alteration in the shape of English bells from that prevalent on the Continent. This alteration was undoubtedly made to facilitate the balance of the bell so that it might be more easily manipulated when hung in the old style for such special requirements, with the result that the series of tones in each bell has been completely upset, for until 1895 English founders tuned only one note, no notice whatever being taken of the other component tones. On the Continent the tuning of bells has received much greater attention. As early as the 13th century it was considered necessary that every good bell should produce three prominent notes. In the latter half of the 17th century Hemony maintained that a good bell must be so proportioned that its harmonic tones contain three octaves, two fifths, a minor 3rd and a major 3rd. This was undoubtedly the aim of the greatest Continental founders, and it is entirely due to the method of tuning that so many of their bells have become famous both as to tone and tune. The following analysis of the tones of the splendid Great Bell at Erfurt shows that Hemony's theory was carried out nearly two centuries before his time :

[1] Now Faversham.

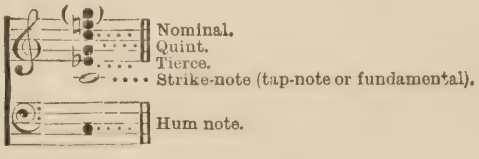


Date 1497. Diameter 8 ft. 5¾ in.
Estimated weight 10 tons. Note E.

The tones of the Erfurt bell are quoted by Helmholtz (Sensations of Tone) on the authority of Gleitz, but No. 3 is incorrectly given as G sharp. It should be G natural.

In a few words, the difference between the common method of tuning English and Continental bells is that the former had only one series of notes tuned, while in the latter both strike notes and hum notes were most carefully tuned in octaves.

It must be understood that tone and tune are very different things. Good tone means that a bell must be in tune with itself, although it may be in tune in the strictest meaning of the term and yet be of indifferent tone on account of inadequate thickness proportions. In bells as in other musical instruments producing compound tones, the quality of tone is entirely governed by the partial tones present. (See Acoustics.) In every bell there are five tones which can now be most accurately tuned. When a bell is properly struck the first note which prominently attracts the attention of the ear is what is known as the strike note, tap note or fundamental—this is *the* note of the bell. The low sound heard after the strike note has lost its intensity is known as the hum note. The octave above the strike note is called the nominal. There are also present a minor 3rd and perfect 5th immediately above the strike note, and a major 3rd and perfect 5th immediately above the nominal, thus:



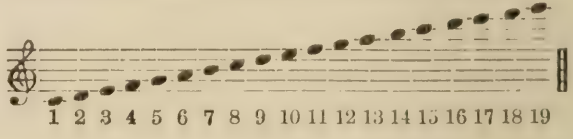
From this it will be seen that (1) the hum note should be a perfect octave below the strike note; (2) the nominal should be a perfect octave above the strike note; (3) the third above the strike note should be a minor 3rd and the fifth perfect; (4) that all these notes should be in perfect tune with each other. Above the nominal the major 3rd and perfect 5th can be heard in bells of considerable size; in smaller bells they are so weak as not to be worthy of consideration.

Famous good bells, such as the Lavenham Tenor, the 5th, 7th, 8th, 9th and tenor of Exeter Cathedral, etc., in England as on the Continent have the whole of the five tones in tune, and even in the case of Continental bells if the five tones are not as they should be, the strike and hum notes are generally correct.

Since 1895 there has been a complete revolution in tuning, entirely through the enterprise of the well-known firm of Messrs. Taylor of Loughborough. Canon Simpson, in two articles in the *Pall Mall Magazine* (1895 and 1896), drew attention to some of the discrepancies of English bells, which had the effect of inducing Messrs. Taylor to make experiments with and improvements in tuning machinery, with the result that at the present time they can do all that has been previously done by English bell-tuners, together with all that has been done

Approximate Notes and Weights of Bells in Proportion to their Diameter

Diameter.		Note.	Weight.		
Ft.	In.		Cwt.	Qrs.	Lb.
0	11	G (19)	0	1	4
1	0	F (18)	0	1	14
1	1	E (17)	0	1	26
1	2	D (16)	0	2	11
1	3	..	0	2	26
1	4	C (15)	0	3	15
1	5	B (14)	1	0	7
1	6	..	1	1	2
1	7	A (13)	1	2	0
1	8	..	1	2	24
1	9	G (12)	2	0	1
1	10	..	2	1	7
1	11	F (11)	2	2	16
2	0	E (10)	3	0	0
2	1	..	3	2	0
2	2	..	4	0	0
2	3	D (9)	4	2	0
2	4	..	5	0	0
2	5	..	5	2	0
2	6	C (8)	6	0	0
2	7	..	6	2	0
2	8	B (7)	7	0	0
2	9	..	7	2	0
2	10	..	8	0	0
2	11	..	8	3	0
3	0	A (6)	9	2	0
3	1	..	10	1	0
3	2	..	11	0	0
3	3	..	11	3	0
3	4	..	12	2	0
3	5	G (5)	13	1	0
3	6	..	14	0	0
3	7	..	15	0	0
3	8	..	16	0	0
3	9	..	17	1	0
3	10	F (4)	18	2	0
3	11	..	19	3	0
4	0	E (3)	21	0	0
4	1	..	22	1	0
4	2	..	23	3	0
4	3	..	25	0	0
4	4	..	26	2	0
4	5	..	28	1	0
4	6	..	29	3	0
4	7	D (2)	31	2	0
4	8	..	33	1	0
4	9	..	35	0	0
4	10	..	37	0	0
4	11	..	39	0	0
5	0	C (1)	41	0	0



by the greatest Continental bell-tuners, to the accuracy of a single vibration. Their foundry is the largest and most perfectly equipped of any in Europe. Every bell now made by this firm has the five tones tuned with absolute accuracy. The musical gain is great, and there is no comparison possible between bells tuned on the five-tone and one-tone systems when heard side by side. The superiority of the former is particularly apparent in the small bells which, under ordinary conditions, are more or less unsatisfactory musically. Such fine tuning is a very delicate process, owing to the ever-varying shape and thickness of the bell and the complex relationship of the different tones. The means by which these results are obtained are of course the bell-founder's secret, but it is a matter of congratulation that the finest modern bells are being made in our own country.

HANGING.—Bells for carillon use and for chimes, played from a clavier or automatically, are hung 'dead' or 'fixed' to wooden beams or iron girders. Bells hung for change-ringing, so that they can be swung a complete circle in one direction for each blow of the clapper, must be carefully balanced and suspended in a strong framework of wood, iron, or steel. In the past wooden frames were used, but now steel or iron frames are preferred as they are stronger, truer with regard to bearings, economical as to space, and more durable as long as proper attention is paid to their upkeep. (See CHANGE-RINGING.)

For particulars of the great bells of Europe the reader is referred to *Clocks, Watches, and Bells*, Grimthorpe, pp. 388-92.

The following is a list of important bells of 3 tons and upwards cast in England:

	Date.	Diameter.		Weight.		Founder.
		Ft.	In.	Tons.	Cwts.	
Abberley Hall	1885	6	0¼	3	18½	T.
Beverley Minster: Bourdon Bell	1902	7	3	7	1	T.
Birmingham: Art Gallery	1885	5	10	3	6	G.
University: Hour Bell	1908	6	11½	6	1½	T.
Bolton: Town Hall	1872	6	2	4	2	W.
Bradford: Town Hall	1873	6	5½	4	7	T.
Buenos Ayres: British Memorial Tower	1914	6	9½	4	16¼	M.
Chichester Cathedral	1877	5	10½	3	13	T.
Downside Abbey	1903	6	10½	5	6¾	T.
Exeter Cathedral: 'Grandison'	1902	6	0	3	12½	T.
'Great Peter'	1676	6	2¼	4	0*	Purdue.
Halifax: Town Hall	1862	5	8¾	3	0	T.
Lincoln Cathedral: 'Great Tom'	1835	6	10½	5	10	M.
London: Law Courts	1884	5	10	3	8	G.
St. Paul's Cathedral: 'Great Paul'	1882	9	6¾	16	14½	T.
St. Paul's Cathedral: Hour Bell	1716	6	9½	5	0	Phelps.
St. Paul's Cathedral: Tenor	1878	5	9	3	2	T.
Westminster: 'Big Ben'	1858	9	0	13	11	M.
Loughborough: Memorial Carillon	1923	5	8	3	½	T.
		6	4	4	3	T.
Malaga: Cathedral, Hour Bell	1868	5	9	3	3	M.
Manchester: Town Hall, Hour Bell	1882	7	7½	8	2¾	T.
Town Hall, 20th Bell	1877	6	8	5	0½	T.
Montreal: Notre Dame Cathedral	1847	8	7½	11	11¼	M.
Newcastle-on-Tyne: Cathedral, Hour Bell	1892	6	11½	5	18½	T.
Oxford: 'Great Tom'	1680	7	0	5	15*	Hodson.
Portsmouth: Town Hall	1889	6	2½	3	18½	M.
Preston: Town Hall	1868	6	3	4	16	T.
Queenstown: Cathedral Carillon	1916	6	0	3	7¾	T.
Rotterdam: City Hall Carillon	1920	6	0	3	9	T.
		6	4	4	4	T.
Rugby School	1914	5	10	3	4¾	T.
Sydney: Post Office	1891	6	6½	4	18	T.
Sunderland: Town Hall	1889	6	2	4	0	W.
Toronto: City Hall	1902	6	8	5	4	G.
Metropolitan Church	1922	6	0	3	15	G.
Worcester: Cathedral, Hour Bell	1868	6	4½	4	10	T.
Yale University, U.S.A.	1921	6	0	3	8	T.
		6	9	5	0	T.
		7	2	6	1	T.
York Minster: 'Great Peter'	1845	8	4	10	15	M.

The letters in the last column refer to the founders of the different bells thus:
T. = Taylor of Loughborough.
W. = Warner of London.
M. = Mears of London.
G. = Gillett and Johnston of Croydon.

* Estimated.

BIBL.—LUKIS, *An Account of Church Bells*; RAVEN, *The Bells of England*; WALTERS, *The Church Bells of England*; TYACK, *A Book about Bells*; GRIMTHORPE, *Clocks, Watches and Bells*; WILLIAM WOODING STARMER, *Bells and Bell Tones*, Lecture (*Mus. Assoc. Proceedings*, 28th Session).

W. W. S.

BELL (2), ORCHESTRAL (Fr. *cloches*; Ger. *Glocken*; Ital. *campane, campanella*). Although true bells do not really blend well with the precise pitch of the orchestra, owing to the prominent partial tone, the minor third,

composers have occasionally sought to use the characteristic effect, *i.e.* the combination of 'tap' and 'hum' notes, and, owing to the impossibility of introducing real bells into the orchestra on account of their size and weight, various substitutes have been employed.

A hemispherical bell of bronze is suitable for a theatre where it can be permanently mounted. In the concert-hall sets of metal tubes, 'tubular bells,' are used.

The famous bell notes in 'Parsifal' have been obtained by the employment of pianoforte wires, gongs tuned to the pitch of the four notes required, and a bass-tuba. Tubular bells and other devices have been tried.

Sets of very small bells such as Handel wrote for in 'Saul' or Mozart in 'Die Zauberflöte' were the original forms of the GLOCKENSPIEL (*q.v.*). N. C. G.

BELL (3) (Fr. *pavillon*), the curved spreading mouth in which most wind instruments terminate, especially those of brass. The gradual conical expansion of a brass instrument makes possible the resonance to the even-numbered partials which in the tone from a stopped cylindrical tube are absent. The conical form also admits of a larger mass of air being put in vibration, hence increase of power. The extent of flanging of the bell-mouth affects the tone-quality; when this is small, as on the trumpet and bugle, the crisp brilliancy due to the strength of the high partials is not damped. A wide flange as on the French horn, on the other hand, damps the high partials, and causes the tone to be more mellow. (See HORN.) D. J. B.

BELL, WILLIAM HENRY, F.R.A.M., F.R.C.M. (*b.* St. Albans, Aug. 20, 1873), composer, conductor and teacher, was educated at St. Albans Grammar School, getting his earliest musical training in the cathedral choir. He subsequently entered the R.A.M., winning the Goss Scholarship in 1889. Six months' study of modal counterpoint under Sir Charles Stanford seems to have made a lasting impression, and after obtaining the Fellowship, the post of professor of harmony at the R.A.M. was held from 1903 until 1912. During part of this time he held, in addition, a post as organist. He is also a violinist of ability.

In 1907 he conducted at the St. Albans Pageant, for which he composed the music. Later, he was in charge of affairs at the Festival of Empire in 1911. In 1912 he vacated his appointment at the R.A.M. to become Principal of the South African College of Music at Capetown. At the time of his advent there were only about 60 pupils, but under his régime these have increased in number to some six hundred. His wife, a sister of J. B. McEWEN, and a pupil of Tobias Matthay, is closely associated with him in his work at the College. In 1919 he was appointed to the newly founded Chair of Music at Capetown University, and since then the College has been taken over by the University, of which it is now an integral part, with W. H. Bell as Dean of the Faculty of Music. A short visit to this country in the winter of 1920–21, during which he conducted his 'Symphonic Variations' at a Philharmonic Concert, is the only break in his sojourn in South Africa. As a composer he has devoted himself chiefly to orchestral work, but has in addition covered much ground, though piano works are notably absent. He owes his first chance of a hearing to Sir Augustus Manns, who brought out several of his early works at the Crystal Palace. Subsequently his works were taken up by Richter, Sir Henry Wood and Sir Thomas Beecham. His most important compositions have been written in South Africa, and still await a hearing in this country They have all been produced in Cape Town by Theo. Wendt, the conductor of the Municipal Orchestra, and have passed into the regular repertory of the latter. The 'Song in the Morning' orchestral prelude was played at the Gloucester Festival, and also at Queen's Hall in 1901, and several of his works have had their first performance at the Philharmonic Concerts in London. The 'Song of Greeting,' written for the centenary of the R.A.M., was produced by Sir Henry Wood in 1922. The composer's creative ability appears to be at its height, and the reaction upon his work of life in one of the most stimulating countries of the southern hemisphere is a matter of exceptional interest. His output is already large, but an active spirit of self-criticism is very evident, and he has not hesitated entirely to recast and rewrite large works—notably the 'Symphonic Variations'—and to destroy ruthlessly earlier works which he does not consider representative. Several works have thus disappeared from the list of compositions published in an earlier edition of the Dictionary. Very few of his works are available in print, but his choral work 'Maria Assumpta' is a fortunate exception; the composer cites this as his favourite work. Bell is the composer of the 'Walt Whitman' symphony mentioned in the preface to the *Everyman* edition of Whitman's *Leaves of Grass*; and short articles, with musical illustrations, on three of his larger symphonic works were published in the *Mus. T.* for May and June 1920.

Mr. Bell's compositions, besides those already mentioned, include:

Two operas: 'Hyppolytus,' three Acts (Euripides); 'Isabeau,' one Act; for orchestra: two symphonies in A minor and F major; symphonic poems and 'tone pictures'; 'Love among the Ruins,' 1908; 'The Shepherd,' 1908; 'La Fée des sources,' 1912; 'The Portal' and 'Veldt Loneliness,' 1921; 'Mother Carey,' and Arcadian Suite, 1909; a concerto for viola and orchestra; music to Ben Jonson's Masque, 'A Vision of Delight,' 1908; ballads for chorus and orchestra; sonatas for violin and for viola and pianoforte.

M. van S.-G.

BELLA, DOMENICO DELLA, 16th/17th-century violoncellist and composer, maestro di

cappella at the cathedral of Treviso; composed 12 'Sonate da chiesa a tre' (2 violins, violoncello obbl. and bass), op. 1; sonata for violoncello and bass; masses, psalms, a Te Deum and other church music. E. v. d. S.

BELLA, Jan Levoslav (*b.* Liptovsky Sväty Mikuláš, Slovakia, 1843), a Slovak composer living in Vienna. He was sent to the Gymnasium at Levoča by Bishop Ladislav of Spiške, where he was taught music by Professor Leopold Dvořák. At 16 he wrote a mass, with orchestral accompaniments, given in the Episcopal Cathedral of Spiške. Eventually he entered the priesthood and his musical gifts were at first entirely devoted to the service of the Church. His early masses are remarkable for being based on the familiar tunes of the Slovak folk. Besides these masses he composed the choral works: 'The Prayer of St. Cyril on his Deathbed' (Olomouc, 1869), an 'Old Slovakian Paternoster' (Glöggl, Vienna, op. 3), 'Matké Sláve' (Hail, Mother!), and many lesser compositions, all strictly polyphonic and liturgical in style. Bella was caught up into the general movement for the reformation of ecclesiastical music which prevailed in mid-Europe about the sixties of last century.

With the rebirth of the spiritual and political life of the Slovaks after the Great War, renewed interest in Bella's work showed itself in the revival of his motet for double male choir, 'Tu es Petrus,' by the famous Prague Choir 'Hlahol,' at a Slovak concert, Mar. 1920. This motet and his 'Adoramus' (also for male voices) are the most characteristic examples of his sacred music. Of his secular works, two stand out prominently—the symphonic poem 'Osud a ideal' (Destiny and Ideal) and the string quartet in C minor (1876), frequently played by the Bohemian (Czech) Quartet. The symphonic poem owes much to Liszt, but, as one of the younger school of Czech critics, Dr. Emil Axman, reminds us, it required considerable courage and independence of mind in a church composer of half a century ago to embody in music a psychological programme dealing with problems of modern life. Bella has done much for the salvaging and diffusion of Slovak folk-music; sometimes in the form of paraphrases, as in his collection 'Při Prešburka,' sometimes by partsongs *a cappella*, two series of which were produced at Bratislava by the Academic Choral Society, under the Rev. Prof. Orel, Mar. 1923, and repeated in Vienna. In later life Bella became a Protestant, married, and spent some years as director of a music school at Hermannstadt. Educated in a conservative atmosphere, he was not blind to the progressive tendencies of his time, although the German neo-romantic school attracted him more than the dramatic naturalism of Smetana. A. K[E]. and R. N.

BELLAIGUE, Camille (*b.* Paris, May 24, 1858), eminent French critic, laureate of the Académie Française.

He studied for the law, but worked at music at the same time with Paladilhe. He was afterwards in the Conservatoire, in Marmontel's class, where he won a first prize for piano in 1878. His first essays in musical criticism were made in the *Correspondent* in 1884; from 1885 he was a contributor to the *Revue des Deux Mondes*, and the Académie bestowed on him the Vitet prize in 1894. Bellaigue's admirable criticisms have been collected in the following: *L'Année musicale* (1886–93), *Un Siècle de musique française*, *Psychologie musicale*, *Portraits et silhouettes de musiciens* (trans. English and German), *Études musicales et nouvelles silhouettes de musiciens* (trans. English).

Later works are: *Impressions musicales et littéraires; La Musique. Un siècle, mouvement du monde de 1800 à 1900; Mozart* (*Musiciens Célèbres*) (1906); *Mendelssohn* (*Maîtres de la musique* (1907); *Les Époques de la musique* (1909) *Notes brèves, 2me série* (1914); *Propos de musique et de guerre* (1917); *Études musicales* (2nd and 3rd series); *Souvenirs de musique et de musiciens* (1921), 1st and 2nd series.

G. F., with addns.

BELLAMY, (1) Richard, Mus.B. Cantab. (*d.* Sept. 11, 1813), a bass singer, was on Mar. 28, 1771, appointed a gentleman of the Chapel Royal, and on Jan. 1, 1773, a lay-vicar of Westminster Abbey. He was vicar-choral of St. Paul's Cathedral in 1777, and from 1793 to 1800 was almoner and master of the choristers. In 1784 he sang in the Handel Commemoration in Westminster Abbey, and in 1788 he published a volume containing a Te Deum for a full orchestra (performed at the installation of Knights of the Bath in May of that year), and a set of anthems. He gave up his appointment in 1801.

His son, (2) Thomas Ludford (*b.* Westminster, 1770; *d.* London, Jan. 3, 1843), was educated in the choir of Westminster Abbey under Dr. Cooke, and as a bass studied under Tasca, the celebrated bass singer. He sang in the Handel Commemoration of 1784, as a treble, and in London in cathedral choirs and at concerts until 1794, when he went to Ireland, probably to look after some property bequeathed to him by his maternal grandfather. In Dublin (1797) he became stage manager at the theatre. He made his début at the Dublin Theatre Royal on Feb. 9, 1798. In 1800 he became part proprietor of the Manchester, Chester, Shrewsbury and Lichfield theatres. In 1803 he sold his share and became sole proprietor of the Belfast, Londonderry and Newry theatres. This speculation proving unsuccessful, he returned to London, and sang at Covent Garden Theatre for five years. In 1812 he was engaged for five years at Drury Lane. In 1819 he was appointed choirmaster at the chapel of

the Spanish Embassy; in 1821, on the death of Bartleman, he was engaged as principal bass singer at the Concert of Ancient Music. In 1840 he edited a volume of the poetry of glees, madrigals, catches, rounds, canons and duets.

W. H. H.; addns. *D.N.B.*

BELLANDA, Ludovico of Verona, an early 17th-century composer and one of the first representatives of the monodic style. He wrote 25 songs, published at Venice, 1607; 23 songs, lib. 2, *ib.* 1610; 'Sacre laudi,' 23 songs, *ib.* 1613; 'Sacrae cantiones, 3, 4 et 5 vocibus,' *ib.* 1604; 1 book of madrigals, 5 voc. lib. I., *ib.* 1602; Canzonette a 3 v. lib. I., *ib.* 1593.

E. v. d. S.

BELLASIO, Paolo (*b.* Verona; *d. circa* 1595[1]). He lived at Rome (*c.* 1582), and in 1591–92 he calls himself 'maestro di musica nell' Accademia dell' Illustrissimi Signori Accademici Filarmonici' (Bologna?). He wrote 5 books of madrigals *a* 5 v. (the first published in 1578), 1 *a* 6 v. and 1 *a* 3 to 8 v.; 1 book of vilanelle *a* 3 v. A number of madrigals by him appear in various collective volumes; also arrangements in lute-books (*Q.-L.*; *Fétis*).

BELLAZZI (Belatius), Francesco (*b.* Vigevano, 16th/17th cent.), a Franciscan monk. Fétis calls him a pupil of Giov. Gabrieli, and a Venetian composer who abandoned the older school and adopted the style of Monteverdi. His known works, which appeared between 1618 and 1628, consist of 6 books of masses, motets, psalms, etc., the sixth book being op. 8 (*Q.-L.*; *Fétis*).

BELLE HÉLÈNE, LA, opéra-bouffe in 3 acts; words by Meilhac and Halévy; music by Offenbach; produced Paris, Théâtre des Variétés, Dec. 17, 1864; Adelphi Theatre, London, in a version by F. C. Burnand, as 'Helen; or, Taken from the Greek,' Oct. 1, 1866.

BELLERMANN, Constantin (*b.* Erfurt, 1696; *d.* Münden, Apr. 1, 1758), rector of Münden from 1742, a composer of operas and oratorios, and an extraordinary performer on the lute.

His most important work is:

Programma in quo Parnassus Musarum voce, fidibus, tibiisque resonans, sive musices divinae artis laudes diversae species singulares effectus atque primarii autores succincte enarrantur.

(Erfurt, 1743), an analysis of which is given by Mizler in his *Bibliothek*, vol. iii. F. G.

BELLERMANN, (1) Johann Joachim (*b.* Erfurt, Sept. 23, 1754; *d.* Berlin, Oct. 26, 1842), visited Russia, and returned to become director of the Gymnasium of his native town from 1804–28. He published very interesting *Bemerkungen über Russland in Rücksicht auf Wissenschaft, Kunst, Religion*, etc. (Erfurt, 1788).

His son, (2) Johann Friedrich (*b.* Erfurt, Mar. 8, 1795; *d.* Feb. 4, 1874), was a great authority on ancient Greek music. He served in the War of Independence (1813–15), studied at Berlin and Jena, in 1819 became professor, and from 1847–68 director of the Gymnasium 'zum grauen Kloster' at Berlin. He was especially known for his edition of the *De anonymis scriptis de musica* (1841), and a work on the scales and notes of the Greeks (1847).

His son, (3) J. Gottfried Heinrich (*b.* Mar. 10, 1832; *d.* Potsdam, Apr. 10, 1903), became professor in the Berlin University in 1866, and a member of the Academy of Art in 1875. He wrote a great deal of vocal music (motets, choral works, a cantata, and music to 3 Greek plays). His work on *Die Mensuralnoten* (1858) was the first modern treatise in which the system of mensural music was made clear. His treatise on counterpoint (1862) and shorter but not less valuable theoretical works, published 1867 and 1873, brought him well-deserved renown, and a biography of Ed. Grell appeared in 1899.

F. G.

BELLETTI, Giovanni (*b.* Sarzana, 1813), a great baritone singer associated with Jenny Lind.

Having an exceedingly delicate ear and a wonderful agility of voice, he soon began to repeat with his child's treble every operatic air that he heard. His father sent him to the famous school at Bologna, over which the celebrated Pilotti presided. After five years of study, Belletti received his diploma. His voice was now settled as a baritone of the most beautiful quality and evenness, with marvellous facility of execution. Advised to try the stage, he hesitated for some time, until he met at Carrara a Swedish sculptor named Byström, who proposed to take him to Stockholm, free from all risk or expense, to lodge in his house, and make his début; and, if unsuccessful, to send him back on the same terms to Italy. This generous offer he accepted, and arrived at Stockholm in 1837. Early the next year he appeared in the 'Barbiere,' and achieved his first success about a month earlier than Jenny Lind. With her he sang in 'Lucia,' in 'Robert,' and others of Donizetti's and Meyerbeer's operas, translated into Swedish. To the influence of Jenny Lind, and to the critical taste of his first audience, as well as to the fine school of singing in which he had been brought up, he owed the pure style and freedom from vulgarity which, more even than his noble voice, made him the greatest baritone of the century. When Jenny Lind came to London, Lumley, upon her urgent advice, soon persuaded Belletti to sing with her again. In 1848 he made his first appearance at Her Majesty's Theatre in 'Ernani,' with Mlle. Cruvelli, and during that season sang at both the opera-houses. After singing with no less success at Paris, he was engaged, with Lind and Benedict, by Barnum, for a tour in the

[1] As appears from his posthumous 5th book of madrigals.

United States. Returned once more to London, Belletti remained there till the end of 1862, singing not only at the Opera, but in classical concerts and oratorios, with undiminished success. He retired, in the midst of the most brilliant career, to Sarzana, his native place, where he lived a life of seclusion. J. M.

BELLEVILLE-OURY, see OURY (2).

BELL GAMBA, an organ stop of 8-foot pitch and strong tone, having a bell or inverted cone at the top of the pipe.

BELL HARP, a form of wire-strung Psaltery produced in the early part of the 18th century by John Simcock of Bath. Tans'ur (*Elements of Music*, 1767) says: 'Its form is like a bell and kept swinging whilst played on, whose strings are struck by each thumb, being armed with a split quill, whalebone, or thin horn, which, when artfully managed, affords tolerable harmony.' The instrument has from 14 to 24 triple or quadruple strings tuned to the scale of D major with an additional C♯. (*PLATE XXIII.* No. 1.) F. W. G.

BELL'HAVER, VINCENZO (*d. circa* 1588), became second organist of St. Mark's in Venice, in 1586, succeeding his master Andrea Gabrieli, and being followed two years later, Oct. 30, 1588, by Gioseffo Guami. It is therefore likely that he died in the year last mentioned. His 2nd book of madrigals was published by Scotto of Venice in 1575, and his name appears in many of the madrigal collections of the period. Three of his madrigals, and a toccata for organ, are given in Torchi's *L' arte musicale in Italia.* M.

BELLI, DOMENICO, was, according to Fétis, in the service of the Duke of Parma. From 1610–13 he was teacher of the younger clergy in church music at San Lorenzo in Florence, and was still living there in 1616, when his two extant works were printed in Venice by Amadino. They are a book of airs for 1 and 2 v. with chitarrone accompaniment (contents in Vogel, *Bibl. der gedr. weltl. Vokalmusik*), and 'Orfeo dolente,' 5 intermedii to Tasso's *Aminta* (*Q.-L.*). M.

BELLI, GIROLAMO (*b.* Argenta, near Ferrara, *c.* 1550), pupil of Luzzasco Luzzaschi, was in the band of the Duke of Mantua, and in 1582 in Rome.

His first book of 6-part madrigals was published at Ferrara in 1583, a first book of 5-part madrigals at Venice in 1584, a 2nd book of 6-part madrigals, called 'I furti,' Venice, 1584, reprinted as 'I furti amorosi' in 1587, a 2nd book of 5-part madrigals in 1586, a 3rd book for 6 v. in 1593, a book of 'canzonette a 4' at Ferrara 1596, and a 9th book of 5-part madrigals, in Venice, 1617. In addition to these, for the contents of which see Vogel's *Bibl. der gedr. weltl. Vokalmusik*, Belli wrote published masses (1585), sacrae cantiones (1585, 1586, 1589 and 1594), and 5-part psalms (1610) (*Q.-L.*).

M.

BELLI, GIULIO (*b.* Longiano, *c.* 1560), the most prolific of the many composers of his name.

He was director of the music in the cathedral of Imola in 1582, entered the Franciscan order in 1590 (S. Maria in Carpi), was in Venice at the church of the Frari in 1595 as master of the music, was successively in similar posts at Montagnana, Osimo, Forli, and again at the Frari. In 1607 he went to Padua, and finally returned in 1611 to Imola, where the last trace of him is found in 1613. A memoir by Adamo Brigidi appeared in 1865.

What appears to be his first work, the 1st book of 'canzonette a 4,' was published by Gardano of Venice in 1584, and was often reprinted; the 2nd book appeared in 1593. Books of madrigals appeared in 1589 and 1595, but after that date there seem to be no new secular works; his 1st book of masses, for 5 v., was printed at Venice in 1586, his 1st for 8 v. in 1595, his 1st for 4 v., 1599, a book of masses for 4-8 v. in 1608, and all these went through more than one edition. Psalms for 8 v. (1596), for 5 v. (1598), and for 6 v. (1604), cantiones sacrae for 4-12 v. (1600), and various collections of 'Compieta, falsi bordoni, litanie, e motetti' appeared in 1605 (*a* 8) and 1607 (3 books, for 4, 5 and 6 v.). A set of 'concerti ecclesiastici' for 2 and 3 v. with organ, appeared in 1613 and 1621, and among them is a canzona for two cornetti or violins and trombone

It is not impossible that it was this Giulio Belli who, as Giulio Cesare Belli, held a position as lutenist at the court of Mantua about 1587 (*Q.-L.*). M.

BELLINCIONI, GEMMA, (*b.* Como, Aug. 19, 1866 [1]), one of the most popular Italian singers of her day.

She was taught by her father, and afterwards, in 1880, by Corsi. In 1881 she made her début at the Fiorentini Theatre, Naples, in Pedrotti's 'Tutti in maschera.' During her career Madame Bellincioni sang at all the chief opera-houses in Italy, and toured in Germany, Austria, Portugal, France and Russia. She sang at Covent Garden in 1895, and visited South America in 1899. At the Costanzi Theatre, Rome, on May 18, 1890, she played Santuzza in the original production of 'Cavalleria Rusticana,' this being the event of her life. She also created the chief soprano parts in 'Fedora,' 'A Santa Lucia,' 'Lorenza,' 'La Cabrera,' and, in Italy, Massenet's 'Sapho.' At Covent Garden she did not make the success that had been expected. Her power as an actress was freely acknowledged, but to English ears her voice—a dramatic mezzo-soprano of wide range—lacked charm. As Carmen she suffered in following Madame Calvé in that singer's finest part. She married the tenor Roberto Stagno, with whom she sang many times in 'Cavalleria.' S. H. P.

BELLINI, VINCENZO (*b.* Catania, Sicily, Nov. 1, 1801; *d.* Puteaux, near Paris, Sept. 24, 1835), a famous operatic composer, son of an organist.

A Sicilian nobleman, struck by the child's talent, persuaded old Bellini to allow him to send his son to Naples, where he offered to pay the child's expenses at the famous Conservatorio, directed at that time by Zingarelli. Here Donizetti had preceded him by only a few years. Another of Bellini's fellow-pupils was Mercadante. Bellini's first work for the stage was produced while he was still at the academy. His 'Adelson e Salvina' (1825) had the good fortune to be played in presence of the celebrated Barbaja, manager at that time of La

[1] According to another authority, *b.* Monza, Piedmont, 1864.

Scala at Milan, of the San Carlo at Naples, and of numerous minor opera-houses. The great impresario gave the promising student a commission to write an opera for Naples; and in 1826 Bellini's 'Bianca e Fernando' was brought out at the San Carlo. 'Bianca e Fernando' pleased the Neapolitan public, while its general merit encouraged Barbaja to entrust the young musician with the composition of another work, which this time was to be brought out at La Scala. The florid music of Rossini was at that time alone in fashion; and, by way of novelty, Bellini composed for Rubini the simple expressive melodies which the illustrious tenor sang with so much effect when 'Il pirata' was at length produced in 1827. Owing in a great measure to Rubini's admirable delivery of the tenor airs, 'Il pirata' obtained a success not merely of esteem but of enthusiasm. It was represented soon afterwards in Paris, and in due time was heard in all the capitals of Europe where Italian opera was at that time cultivated. Bellini's next work was 'La straniera,' first performed at Milan in 1829 with an admirable cast, including in the chief parts Madame Tosi, Donzelli and Tamburini. 'La straniera' was less successful than its predecessor, and it scarcely can be said to have met with general favour in Europe. Like 'Il pirata' it was produced in London, where, however, it made but little impression. 'Zaira' (Parma, 1829) may be said to have failed. This at least is the only work of Bellini since the production of 'Il pirata' which was never performed out of Italy. 'I Capuletti ed i Montecchi,' composed for Venice and represented for the first time at La Fenice in 1830, was brilliantly successful throughout Italy; though in London and Paris the new musical version of *Romeo and Juliet* seems to have owed such favour as it received to Madame Pasta's performance in the character of Romeo. This part, it may be noted, was the one selected by Wagner's niece, Mlle. Johanna Wagner, for her début in London when, immediately after the so-called 'Jenny Lind mania,' that artist, so much admired in Germany, appeared without success at Her Majesty's Theatre.

In 1831 Bellini, now 29 years of age, composed for La Scala the work generally regarded as his masterpiece. Romani had prepared for him, on the basis of a vaudeville and ballet by Scribe, the 'book' of 'La sonnambula'; and the subject, so perfectly suited to Bellini's idyllic and elegiac genius, found at his hands the most felicitous musical treatment. 'La sonnambula,' originally represented at La Scala in 1831, and, warmly received wherever it was performed, hit the public taste nowhere so much as in England. Thanks to Malibran, who appeared in an English version of the work, 'La sonnambula' soon became as popular in our own as in its native Italian language. The part of Amina, the heroine of 'La sonnambula,' was for many years a favourite one with débutantes; and it was in this character that both Patti and Albani made their first appearance before an English public. Less than a year after the production of 'La sonnambula' Bellini brought out 'Norma,' Dec. 26, 1831, which, very different in character from its immediate predecessor, is equally in its way a work of genius. The first and most celebrated representative of the Druid priestess was Pasta. It afterwards became one of Giulia Grisi's greatest parts, and a later generation had an admirable Norma in Tietjens. Mme. Lilli Lehmann may be mentioned among the few singers of more recent times who have attempted it with success. Bellini's most important serious opera is founded on a French play. Romani's libretto of 'Norma' was based on Soumet's tragedy of the same name, produced at the Théâtre Français about a year before the opera of 'Norma' was brought out at the Scala Theatre of Milan. The successful opera has killed the drama from which its subject was derived.

'Norma' was succeeded by an opera performed only in private, called 'Il fù ed il sarà,' and this by 'Beatrice di Tenda,' which did but little to keep up the composer's reputation. Represented for the first time at Venice in 1833, it was performed three years afterwards, without much success, in London. In 1833 Bellini lived for some time in London (see Lady Morgan's *Memoirs*, Aug. 15, 1833, etc.). Later in the same year he went to Paris, where, by the advice of Rossini, he was engaged to write an opera for the Théâtre Italien. Rossini is said to have recommended him to devote special attention to his orchestration, and generally to cultivate dramatic effect. The result was 'I Puritani' (1835). Bellini was not well served by his librettist. On the other hand, the score is full of the most engaging melodies of the true Bellinian type. The chief part in the opera, in a musical if not in a dramatic sense, belongs to the tenor. Few tenors since the time of Rubini, for whom it was written, have had voices sufficiently high to be able to sing it from beginning to end in the original keys. Both Mario and Giuglini were frequently heard in the character of Arturo. The company for which 'I Puritani' was written comprised as leading vocalists, Grisi, Rubini, Tamburini and Lablache; and the distribution of characters when this work was first performed was the same, for a few years at least, in London as in Paris. 'I Puritani' was produced in London for the benefit of Madame Grisi in 1835; and the 'Puritani season' was remembered for years afterwards, and was cited by experienced habitués, as one of the most brilliant ever known. 'I Puritani' was Bellini's last opera. Soon after its production

he went on a visit to an English friend, Lewis, at Puteaux, at whose house he was attacked with an illness from which he never recovered. (See FLORIMO.)

Directly after Bellini's death, and on the very eve of his funeral, the Théâtre Italien opened for the season with 'I Puritani,' and not many hours after its conclusion the artists who had taken part in it were repeating Bellini's last melodies, not to the words of the Italian libretto, but to those of the Latin service for the dead. The general direction of the ceremony had been undertaken by Rossini, Cherubini, Paër and Carafa; the musical department being specially entrusted to Habeneck, the distinguished conductor of the French Opéra. In the Requiem service a deep impression was produced by a 'Lacrymosa' for four voices arranged by Panseron, and reprinted in the *Revista musicale*, vol. ix. p. 72, of which the beautiful tenor melody in the third act of 'I Puritani' formed the fitting theme. The movement was sung without accompaniment by Rubini, Ivanoff, Tamburini and Lablache. The Mass was celebrated in the Church of the Invalides, and Bellini was buried in the cemetery of Père la Chaise. In 1876 his remains were exhumed and reinterred at Catania. In 1901 the centenary of Bellini's birth was celebrated at Catania.[1]

H. S. E.

There was a time when the fame of Bellini suffered almost complete eclipse chiefly on account of the new criterion that came to be applied to musical drama. Time, however, has done justice to the unquestionable merits of a composer whose genius was all for lyrical expression. Bellini should never be measured by the standard of the pioneer. Perfectly alive to the intolerable abuses which prevailed in the opera theatre of his time he tried to remedy the situation as his librettist, Romani, once wrote, 'by dint of courage, perseverance, love.' This mild attitude was part and parcel of his temperament and of a piece with his general attitude towards music which was never that of the reformer, and aimed solely at clarity, elegance and beauty of form and expression. His ideal was that of Mozart and Haydn, whose quartets he studied well and to some purpose. Doubtless there are in his operas weak moments which justify, to some extent, adverse criticism, especially as regards the lack of dramatic force. But in 'Il pirata' as well as in 'Sonnambula,' in 'I Puritani' no less than in 'Norma,' there are many pages of great lyric charm and beauty.

F. B.

BIBL.—Among a number of biographies of Bellini that by A. POUGIN, *Bellini, sa vie et ses œuvres* (1868) is important. Others are by F. CICCONETTI (1859), PERCOLLA (1876), AMORE (2 vols.) (1892-1894) and FLORIMO, *Memorie e lettere* (1885); P. LASSERRE, *L'Esprit de la musique française de Rameau à l'invasion wagnérienne* (1917). An important essay in modern criticism is *La Musica di Vincenzo Bellini* by PIZZETTI (1916). For English readers there is *Vincenzo Bellini* by William A. C. LLOYD.

[1] See *Mus. T.*, 1901, pp. 604 and 729.

BELLINZANI, PAOLO BENEDETTO (*b.* Ferrara, 17th cent.). Fétis states that he was maestro di cappella at the college of Sta. Maria Maggiore, Udine, in 1717. From title-pages of his works it appears that he held similar positions at Pesaro in 1726 and Urbino in 1733, and he became a member of the Accademia dei Filarmonici at Bologna in 1727. He wrote masses and other church music; also duetti da camera, madrigals *a* 2-5 v. and sonatas for flute and bass (1720) (*Q.-L.*; *Riemann*).

BELLMAN, CARL MICHAEL (*b.* Feb. 4, 1740; *d.* Stockholm, Feb. 11, 1795), a very remarkable and original lyrical genius.

It is true that he was more of a poet than a musician, for he himself wrote most of his wonderful *Fredmans Epistlar* and *Sanger* (among which the splendid humorous pictures from the life of the people in Stockholm are especially noticeable); but he set them chiefly to popular French melodies, which were at that time greatly in vogue. His original melodies are inferior to those he borrowed from foreign sources.

A. H. W.

BELLOC, TERESA GIORGI (*b.* S. Benigno, Cavanese, Aug. 13, 1784; *d.* May 13, 1855), an opera singer, of French parentage, who made her first appearance in 1804 at the theatre of La Scala at Milan.

One of her first rôles was Paisiello's 'Nina,' in which she was so successful as to obtain an engagement at the same theatre for the following year. She sang next at Paris in the same opera, in Martini's 'Cosa rara,' and other pieces. At Venice in 1812 Rossini wrote for her, Raffanelli and F. Galli, 'L'inganno felice,' and at Milan, in 1817, 'La gazza ladra.' In the latter year she appeared for the first time in London, under the name of Bellocchi, and succeeded Mme. Fodor. She surprised the public, towards the close of her engagement, by a capital performance of 'Tancredi,' for which nothing could be less fitted than her figure; but the music suited her voice, and her singing of it was really good. In 1821 she returned to Milan. In 1828 she quitted the stage. A memoir by C. Boggio was published in Milan in 1895.

J. M.

BELLONI, GIOSEFFO (*b.* Lodi, late 16th cent.), church composer, wrote masses *a* 5 v., op. 1 (1603; 2nd ed. 1611); psalms and vespers *a* 5 v., op. 2 (1604); psalms and various *a* 5 v., op. 4 (1605); masses and motets *a* 6 v., op. 5 (1606); 1 motet *a* 8 v. in a collective volume and 4 motets in MS. (Augsburg).

E. v. d. S.

BELLOWS, the apparatus by which the air is collected, compressed, and propelled through the several wind trunks or channels of an organ for ultimate redistribution among the pipes. For a description of methods see ORGAN.

BELLY (1) (Fr. *table*), the upper or anterior part of the resonant box in stringed

instruments. Recently the word 'table' has been adopted by English makers in conformity with the French usage.

It is made out of a block of pine, cut straight across the grain, and forms a plate consisting of many ribbons of hard fibre parallel to each other, by their united hardness capable of affording considerable resistance to the tension of the strings, the interstices being filled up with cellular matter of softer texture. The flat bellies of the lute, mandolin, cittern and guitar require no special notice. The hollowed belly of the viol and violin should be of nearly uniform grain, and quite free from shakes or knots. A moderately wide grain, say of sixteen spaces from fibre to fibre, to the inch, or thereabouts, is to be preferred; but instruments having closer or wider grain are often found to have a fine tone. The wood should be well seasoned—*i.e.* have been kept in a dry place, cut into suitable blocks, for twenty or thirty years; but it is fatal to tone to use, as some recent makers have done, very old wood which has lost its elasticity. The blocks are usually so cut that the hard ribbons of the belly are vertical to the flat section of the instrument. Occasionally the old makers sawed their blocks in such a way as to leave the ribbons obliquely inclined to the plane of the belly, and instruments made from such blocks have been found to possess an exceptional evenness, facility and brilliancy of sound: the fact being that in proportion as the grain is inclined from the vertical standard greater breadth is left in the hard vibrating ribbons, and the volume of tone is proportionately increased. The latest instance of this practice known to the writer is an English tenor dated 1807.

The belly is left thickest in the middle under the bridge, and is thinned out to the edges of the instrument. If the thickness in the centre be too little the tone will be dull; and modern copyists often leave it too thin in order to simulate the tone of an old instrument. If it be too thin towards the edges the tone will be weak. Repairers sometimes tell the owner of an instrument that 'the thicknesses want altering'; and it may be that some restoration by way of replacing wood which has been lost, whether by the pressure of the sound-post, or by previous tampering, may be advisable. But owners of instruments made by makers of decent reputation cannot be too strongly cautioned against sanctioning any thinning of the belly on any pretence whatever.

Among the fixed as distinguished from the movable parts of the instrument (the bridge and sound-post), the belly is the only one acting in the production of tone; the blocks serving only to give strength and resonance to the resonant box, the bass-bar distributing the vibrations, and the back and sides chiefly acting as reverberators. That parallelogram of the belly which lies between the upper curve of the sound-holes on each side and the blocks at the top and bottom produces most of the tone. An instrument in which the width of this parallelogram is unusually small should be avoided as likely to have a weak tone. In the case of some high-class makers this apparent fault seems to have no bad result, having probably been compensated for in some other way; and if the instrument is otherwise a good one, the expedient, adopted by some repairers, of inserting additional strips of wood in the middle of the belly and back, should not be resorted to. For other aspects of the subject, see BRIDGE, SOUND-HOLES, SOUND-POST and VIOLIN FAMILY. Compare also BACK. E. J. P.

BELLY (2), SOUND-BOARD of pianoforte. (Fr. *table d'harmonie*; Ger. *Resonanzboden*, *Resonanztafel*; Ital. *tavola armonica*). The broad flat of wood, of deal or spruce fir, *Abies excelsa* — in America, *Abies alba* — extended under the strings of a pianoforte, and connected with them by a bridge of hard wood over which they are stretched, is technically called the belly, but is also called the sound- or sounding-board.

The strings when set in vibration, owing to their small surface in contact with the air, would be scarcely audible, were it not for the belly, an auxiliary vibrating body of large surface, to reinforce them. Thus the tone of a pianoforte essentially depends upon the movement and variable pressure of the strings at the point of contact with the bridge, by which their vibrations are conveyed to the belly to be intensified by the vibrations of the fibres of this elastic support. There is no sonorous body for which we may calculate movement under varied conditions, and then verify the calculation by trial, to compare with a stretched string. The problem is far more complicated of a resonant surface, as the belly, and appears to have offered less attraction to research. We are mainly indebted to CHLADNI (*q.v.*) for what we know of the forms of vibration of resounding substances. His determination of the nodal lines by means of fine sand placed upon vibrating surfaces has been of great importance to theory, and has been the foundation upon which the law of the practice of ribbing the belly diagonally to the direction of the grain with slender bars of pine has been finally established by SCHAFHAEUTL (*q.v.*), who has proved that this contrivance creates nodal lines of rest, and prevents the transversal vibration of the belly as a whole which would be inimical to the production of tone. But up to this time, in the construction of bellies, experiment alone has effected what has been achieved. The difference in the value of a sound-board depends very much upon variations in the proportions, direction of the grain and barring, chosen by different makers to reinforce the initial strain of the vibrating wires coercing the response of the wood. The proper

vibration of a sound-board counts but little in the analysis of tone; it is responsive, not creative. (See PIANOFORTE.) A. J. H.

BELSHAZZAR, oratorio by Handel; words by Jennens, much reduced by Handel. Produced King's Theatre, Mar. 27, 1745, announced as 'Belteshazzar'; revived by the Sacred Harmonic Society, Mar. 19, 1847. (See Macfarren's preface to Novello's octavo edition.)

Dates on autograph (B.M. Roy. Lib.)—at beginning, Aug. 23, 1744; at end of 1st part, Scored Sept. 5, ditto; end of 2nd part, Sept. 10, ditto. G.

BEMBERG, HERMAN (*b.* Buenos Ayres, Mar. 29, 1861). He was of French parentage and was educated at the Paris Conservatoire under Théodore Dubois and Jules Massenet. His principal works are:

'La Mort de Jeanne d'Arc,' a short cantata for soprano solo, chorus, and orchestra (1886); 'Le Baiser de Suzon,' a comic opera in one act which was produced at the Opéra-Comique, Paris, in 1888, and 'Elaine,' an opera in 4 acts and 6 tableaux, which was produced at Covent Garden in 1892 and in New York in 1894.

He has also written numerous songs, of which the most popular are 'Nymphes et Silvains,' 'Aime-moi' and 'Chant hindou.' 'La Ballade du désespéré,' a poem for recitation with musical accompaniment, has also won considerable favour. Bemberg's style was formed in the school of Gounod and Massenet, and his melodies often recall those of the composers whose methods he has absorbed. At the same time, his music has unfailing elegance and refinement of style, and the orchestration of 'Elaine' showed much accomplishment. The latter work owed a good deal of the success which it won in London to a remarkably strong cast, which included Mme. Melba, Mme. Deschamps, Jean and Édouard de Reszke and Plançon.

R. A. S.

BEMETZRIEDER, ANTON (*b.* Alsace,[1] 1743 or 1748[2]; *d.* London, 1817[3]), writer on music. He came to Paris in 1771 with a recommendation to Diderot, whose patronage was of great service to him, and who engaged him as teacher of music to his daughter. For this pupil he published his *Leçons de clavecin et principes d'harmonie* (Paris, 1771), of which Diderot undertook the wording and wrote a preface. It was often republished, also in English (*Music made Easy*, 1778) and in Spanish. A full list of Bemetzrieder's works is given in *Q.-L.*: they consist of didactic essays on music, theory, harmony, and even philosophy. He stayed in Paris until 1781, in which year he went to London (1782, Fétis), where he was still living in 1810. According to Mendel (*Musikalisches Konversations-Lexikon*) he died there absolutely forgotten. In the contest between the Gluckists and Piccinnists he wrote on the side of toleration (*Le Tolérantisme musical*, Paris, 1779).

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[1] Fétis. [2] Guérard. [3] Date given by Mendel.

BÉMOL, the French term for FLAT. (See ACCIDENTALS.)

BENDA, JAN JIŘI (1709–86), a weaver, and wandering performer on several instruments, belonged to the village of Staré-Benatky in Bohemia, and was the head of a celebrated family of artists. His four sons, FRANTIŠEK, JAN, JIŘI and JOSEF, all devoted themselves to music.

(1) FRANTIŠEK (*b.* Staré-Benatky, Nov. 25, 1709; *d.* Potsdam, Mar. 7, 1786) was remarkable as the founder of a special violin school.

He was a chorister at Prague in 1718, and then became a good violinist and established himself in Dresden; here Quantz heard him, and he obtained a place in the service of the Crown Prince of Prussia in 1732; on the death of J. G. Graun in 1771 he became Konzertmeister to his former patron, now Frederick the Great, whose flute concertos he thereafter accompanied. In his manner of playing he especially affected the cantabile. His published works include trios, concertos, solos for the violin (Paris), 'Études de violon, ou caprices,' 2 books (posthumous), and 'Exercices progr. pour le violon,' 1 book (Leipzig, Kühnel (*Q.-L.*). František Benda's second daughter, Maria Caroline, married Kapellmeister Wolf, and his fourth, Juliane, Kapellmeister Reichardt.

His eldest son, (2) FRIEDRICH WILHELM HEINRICH (*b.* Potsdam, July 15, 1745; *d.* there, July 19, 1814), was esteemed an excellent player on the violin and clavier; he was second violin in the court band of Berlin from 1782.

A second son, (3) CARL HERMANN HEINRICH (*b.* May 1748), approached nearest to his father in the style of his violin-playing. He was teacher of music to Wilhelm III., and left a sonata for violin, and six adagios for pianoforte, with remarks on the mode of executing an adagio.

(4) JAN (*b.* 1713; *d.* 1752), the second son of Jan Jiři, and the least eminent of the brothers, a pupil of his brother František, was in the royal band from 1740, and died as Kammermusikus in Berlin.

(5) JIŘI ANTONIN (*b.* June 30, 1722; *d.* Nov. 6, 1795), was the most distinguished of the four, renowned as an able clavier-player and oboist. In 1740 he went to Berlin for instruction from his brother František; he was in the royal band as second violin from 1742; in 1748 he was appointed Kapellmeister to the Duke of Gotha, who sent him to study dramatic music in Italy; on his return he wrote his first duodrama, 'Ariadne auf Naxos' (Gotha, 1774), a work which excited much attention for its novelty and ability, and entitled him to be called the inventor of the melodrama, since Rousseau's 'Pygmalion' was not produced in Paris till 1775. Full and compressed scores of the work, with German and French words, quickly appeared, and a second melodrama, 'Medea,' had an equal success with the first.

He retired in 1778 from the special post of Kapellmeister, to which he had been promoted on his return from Italy, and took up his abode at Hamburg; he visited Paris and Vienna for the performance of his works, and at length settled in the hamlet of Köstritz in Thuringia, where he died. Besides the compositions already mentioned, he wrote—

Masses, church cantatas, many instrumental works (concertos, symphonies, sonatas for violin and harpsichord, etc.), thirteen pieces for the stage, among them the operettas 'Der Dorfjahrmarkt' (1776), 'Der Holzhauer' (1777), 'Romeo und Julie' (1778), 'Lucas und Bärbchen,' 'Philon und Theone' (1779), and 'Pygmalion,' a monodrama.

His son, (6) Friedrich Ludwig (*b.* Gotha, 1746; *d.* Königsberg, Mar. 27, 1792), lived in Hamburg 1780–82, where he married a singer named Felicita Agnesia Rietz, with whom he visited Berlin and Vienna, but from whom he very shortly separated. He was appointed director of the concerts at Königsberg in 1789.

He wrote an oratorio, 5 church cantatas, and an opera, 'Der Barbier von Sevilla' (1779), 2 other comic operas, 3 violin concertos, and a sonata for violin.

(7) Josef (*b.* Mar. 7, 1724; *d.* Berlin, 1804) the last of the four, a clever violin-player, held the post of Konzertmeister to Friedrich Wilhelm II. at Berlin.

His son Ernst Friedrich (*b.* Berlin, 1747; *d.* there, 1785) was one of the founders of the Berlin amateur concerts.

(8) Anna Františka Bendová, the only sister of the above four brothers (*b.* 1726; *d.* Gotha, 1780) was one of the best singers of her time. She married a musician of Gotha named Hattasch.

The Bendas are a striking example among many families of Bohemian artists absorbed by Germany in the 18th century. Jiři Antonin by his melodrama has founded a tradition for modern Czech composers and has obtained a lasting position in musical history.

C. F. P.; corr. and addns. from *Riemann, Q.-L.*, Karel Hulka, etc.

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BENDELER, (1) Johann Philipp (*b.* Riethnordhausen, near Erfurt, *c.* 1660; *d.* 1708), was cantor at Quedlinburg about 1697.

Riemann gives the names of two theoretical works, *Melopoeia practica* (1686) and *Aerarium melopoeticum* (1688), not mentioned by Eitner, who gives the titles of *Organopoeia* (about 1690, reprinted in 1739), and *Directorium musicum* (1706). A MS. treatise, *Collegium musicum de compositione*, is cited by Mattheson in his *Ehrenpforte.*

His son, (2) Salomon, see Bendler.

BENDER, Paul (*b.* Driedorf, Westerwald, July 28, 1875), distinguished German bass singer. Having for several years enjoyed a great reputation at Munich, Bender came to England in 1914, playing Amfortas at Covent Garden in the first stage performances of 'Parsifal' in this country. Though the part was rather high for his voice—a basso cantante of fine quality and volume—he made a profound impression. He was also heard as Wotan and Hans Sachs. When the German singers were welcomed back to England in 1924 Bender formed one of the company at Covent Garden, and followed Richard Mayr as the Baron in the 'Der Rosenkavalier' under Bruno Walter. He is now one of the leading artists at the Metropolitan in New York, and when 'Parsifal' is done he plays Gurnemanz in preference to Amfortas. S. H. P.

BENDIX, Victor Emanuel (*b.* Copenhagen, May 17, 1851), a pupil of Gade and Winding. He founded and conducted a choral society (1872–76), and was conductor of philharmonic concerts and the Danish Choral Union. He went to Germany in 1882 on a travelling scholarship, and from 1892–93 conducted the popular concerts (Volkskonzerte) in Berlin.

He composed 4 symphonies, serenade for orchestra, comedy overture, pianoforte concerto, the 33rd psalm with orchestra, pianoforte trio, op. 12, PF. sonata, dance improvisations for PF. duet, songs, etc.

E. v. d. S.

BENDL, Karel (*b.* Prague, Apr. 16, 1838; *d.* there, Sept. 20, 1897), a composer of eminence, began to study music very early under, first, his grandfather; next, Pietsch, the head of the local organ school, from which Bendl 'graduated' in 1858. Already he had composed a number of small choral works, one of which, his 'Poletuje holubice,' composed in 1861, won an important prize. The work immediately passed into the repertory of the majority of Czech choral societies then springing up in Bohemia, and Bendl became more or less famous. In 1864 he set out for Brussels, where for a short time he was second conductor of the opera; but after a brief stay there, and in Amsterdam and Paris, he returned to Prague where, in 1865, he was appointed conductor of the famous choral society Hlahol, of which he was one of the founders, and organist of the Russian church. In 1879 he became conductor of the private band of Baron Dervies in Milan, Lugano and Nice. While still director of Hlahol he spent much time in composition. His first opera 'Lejla' (libretto by Eliška Krasnohorska), was produced Jan. 4, 1868. In opera he fluctuated between various styles. The influence of Meyerbeer is discernible in his earlier operas, 'Lejla,' produced in Prague, Jan. 4, 1868, and 'Břetislav and Jitka,' Sept. 23, 1870. In both cases the libretti were by Eliška Krasnohorska. His third opera, 'Stary Ženich' (The Old Wives), 1873, reflects the

racy humour of Smetana's 'Bartered Bride.' These were followed by an operetta, 'Indicka Princezna' (The Indian Princess), 1877; 'Čarovny Květ' (The Magic Flower), 1875, on a romantic German text by Ruffer, and 'Gina'—both remained unperformed; 'Černohorci' (The Montenegrins), 1881, one of the prize operas of the competition organised for the opening of the Provisional Theatre, attained considerable popularity; 'Karel Skreta,' 1883, a humorous 'dialogue opera'; the tragic 'Ditě Tábora' (The Child of Tabor), 1892; and 'Máti Mila,' 1895, which is impregnated with the Italian 'veristic' tendencies of the moment.

In opera Bendl's starting-point was Meyerbeer. In vocal music he began as a disciple of Mendelssohn, but soon tended to the national style of Smetana, in which he composed most of his best choral works: 'Zlata hodinka' (The Golden Hour), 'Ciganské Melodie' (Gipsy Melody), and the fine ballad for solo, chorus and orchestra, 'Švanda Dudák' (The Merry Piper), to Vrchlicky's text. Among his numerous instrumental works the 'Jugoslav Rhapsody' and 'Festal March,' and the overture op. 115 have survived; while the Bohemian (Czech) Quartet have kept the string quartet in F, op. 119, in their repertory. All these are compositions of national tendency. His church music includes a Mass in D minor, for male voices, another for mixed choir, two Aves, etc. Perhaps Bendl's most lasting service to music was the help and encouragement he gave to the young Dvořák by lending him the scores which he could not afford to buy, and thus turning his attention to the classics of symphonic and chamber music.

R. H. L., with addns.

BENDLER, or BENDELER, Salomon (*b.* Quedlinburg, 1683; *d.* 1724), an extraordinary singer.

His father, Joh. Philipp Bendeler (*q.v.*), gave him his first instruction in music. Gifted with artistic feeling and a magnificent bass voice, young Bendler was soon a most remarkable singer. In 1712 he came to London, and sang the part of the King in 'Ambleto' by Gasparini, and of Argante in Handel's 'Rinaldo.' However, he preferred an engagement at the opera in Hamburg, where he obtained a most brilliant success, as also at Leipzig and Brunswick. J. M.

BENEDETTI, an Italian singer at the Opera in London, 1720. He is mentioned in a witty letter by Sir John Edgar in Steele's journal, *The Theatre*, from Tues. Mar. 8 to Sat. Mar 12, 1720, as an instance of the touchiness of some artists.

'He set forth in the recitative tone, the nearest approach to ordinary speech, that he had never acted anything in any other opera below the character of a sovereign, and now he was to be appointed to be captain of a guard.'

He sang in Dublin, Oct.-Nov. 1825. His portrait was engraved by Vertue, and is mentioned by Walpole, *Catalogue of Engravers*, p. 221. There is a proof impression in the British Museum. It was painted by Beluzzi. Benedetti is represented in a cloak, turned to the right, oval in a frame, 8vo. It is rare.

J. M.

BENEDICITE, or the 'Song of the three Children,' one of the canticles of the Anglican service; and it is used alternatively with the Te Deum at morning prayer. (See Service.)

BENEDICT, Sir Julius (*b.* Stuttgart, Nov. 27, 1804; *d.* London, June 5, 1885) as composer, performer and teacher of music, held an exceptionally high position in England for upwards of 40 years.

After studying with J. C. L. Abeille in early life, and subsequently under Hummel, at Weimar, he was, in his 17th year, presented by the latter to Weber, who received him into his house, and from the beginning of 1821 until the end of 1824 treated him, in Benedict's own words, 'not only as a pupil, but as a son.' During Weber's visit to Vienna for the production of 'Euryanthe,' he introduced Benedict to Beethoven, on Oct. 5, 1823. At the age of 19 Benedict was, on Weber's recommendation, appointed conductor of the Kärnthnerthor Theatre in Vienna, a post he held from 1823–1825. In the latter year he went to Italy, and obtained the appointment of chef d'orchestre at the San Carlo at Naples, where he produced his first opera, 'Giacinta ed Ernesto' (1829)—a work which seems to have been too German for the Neapolitan taste. On the other hand, 'I Portoghesi in Goa,' which Benedict composed in 1830 for Stuttgart, may have been found too Italian for the Germans; since, unsuccessful in the city for which it was specially written, it was warmly received by the operatic public of Naples. Benedict went in 1834 to Paris, at that time the headquarters of Rossini and Meyerbeer; there he made the acquaintance of Malibran, who suggested his visiting London; and from 1835 until his death, England was his home.

In 1836 Benedict was appointed to the musical direction of the Opera Buffa, started by John Mitchell at the Lyceum Theatre. Here he brought out with success a little work called 'Un anno ed un giorno,' originally given in 1836 at Naples. In 1838 he produced his first English opera, 'The Gypsy's Warning.' Benedict was engaged at Drury Lane Theatre as orchestral conductor throughout that period of Bunn's management during which Balfe's most successful operas were brought out. In 1848 he conducted 'Elijah' in Exeter Hall (Jenny Lind's first appearance in oratorio), and in 1850 he accompanied Jenny Lind to the United States, and directed most of her concerts. On his return to England in 1852 he accepted an engagement as musical conductor at Her

Majesty's Theatre, and afterwards at Drury Lane, whither Mapleson's establishment was for a time transferred. In 1852 he was appointed conductor of the HARMONIC UNION (*q.v.*). When in 1860 Mapleson was about to produce (at Her Majesty's Theatre) an Italian version of 'Oberon,' he naturally turned to Benedict to supply the recitatives wanting in the 'Oberon' composed for the English stage, but then considered necessary for the work in Italianised form. Benedict conducted every Norwich Festival from 1845–78 inclusive, the meeting properly due in 1851 being postponed till the following year and so allowing of his return from America. He conducted the Liverpool Philharmonic Society from 1876–1880. With rare interruptions he accompanied for many years at the Monday Popular Concerts. Benedict, who had previously been naturalised, received the honour of knighthood in 1871. On the occasion of his 70th birthday he was named Knight Commander of the orders of Franz Joseph (Austria), and of Frederic (Würtemberg). In the same year his numerous English friends gave a testimonial

'in appreciation of his labours during forty years for the advancement of art, and as a token of their esteem.'

The presentation of a service of silver took place in the following summer, at Dudley House. Benedict was also decorated by the sovereigns of Prussia, Italy, Belgium, Sweden, Portugal and Hanover. He died at 2 Manchester Square, and was buried in Kensal Green Cemetery. H. S. E.

Though Benedict was a prolific composer in every form, practically none of his work is ever heard at the present day except the popular opera, 'The Lily of Killarney' (libretto by John Oxenford, 1862), which is still sometimes played by travelling opera companies. The following list summarises his major productions in England:

OPERAS

The Gipsy's Warning. (1838.)
The Brides of Venice. (1843.)
The Crusaders. (1846.)
The Lily of Killarney. (1862.)
The Bride of Song. (1864.)

ORATORIOS AND CANTATAS

Undine. (Norwich, 1860.)
Richard Cœur de Lion. (Norwich, 1863.)
St. Cecilia. (Norwich, 1866.)
St. Peter. (Birmingham, 1870.)
Graziella. (Birmingham, 1882.)

INSTRUMENTAL

Two Symphonies. (Crystal Palace, 1873-74.)
Two piano concertos, etc.

BENEDICTUS (1), part of the Ordinary of the Latin Mass following immediately after the Sanctus. The words, 'Benedictus qui venit in nomine Domini,' are taken from St. Matt. xxi. 9. From its position in the Liturgy the Benedictus has afforded a text for musical treatment to composers of all schools from the era of plainsong to the present day. It was retained in the first English Liturgy (1549) and consequently was set by Merbecke (1550) to a melody adapted from the Sarum plain-song. As it was omitted from the second Prayer Book (1552) it has had no liturgical position in the Anglican Church since, though it is commonly sung at the present day in its traditional place in the Office of Holy Communion.

(2) One of the three Gospel Canticles of the Christian Church; the song of Zacharias taken from St. Luke i. It is the canticle appointed, alternatively with the Jubilate, to follow the lessons in the Morning Service of the Anglican Church. It has occupied a similar position from ancient times, being part of Lauds in the Latin office. Two chants are given for it by Merbecke, viz. the 5th tone with 1st ending, and the 8th tone with 1st ending. It is admirably adapted to more elaborate forms of composition, and was so treated by Tallis, Byrd, Gibbons and other composers of the period. (See SERVICE.)

BENEDICTUS A SAN JOSEPHO, known in France as 'Grand Carme,' (*b.* Nijmwegen, *c.* 1642; *d.* Boxmeer Monastery, near Hertogenbosch, after 1721), organist of Boxmeer Monastery. In 1666 he calls himself *Frater ordinis F.F. beatiss. Virg. Mariae de Monte Carmelo*, and in a later print he is called Subprior. He wrote masses and other church music; 'Encomia sacra musica decantanda . . .; Manuale chori'; 'Orpheus Elianus a Carmelo in orbem editus . . .' A number of his works were at one time in the church of St. Walburga at Oudenaarde (*Q.-L.*).

BENEDICTUS DUCIS, see DUCIS.

BENELLI, ANTONIO PEREGRINO (*b.* Forli, Sept. 5, 1771; *d.* Aug. 16, 1830), singer and composer. It is doubtful whether, as is said, he received instruction in counterpoint from Padre Martini, who died when Benelli was little more than 12, and was unable, for above two years before his death, to bestow much care upon his scholars. Benelli had, however, instruction from Padre Mattei, the successor of Martini. In 1790 he made his first appearance at the San Carlo, at Naples, as first tenor. Benelli accepted an engagement in London in 1798, where he was received with favour. In 1801 he repaired to Dresden, and remained until the year 1823, at which time, when 51, and after singing in public for thirty-two years, his voice failed, and he retired with a pension.

Benelli had also made himself known as a clever composer, particularly in the church style (see *Q.-L.*). He was a successful contributor to the *Allgemeine musikalische Zeitung* of Leipzig. Upon his retirement he obtained from Spontini the post of professor of singing at the Berlin Opera, which he filled till 1829. He might have remained much longer had he not attacked Spontini with violence, in 1828, in the *Allgemeine Zeitung* apropos of his opera 'Olympia.' Unfortunately he had previously written a very favourable review of the same work: Spontini printed the two accounts side

by side. Benelli had nothing to reply; he soon received his *congé* and departed, first to Dresden, where he still had his pension, then to Börnichen, in the Saxon Erzgebirge, where he died in poverty. Benelli's real title to estimation is founded on his 'Gesangslehre' (1819), which appeared first in Italian as 'Regole per il canto figurato' (1814), and on his 'Bemerkungen über die Stimme' in the *A.M.Z.*, Leipzig (1824). J. M.

BENET, John, English composer of the early 15th century who, with his contemporaries, Lionel Power and Dunstaple, introduced the Florentine *Ars Nova* into the church music. Wooldridge in *Early Engl. Harmony* gives the Sanctus and Agnus from a Mass in facsimile. Other pieces are in the Trient Codices, 87 and 92, and the pieces in these, signed Anglicus or de Anglia, are probably also by him, as well as some of the anonymous pieces in the Old Hall MS. E. v. d. S.

BENEVOLI, Orazio (*b.* Rome, 1602; *d.* June 17, 1672), a celebrated contrapuntist, reputed to be a natural son of Duke Albert of Lorraine.

He studied under Vincenzo Ugolini,[1] and was maestro di cappella in the Church of S. Luigi de' Francesi. After a brief tenure of this post he was called into the service of the Austrian court, and during his residence at Vienna, in the years 1643–45, he published several collections of motets and offertories, but his best works were produced after his return to Rome. Here he resumed his former office in S. Luigi de' Francesi, but held it only for a few weeks. On Feb. 23, 1646, he was transferred to S. Maria Maggiore, and on Nov. 7 of the same year he became maestro di cappella at the Vatican. This appointment he retained, in high repute both as a teacher and a composer, until his death. He was buried in the Church del Santo Spirito in Sassia.

Benevoli's chief merit as a composer was the skill with which he handled a large number of separate parts. Masses, psalms, motets and anthems of his for 12, 16, 24 and 48 voices, in 4, 5, 6, 8 and even 12 distinct choirs, are quoted by Baini, Santini, Burney, Fétis and others. Burney (*Hist.* ii. 474) specially praises a Mass *a sei cori* in his own possession; and Fétis cites a Mass for 48 voices in 12 choirs[2] as a feat never excelled, and only twice equalled, viz. by J. B. Giansetti and G. Ballabene. A festival Mass and a hymn in 56 parts (vocal and instrumental) are printed as vol. x. i. of the *Denkmäler der Tonkunst in Österreich*, 1903. Specimens of Benevoli's works will also be found in the contrapuntal treatises of Padre Martini, Padre Paolucci and Fétis, who are of one mind in regarding him as an admirable model to study in writing for a large number of voices. But, excepting this particular kind of skill and ingenuity, Benevoli's music has no real artistic value. His fugues are rarely developed, for after a few bars they break off, and though his harmony obviously imitates Palestrina's, it falls far short of the same level of excellence in respect of simplicity and grandeur. Many of Benevoli's works are extant, printed in the collections of Poggioli, Bianchi, Sileari, Florida, and in MSS. in the Vatican, the Lateran, Bologna, Dresden, Vienna, the State Library at Berlin, the R.C.M., the Casa Corsini alla Lungara, in Sir Frederick Ouseley's library and in the British Museum. Some will be found also in the collections published by Teschner, Wüllner, Rochlitz and Prince de la Moskowa. See list in *Q.-L.* A. H. W.

BENINCORI, Angelo Maria (*b.* Brescia, Mar. 28, 1779; *d.* Paris, Dec. 30, 1821), pupil of Ghiretti, Rolla and Cimarosa.

His opera of 'Nitteti' was produced in Italy, and well received also in Vienna about 1800 At Vienna he formed the acquaintance of Haydn, with whose quartets he was so delighted as to abandon dramatic composition for the time and write nothing but quartets. In 1803 he went to Paris and wrote two operas, which were accepted but never performed, and it was with difficulty that this excellent musician obtained sufficient pupils to secure him a subsistence. In 1815, 1818, 1819, he brought out three operas without success. The end of his life was brightened by a hope he did not live to see realised. Isouard had died leaving his opera 'Aladin' unfinished, and this Benincori was commissioned to complete. A march for the first act, and the three last acts completed the work, which was enthusiastically received on Feb. 6, 1822, just six weeks after Benincori's death. He left much music in MS., but his best compositions are probably his quartets. M. C. C.

BENINI, Signora, an Italian prima donna, singing at Naples with her husband in 1784. They came to London in 1787, and sustained the first parts in comic opera. Benini had a voice of exquisite sweetness, and finished taste and neatness, but too little power for a large theatre. Though generally confined to opera buffa, yet her appearance and style seemed much more adapted to the opera seria, for which she had sufficient feeling and expression, as she showed in her excellent performance as Jephtha's Daughter. During an illness of Mara, she filled with great sweetness, and much more appropriate figure and manner, her part in Tarchi's 'Virginia.' She had not indeed

[1] Martini, Burney, Bertini, Orloff, and others, speak of Benevoli as the pupil of Bernardino Nanini; but Liberati, doubtless writing with accurate knowledge, says in his *Lettera ad Ottav. Persapegi*, pp. 58, 59, 'the other renowned pupil and favourite of B. Nanini was Vincenzo Ugolini, a great master in the art of teaching . . . as many of his pupils have shown, especially Benevoli . . . who excelled his master and all others living in writing for four or even six choirs in four parts each . . .'

[2] This Mass was sung at Rome, in S. Maria sopra Minerva, by 150 professors, on Aug. 4, 1650; and the expense of the performance was borne by a notary, Dominique Fonthia by name.

the gaiety of countenance nor the vivacity requisite for a prima buffa, and though a singer of considerable merit, had to give way when Storace appeared. J. M.

BENNET, JOHN, English madrigal composer, who can only be dated by the publication of his works, 1599–1614. The title-page to his 'Madrigalls to Foure Voyces' (published 1599) speaks of them as 'his first works,' and the dedication lays stress on the composer's youth in such phrases as 'these firstfruits of my simple skill' and 'beseeching you favourablie to accept them, as the indeauors of a yong wit.' That dedication is

'To The Right Worshipful, Ralph Assheton Esq: one of her Majesties Justices of the Peace and Quorum: and of the Oier and Terminer in the County Palantine of Lancaster and Receiver of her highnesse Duchy revenues, in the said county: and the Countie Palantine of Chester.'

A remark contained in it, 'seeing it hath pleased God to make you, many waies a principall patron of my good,' has induced the conjecture that Bennet was a man of Lancashire. The only other landmark in his career is his contribution of five hymn tunes to Barley's Psalter (published between 1604 and 1614) which were reprinted in Ravenscroft's Psalter (1621).

Ravenscroft praised Bennet in the following terms in the preface to his *Briefe Discourse* to which Bennet contributed six compositions:

'Maister *Iohn Bennet*, a Gentleman admirable for all kindes of *Composures*, either in *Art*, or *Ayre*, *Simple or Mixt*, of what Nature soeuer. I can easily belieue he had somwhat more then *Art*, euen some *Naturall instinct* or *Better Inspiration*, by which, in all his workes, the very *life* of that *Passion*, which the *Ditty* sounded, is so truely exprest, as if he had measured it alone by his owne Soule, and inuented no other *Harmony*, then his owne sensible feeling in that *Affection* did affoord him.'

Only two of these six pieces are, strictly speaking, madrigalian, namely the very spirited 'Lure, falconers!' and the delicate little elves' dance: 'Round about in a fair ring-a.' The other four are solos or duets with chorus. The last of these, 'A borgen's a borgen,' is in West Country dialect, and belongs to a set of four, the first three of which are set to music by Ravenscroft.

The best known of Bennet's madrigals is his contribution to 'The Triumphes of Oriana.' This is a brilliant and very effective piece of writing, but it differs from almost all the rest of the Oriana madrigals in that it is very largely homophonic in style. His set of madrigals contains seventeen numbers, the most popular of which has been 'Weep, O mine eyes.' All these madrigals are designed on a small scale, but they show a high degree of finish in workmanship and a rare sense of beauty. 'Let go, why do you stay me?' is also interesting from the point of view of form. 'Come, shepherds, follow me,' and 'Thyrsis, sleepest thou?' are good examples of Bennet's capacity to produce finished work on a small canvas. As a madrigalist Bennet cannot be compared with such giants as Wilbye, Weelkes, or Morley, for he falls far short of them in enterprise and originality, as well as in style, but his work will always command popularity on account of its simple and melodious character.

His works are as follows:

1. 'Madrigalls to Foure Voyces.' 1599. (*Eng. Madr. Sch.* xxiii.)
2. 'All creatures now are merry minded.' No. 4 of 'The Triumphes of Oriana,' 1601. (*Eng. Madr. Sch.* xxiii.)
3. Six pieces among the 'examples' in Ravenscroft's *Briefe Discourse*:
   - 'The hunt is up.'
   - 'Lure, falconers lure!' (*Eng. Madr. Sch.* xxiii.)
   - 'Round about in a fair ring-a.' (*Eng. Madr. Sch.* xxiii.)
   - 'What seeks thou fool?'
   - 'My mistress is as fair as fine.'
   - 'A borgen's a borgen.'
4. 'Eliza her name give honour.' Alto solo with string accompaniment. (B.M. Add. MSS. 17,786-91.)
5. 'Venus' Birds.' For five instruments, possibly a transcription of a madrigal. (B.M. Add. MSS. 17,786-91.)
6. 'The Almighty Trinity' (pars 1); 'O God of Gods' (pars 2), Anthem for voices and instruments. (B.M. Add. MSS. 29,372-6; R.C.M. MSS. 1045-51; Ch. Ch. MSS. 56-60; Peterhouse MSS. 3, 34, 39.)
7. Five hymn tunes in Barley's Psalter (*circa* 1604-14); three reprinted in Ravenscroft's Psalter (1621).

N.B.—A fugue in D, for organ, printed by A. W. Marchant in *Transcriptions for the Organ* (1895) is not by this composer, but by an 18th-century organist of the same name. E. H. F.

BENNETT, GEORGE JOHN, Mus.D. (*b.* Andover May 5, 1863), has been organist of Lincoln Cathedral since 1895.

He was a chorister in Winchester College Choir from 1872–78. He then gained the Balfe Scholarship at the R.A.M., where he studied under G. A. Macfarren and other masters until 1884. Upon leaving the Academy he studied in Germany for three years, for a short time at the Berlin Hochschule under Kiel and Heinrich Barth (pianoforte), and afterwards for two years at Munich, his masters being Joseph Rheinberger for composition and organ, and Hans Bussmeyer for pianoforte.

He returned to London in 1887, and was elected a Fellow of the R.A.M., and appointed to a professorship of harmony and composition at that institution in the following year. From 1890–95 he held several organ appointments, including that of St. John's Church, Wilton Road, Pimlico. In 1895, on the retirement of J. M. W. Young (who had held the post for 45 years), he was appointed organist of Lincoln Cathedral. In this capacity he ably conducted the Lincoln Musical Festivals of 1896, 1899 and 1902. He is conductor of the Lincoln Musical Society (founded in 1896) and of the Lincoln Orchestral Society.

Bennett's compositions, which show refined musicianship and a gift of melody, include:

Serenade for orchestra and 'Jugendträume' overture (both played at the Crystal Palace in 1887); Festival Evening Service in A, with orchestral accompaniment (composed for the Dedication Service, St. Paul's Cathedral, 1890); Trio in E, for PF., vln. and v'cl. (London, 1893); Easter Hymn, for soli, chorus and orch. (composed for the Festival of the Sons of the Clergy, St. Paul's Cathedral, 1895); 'Cymbeline' overture (Philharmonic Society, 1895); Suite in D min., for orch. (Lincoln Festival, 1902); a Festival Te Deum, for soli, chorus and orch.; Mass in B flat min., for soli, chorus and orch.; church music, songs, partsongs, PF. pieces, etc. F. G. E.

BENNETT, JOSEPH (*b.* Berkeley, Gloucestershire, Nov. 29, 1831; *d.* Purton, June 12, 1911), critic and littérateur.

After holding various musical positions, such as precentor at Weigh House Chapel and organist at Westminster Chapel, he adopted the profession of musical critic, and was a regular contributor to the *Sunday Times*, the *Pall Mall Gazette* and the *Graphic*. It was, however, as the musical critic of the *Daily Telegraph* that Bennett exercised his strongest influence. He was the author of the librettos of the 'Good Shepherd' (J. F. Barnett), the 'Rose of Sharon,' the 'Dream of Jubal,' 'Story of Sayid' and 'Bethlehem' (Mackenzie), the 'Golden Legend' (Sullivan), 'Ruth' (Cowen), 'The Garden of Olivet' (Bottesini) and many others. Bennett furnished the analyses for the programme-books of the Philharmonic Society and the Monday and Saturday Popular Concerts from 1885 until the cessation of the original scheme in 1903. His account of the origin of the latter, *A Story of Ten Hundred Concerts*, 1859–87, was published apropos of the thousandth concert, Apr. 4, 1887. Bennett published *Letters from Bayreuth* (1877), originally contributed to the *Daily Telegraph*; his articles on *The Great Composers, sketched by themselves* began in the *Mus. T.* Sept. 1877, and were continued till Dec. 1891, while some of them were republished as *Primers of Musical Biography* (Novello). An important *History of the Leeds Festival* (with F. R. Spark) appeared in 1892. Bennett edited *Concordia* during its short existence (May 1875 to Apr. 1876), and among his valuable contributions is a *Comparison of the original and revised Scores of Elijah*, which, after the death of *Concordia*, was completed in the *Mus. T.* On his retirement from the *Daily Telegraph* he published *Forty Years of Music* (1908).

G.; rev. with addns.

BENNETT, (1) THOMAS (*b.* Fonthill, *c.* 1784; *d.* Mar. 21, 1848), a chorister of Salisbury Cathedral under Joseph Corfe, organist and master of the choristers there.

He became organist of St. John's Chapel, Chichester, and in 1803 organist at Chichester Cathedral. He published *An Introduction to the Art of Singing*, 'Sacred Melodies' (selected) and 'Cathedral Selections.'

(2) ALFRED WILLIAM, Mus.B. Oxon. (*b.* 1805; *d.* Sept. 12, 1830), eldest son of the above, succeeded William Woodcock as organist of New College, Oxford, and organist to the University. He published a volume containing a service and some anthems of his composition, and in 1829, with William Marshall, a volume of chants.

BENNETT, WILLIAM STERNDALE (*b.* Sheffield, Apr. 13, 1816; *d.* London, Feb. 1, 1875), a distinguished composer who by his teaching, by his work as Principal of the R.A.M. and as Professor of Music in the University of Cambridge, exerted an important influence on the musical life of his time.

Bennett's father and grandfather were musicians before him. The latter was a lay-clerk in the choir which served the principal college chapels of Cambridge. His third son, Robert, the father of Sterndale Bennett, had been a chorister of King's College, then a pupil assistant to Dr. Clarke-Whitfeld (see CLARKE), organist of Trinity, and at the time of Sterndale Bennett's birth was settled as organist of Sheffield parish church, where he conducted Yorkshire musical societies and was a successful teacher of the piano. Robert, however, died (Nov. 3, 1819) before his musical son was 4 years old, and the care of the child passed to the grandfather, John Bennett. Before he was 8 years old Sterndale Bennett had been entered as a chorister at King's College, Cambridge, where he remained two years, and, having been pronounced a 'prodigy,' he was sent before his tenth birthday to London to become a student at the R.A.M., an institution only just founded in Tenterden Street, Hanover Square. At that time the Academy was a boarding-school, and Bennett was accepted as a boarder and given a free education. He took the violin as his principal subject under Spagnoletti and Oury, and the piano as his second under W. H. Holmes. His beautiful boy's voice brought him to the notice of Attwood, who allowed him to sing in St. Paul's Cathedral, and it is also recorded that he sang the part of Cherubino in a students' performance of 'Figaro' at the Academy. Composition began officially under the direction of Dr. Crotch, who required him to write double chants, while privately Bennett was experimenting with a string quartet modelled on Mozart. When Cipriani Potter succeeded Crotch in 1832 Bennett's composition advanced more rapidly, and his first work under Potter's tuition, a pianoforte concerto in D minor, was played at an Academy rehearsal and proved to be his introduction to a wider world. Bennett played this concerto at a concert in Cambridge (Nov. 28, 1832), and again in London at a concert of the Academy given in the Hanover Square rooms on Mar. 30, 1833. The date was a crucial one in Bennett's career, for Mendelssohn was present, insisted on meeting the lad after the performance and proposed that he should visit Germany. It was the beginning of a friendship which lasted till Mendelssohn's death, but the proposed visit was not accomplished until 1836 when Bennett was enabled to visit Düsseldorf for the Lower Rhine Festival, at which 'St. Paul' was produced under Mendelssohn's direction. Meantime Bennett spent three further years at the Academy composing chiefly instrumental music, symphonies (five were written before he left the Academy), piano concertos (E flat, C minor and F minor) and the overture 'Parisina.' He held an appointment as organist of

St. Ann's Chapel, Wandsworth, for a year (Apr. 1834–35). In 1835 Bennett was invited to play the concerto in E flat at a Philharmonic concert, a unique honour for a student of 19, and in 1836 the invitation was repeated and accepted for the concerto in C minor. The visit to the Lower Rhine Festival (May 22-24, 1836) was made in company with J. W. Davison. It was the prelude to a more important visit to Germany in the autumn of the same year. On Oct. 29 Bennett arrived in Leipzig, where he was promptly introduced by Mendelssohn to the Gewandhaus circle, discovered for himself a new friend in Robert Schumann, and remained until June 1837. The experience was invaluable to him. He could immerse himself in the musical life of the place. He revelled in Gewandhaus concerts, chamber music and more occasionally in the opera. Schumann's public advocacy of Bennett in the columns of the *Neue Zeitschrift für Musik* has been censured for its extravagance, and the censure finds justification in Schumann's tendency to prophesy the artistic future of his friends. But the estimate of him in the famous New Year article of 1837 is true to facts appearing at the time. In his twenty-first year Bennett's abilities both as pianist and composer were outstanding and were united in a singularly charming personality. On Jan. 19 Bennett played his concerto in C minor at the Gewandhaus 'amidst the triumphant applause of the Leipzigers' (Mendelssohn letter), and on Feb. 13 he conducted there his overture, 'The Naiads,' one of the few orchestral works which has survived in occasional public performance to the present day.

Neither Schumann nor Bennett could foresee the stultifying influence which a professional life in Victorian England must exert on the sensitive musical nature of the latter. On his return to London Bennett began teaching at the R.A.M., but again the winter was spent in a second visit to Leipzig where he wrote the overture, 'The Woodnymphs,' and on Jan. 17, 1838, played at the Gewandhaus his new concerto in F minor, which included the 'Barcarolle' transferred from an earlier work in the same key. In the spring of 1839 Bennett settled down to the routine work imposed on every musician who has to make a living in London, teaching and editing the classics; his public appearances with the Philharmonic and elsewhere were only occasional; composition had to be the occupation of a restricted leisure. At the beginning of 1842, however, he escaped for a third continental journey, going first to meet Spohr at Cassel and thence travelling by Leipzig to Berlin where he found Mendelssohn. But he could not be absent long. He was already engaged to be married; it was essential that he should maintain his position and extend his resources at home. He married Mary Anne, daughter of Captain James Wood, R.N., on Apr. 9, 1844. His connexion with the Philharmonic remained a close one until 1848, when, after having served as director since 1842, played regularly at its concerts and produced new compositions, a quarrel with Costa, the conductor, led to Bennett's temporary retirement from the affairs of the society. In 1849 he founded the Bach Society (see BACH GESELLSCHAFT), precursor of all that movement which has brought the rediscovery of Bach's choral works to the English people. Growing from tentative beginnings, this society achieved the first performance in England of the 'St. Matthew Passion' under Bennett's direction on May 6, 1854. A year before, the offer of the conductorship of the Gewandhaus concerts at Leipzig had sorely tempted him, but he was too deeply committed to duties in England to accept it. After Costa's retirement from the Philharmonic and the season which Wagner conducted, Bennett was appointed, and conducted his first Philharmonic concert on Apr. 14, 1856. He held the post for ten years and resigned it when he became Principal of the R.A.M. in 1866. His election to the professorship of music at Cambridge in the same year as the Philharmonic appointment (1856) set the seal on Bennett as one of the leaders of the academic world of music in England. His career henceforward was marked by official appointments and compositions commissioned for occasions. Invited to conduct the Leeds Festival (1858), he wrote for it what long proved his most popular cantata, 'The May Queen.' An oratorio 'The Woman of Samaria,' one number of which, the quartet 'God is a Spirit,' may still be called popular, was written for the Birmingham Festival (1867). In later years the affairs of the R.A.M. made large demands on his energies, and his wise guidance carried it safely through a very critical period. He was knighted in 1871.

Bennett's more serious work as a composer is almost completely neglected now. Of the works for or with orchestra which belong to what may be called his Leipzig period only occasional revivals may be heard; his choral music maintains a precarious foothold in the repertories of provincial choral societies and church choirs. But his refined, at its best Mozart-like, writing for the piano has been obliterated by the rich romanticism of the 19th century schools led by Chopin and Schumann. Bennett, as a writer for the piano, might be summed up as the composer who evaded the influence of Chopin. Too much stress has been laid on the influence of Mendelssohn in his work. His failure to produce a lasting impression in his piano music was not the result of copying Mendelssohn so much as of his remaining untouched by the developments of style and technique characteristic of



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STERNDALE BENNETT



CROTCH

From a drawing by J. Linnell in the National Portrait Gallery

his time. This was partly due, as has been suggested, to the circumstances in which his later life was passed, partly to personal limitations. He withdrew into himself; his sensitiveness became fastidiousness and a delicate genius contracted into a narrow talent. Apart from his composition, however, his educative work entitles him to a place of honour among the forerunners of modern English music. Throughout his life he stood for purity in art, and his work and life raised the position of the musical artist in the esteem of his contemporaries.

The biographical details of this article are drawn from *The Life of William Sterndale Bennett* by his son J. R. Sterndale Bennett, M.A. Cantab., Fellow of King's College, London, who has been a valued contributor to all three editions of this Dictionary. C.

The following is a list of Sterndale Bennett's published works:

Op. 1. First PF. Concerto, in D min.
,, 2. Capriccio for PF. in D min.
,, 3. Overture, 'Parisina.'
,, 4. Second PF. Concerto, in E flat.
,, 5.
,, 6.
,, 7.
,, 8. Sestet for PF. and strings, in F sharp min.
,, 9. Third PF. Concerto, in C min.
,, 10. Three Musical Sketches—'Lake,' 'Millstream' and 'Fountain' for PF.
,, 11. Six Studies—in Capriccio form, for PF.
,, 12. Three Impromptus for PF.
,, 13. Pianoforte Sonata, F min., dedicated to Mendelssohn.
,, 14. Three Romances for PF.
,, 15. Overture, 'The Naiads.'
,, 16. Fantasie for PF., in A maj., dedicated to Schumann,
,, 17. 'Three Diversions.' PF. for four hands.
,, 18. Allegro grazioso for PF.
,, 19. Fourth Concerto, in F min., for PF. and Orch.
,, 20. Overture, 'The Wood-nymphs
,, 21.
,, 22. Caprice, in E maj., PF. and orchestra.
,, 23. Six Songs (first set).
,, 24. Suite de pièces for PF.
,, 25. Rondo piacevole for PF.
,, 26. Chamber Trio in A maj. for PF., vln. and v'cl.
,, 27. Scherzo for PF.
,, 28. Introductione e pastorale, Rondino; Capriccio, in A min.—for PF.
,, 29. Two Studies—L'amabile e L'appassionata for PF.
,, 30. Four Sacred Duets for two trebles.
,, 31. Tema e variazioni for PF.
,, 32. Sonata-duo, PF. and v'cl.
,, 33. Preludes and Lessons—60 pieces in all the keys, composed for Queen's College, London.
,, 34 Rondeau—'Pas triste pas gai.'
,, 35. Six Songs (second set).
,, 36. Vocal Duet—'Cast thy bread upon the waters,' in H. J. Haycroft's 'Sacred Harmony,' 1851.
Op. 37. Rondeau à la Polonaise for PF.
,, 38. Toccata for ditto.
,, 39. 'The May Queen'—a Pastoral.
,, 40. Ode for the Opening of the International Exhibition, 1862. Words by Tennyson.
,, 41. Cambridge Installation Ode, 1862. Words by Kingsley.
,, 42. Fantasie-Overture, 'Paradise and the Peri,' 1862.
,, 43. Symphony in G min.
,, 44. Oratorio, 'Woman of Samaria.'
,, 45. Music to Sophocles' 'Ajax.'
,, 46. Pianoforte Sonata, 'The Maid of Orleans.'

Months of the Year—January, February, for PF.
Canzonet, 'In radiant loveliness,' with orch.
Waltz—album piece for PF.
Overture—'Marie du Bois.'
Organ Voluntary—Adagio a 4 voci.
Sonatina in C maj. for PF.
Romance, 'Geneviève,' for PF.
Minuetto espressivo for PF.
Praeludium for PF. in B flat.
Songs—'The Better Land'; 'In radiant loveliness'; 'The Young Highland Rover'; 'Resignation'; 'Stay, my charmer'; 'Maiden Mine'; 'Dancing lightly comes the Summer'; 'Sunset.'
The Chorale Book, 1862; and Supplement to ditto, 1864; edited in conjunction with Mr. Otto Goldschmidt.
Anthems—'Now, my God, let, I beseech Thee'; 'Remember now thy Creator'; 'O that I knew'; 'The fool hath said in his heart'; 'Great is our Lord'; 'In Thee, O Lord'; 'Lord, who shall dwell'; 'Lord, to Thee our song we raise,' for four female voices.
Psalm Tunes—'To my complaint, O Lord my God'; 'Day of Wrath.'
Ten hymn tunes.
Four-part Songs—'Sweet stream that winds'; 'Of all the Arts'; 'Come live with me.'
Vocal Trio—'To a Nightingale,' female voices.

An interesting paper on Sterndale Bennett was read before the Musical Association, by Mr. Arthur O'Leary, Apr. 3, 1882. See also *Mus. T.*, May to Aug. 1903. H. H. S.

BENOIST, François (*b.* Nantes, Sept. 10, 1794; *d.* Paris, May 6, 1878), an organist who entered the Paris Conservatoire in 1811, under Adam and Catel, and gained the Prix de Rome in 1815 for his 'Œnone.'

On his return from Italy in 1819 he was appointed first organist at the court, and professor of the organ in the Conservatoire (1819–72). In 1840 he became Chef du Chant at the Opera. His works include a 3-part Mass, the operas 'Léonore et Félix' (1821), 'L'Apparition' (1848), and several ballets, as well as a collection of organ pieces. M.

BENOÎT, Camille (*b.* Roanne, Loire, Dec. 7,[1] 1851; *d.* Paris, July 1, 1923), composer and writer. From 1872 he was a pupil of César Franck, and from 1888 belonged to the curator's department of the Louvre Museum, and became curator (*conservateur*) in 1895. His first compositions, performed at the Société Nationale de Musique about 1880, attracted attention by their highly artistic qualities. His 'Eleison' (1890), for soli, chorus and orchestra, was revived at the Schola Cantorum in 1916. He composed a symphonic poem, 'Merlin l'enchanteur,' an 'Épithalame' for the *Noces corinthiennes* of Anatole France, and 'Cléopâtre,' a lyric drama; and he left an uncompleted symphonic poem, 'La Nuit.' As a writer, Benoît is known by his *Souvenirs* (1884), which contain translations of different extracts of Wagner's literary works; *Musiciens, poètes et philosophes* (1887); and a Latin translation of Beethoven's *Elegische Gesang.*

G. F.; rev. M. L. P.

BENOÎT, Pierre Léopold Léonard (*b.* Harlebeke, Aug. 17, 1834; *d.* Antwerp, Mar. 8, 1901), a Belgian composer, and the chief promoter of the Flemish musical movement.

Having first studied music with his father and with Peter Carlier, organist of the village of Desselghem, he entered, at 17, the Conservatoire of Brussels, where Fétis took the greatest interest in him, and taught him counterpoint, fugue and composition. While still studying, he became conductor at a Flemish theatre in Brussels, where he wrote the music to several plays, and also an opera, 'Le Village dans les montagnes' (1857), which attained success. In this year he carried off the first prize for composition with 'Le Meurtre d'Abel,' and by means of a grant from Government he was able to make a tour in Germany. He visited Leipzig, Dresden, Prague, Berlin and Munich, composing songs, piano pieces, motets, etc., and sending to the Académie at Brussels an essay, *L'École flamande de musique et son avenir*, and a 'Petite Cantate de Noël.' On his return to Belgium he brought out in Brussels and Ghent a 'Messe solennelle' which was much praised by Fétis. He then went to Paris (1861)

[1] December 10, according to the 'Répertoire des catalogues au Louvre.'

in the hope of producing an opera (' Le Roi des Aulnes ') at the Théâtre Lyrique, and here he was for some time conductor at the Bouffes Parisiens. Returning to his own country, he at once took up a position by producing in Antwerp (Apr. 1864) a ' Quadrilogie religieuse,' consisting of four previous compositions, his ' Cantate de Noël ' (1860), ' Messe solennelle ' (1862), a Te Deum (1863) and a Requiem (1863). He was then seized with the desire of stirring up a musical movement in Flanders, distinct alike from the French and German schools. By dint of activity and perseverance and of exciting the *amour-propre* of his countrymen, he gathered round him a party of which he was the acknowledged head. His action resulted in the foundation of the Flemish School of Music in Antwerp in 1867, under the auspices of the town and the Government. Benoît was appointed director, and retained the post until his death. From his appointment he unceasingly promulgated the theory of a national Flemish art by means both of pamphlets and musical compositions.

The list of Benoît's compositions would be very considerable were all his productions for voice and piano to be included, especially the sacred works, which date from before the conception of his theory, and upon which he set no value in his later life. The most important works of the second part of his career, written, it is needless to say, to Flemish words, and most of them to the poems of Emmanuel Hiel, are the following :

'Lucifer,' oratorio, performed Brussels, 1866, Paris, 1883, and London (Albert Hall), Apr, 3, 1889; Flemish operas, 'Het dorp in't gebergte,' 'Ita' (1867) and 'Pompeja' (1896); 'De Schelde,' oratorio, 1869; 'Drama Christi,' Antwerp, 1871; 'La Lys,' cantata performed before the king at Courtrai, 1871; 'De Oorlog' (War), cantata, Antwerp and Brussels, 1873; a 'Children's Oratorio'; a choral symphony, 'De Maaiers' (The Mowers); 'Charlotte Corday' and 'Willem de Zwijger,' music to two Flemish dramas represented at Antwerp and Ghent in 1875 and 1876 respectively; 'Rubens-cantata,' Antwerp, 1877; 'Antwerpen,' Antwerp, 1877; 'Joncfrou Kathelijne,' scena for alto, 1879; 'Hucbald,' cantata, and 'Triomfmarsch' for the inauguration of the Brussels Exhibition in 1880; 'Muse der Geschiedenis,' chorus and orch., Antwerp, 1880; 'Hymne à la beauté,' 1882; 'Van Ryswick,' cantata, Antwerp, 1884; and 'Juich met ons,' cantata in honour of the Burgomaster Buls, Brussels, 1886; grand cantata, 'De Rhyn,' 1889. A. J.

Benoît's propagandist writings include the following (*Riemann*) :

De Vlaamsche Muziekschool van Antwerpen (1873).
L'Institution de festivals en Belgique (1874).
Verhandelung over d. nationale Toonkunde (2 vols., 1875-77).
De Muzikale Opvoeding en Opleiding in België and other works (1876), and later papers in periodicals, etc.

M. Jullien criticised trenchantly both Benoît's compositions and his theory of Flemish national art in the second edition of this Dictionary. While it must be admitted that time has not added a wide fame to Benoît's compositions outside his own country, where his memory is justly honoured, many recent events contribute to suggest the wisdom of a more reserved attitude than that of M. Jullien towards national aspirations in music wherever they appear. C.

BENOÎT-BERBIGUIER, Tranquille (*b.* Caderousse, Vaucluse, Dec. 21, 1782; *d.* Pont le Voy, Jan. 20, 1838), a famous flute-player, was intended for the law, but ran away from home and entered himself at the Conservatoire in Paris.

From 1813–15 he served in the army, and after that resided in Paris. As an adherent of the Bourbons he was driven thence by the Revolution of 1830 to take refuge at Pont le Voy, Loir-et-Cher. His contemporaries praise the softness and peculiar sweetness of his tone and the astonishing perfection of his technique. As a composer he was very fertile in music for his instrument, both solo and accompanied, but it is the work of the virtuoso rather than of the musician. A. M.

BENSER, J. D., pianist and composer who lived in London between 1780 and 1790. Fétis enumerates sonatas for pianoforte and violin, op. 1 and op. 2 ; sonatas for PF. duet, op. 3 ; lessons and a duo for PF. The British Museum has, moreover, 5 sonatas and 1 duetto for the PF. or harpsichord with a violin or German flute, op. 5 (*c.* 1790). E. v. d. S.

BENTE, Matteo, a famous 16th-century luthier of the Brescian school, who worked between 1570 and 1600, a contemporary of Giov. Paolo Maggini. A richly ornamented lute of his is in the Paris Museum. E. v. d. S.

BENUCCI, an Italian basso engaged at Vienna in 1783, who was the original Figaro in the production on May 1, 1786. (See Mozart.) He appeared in London in 1788 as first buffo ; but, notwithstanding his fine voice and acting, was not so much admired as he deserved to be. He sang one more season here, appearing as Bartolo in Paisiello's ' Barbiere,' and as Zefiro in Gazzaniga's ' Vendemmia.' J. M., with addns.

Schilling mentions two singers of the name in Vienna between 1783 and 1796. It was apparently one of these who composed an overture published at Amsterdam, 1812. The Brussels Conservatoire has a MS. cantata signed R. Benucci, 1825. E. v. d. S.

BENVENUTO CELLINI, opera in 2 acts ; words by Wailly and Barbier ; music by Berlioz ; produced Académie Royale de Musique, Sept. 3, 1838 ; Covent Garden (' grand semiseria,' in 3 acts), June 25, 1853.

BERARDI, D. Angelo (*b.* near Urbino, about middle of 17th cent.), pupil of Marco Scacchi. In 1668 he was maestro di cappella at Viterbo Cathedral and 1675 at Tivoli Cathedral; in 1681 maestro di cappella and teacher of composition at Spoleto Cathedral ; *c.* 1687 canon at St Angelo, Viterbo; and 1693 maestro di cappella at S. Maria at Trastevere. He wrote a number of important theoretical works as well as compositions. (See *Q.-L.*) E. v. d. S.

BÉRAT, Louise (*b.* France, 1882), operatic contralto. A successful début in a minor rôle

at the Théâtre-Lyrique de la Gaieté, Paris, led to her engagement for Covent Garden, where she sang for the first time, in the summer season of 1909, as the Mother in Charpentier's 'Louise.' It was with this highly artistic impersonation that her name became chiefly associated, the opera being then heard for the first time here. In subsequent seasons she appeared regularly, in *comprimaria* parts such as Marthe in 'Faust,' the Nurse in 'Roméo et Juliette,' Carmela in 'I Giojelli della Madonna,' etc., and altogether proved herself a very useful artist. At Covent Garden in 1920 she played the small part of Zita at the *première* of Puccini's 'Gianni Schicchi.'

BIBL.—NORTHCOTT, *Covent Garden and the Royal Opera.*

H. K.

BERBIGUIER, TRANQUILLE BENOÎT, see BENOÎT-BERBIGUIER.

BERCEUSE (Ger. *Wiegenlied*), a cradle song, a piece for piano or other instrument consisting of a melody with a lulling rocking accompaniment. Chopin's op. 57 is a well-known example.

BERCHEM, JACHET, an eminent Flemish contrapuntist of the 16th century, formerly identified with Giachetto da Mantova, but according to the latest researches to be distinguished from that composer. As the compositions of the time were often merely inscribed with the single name JACHET (*q.v.*), it is impossible to be quite sure whether many of them should be ascribed to this Jachet or to Jachet of Mantua, Jachet de Buus or Jachet de Wert; but there is ground for the statement that Jachet Berchem was organist to the Duke of Ferrara in 1555, and his three books of capriccios are dedicated to the Duke. A very important article appeared on him in the *M.f.M.*, 1889, p. 129 ff., with a bibliography of those compositions which can safely be assigned to him. These include:

Madrigals 1546, 1556; capriccios for 4 v., 1561; a Mass, and many single madrigals in collections of the period; and a number of French chansons in MS. in the Court Library at Munich.

(See *Q.-L.*)

BERENSTADT, GAETAN. The name of this singer, of whom we have elsewhere no record, appears for the first time in the bass part of Argante in Handel's 'Rinaldo,' as revived in 1717, in which he took the place of the celebrated Boschi. After this we do not find him again in London till 1723, in which year he sang in Bononcini's 'Farnace' and Attilio's 'Coriolano,' as well as in the 'Flavio' and 'Ottone' of Handel. In the next year he performed in the 'Vespasiano' of Attilio, Bononcini's 'Calfurnia' and Handel's 'Giulio Cesare.'

J. M.

BERESOVSKY, MAXIMUS SOSNOVITCH (*b.* Gluchov, Ukraine, 1745; *d.* St. Petersburg, 1778), studied at Kiev and became an Imperial singer; went to Italy to study under Padre Martini at Bologna, returning after nine years to St. Petersburg, where he hoped to be appointed teacher of singing at the Imperial Vocal Chapel. Being disappointed in his expectations he shot himself.

His Russian songs are distinguished by correct declamation and fine polyphony. His opera 'Demofoönte' met with success at Leghorn. His 'Lord's Prayer' for chorus and solo voices was published by Breitkopf & Härtel in 1813.

E. v. d. S.

BERG, ADAM, a renowned music printer of Munich, whose publications extend from 1540 to about 1599. His great work was the *Patrocinium musices*, published under the patronage of the Dukes of Bavaria, the first volume of which appeared in 1573. After the death of Duke Albrecht V., in 1579, the publication was interrupted, and not resumed till 1589, when the second series appeared. The 12 volumes contain[1]:

Vol.	I. (1573)	O de Lasso, 12 Cantiones. (4 v.)	
,,	II. (1574)	,, 5 Masses.	
,,	III. (1574)	,, Officia.	
,,	IV. (1575)	,, Passio. (5 v.), etc.	
,,	V. (1576)	,, 10 settings of Magnificat.	(4 to 8 v.)
,,	VI. (1578)	Ludwig Daser, Passion. (4 v.)	
,,	VII. (1587)	de Lasso, 13 settings of Magnificat.	(4 to 6 v.)
,,	VIII. (1589)	,, 6 Masses.	
,,	IX. (1589)	Francesco di Sale, Officia. (5 and 6 v.)	
,,	X. (1591)	Blasius Amon., Masses. (4 v.)	
,,	XI. (1594)	Cæsar de Zachariis, Intonationes.	
,,	XII. (1598)	Francesco di Sale, Mass. (5 v.)	

F. G.

BERG, ALBAN (*b.* Vienna, Feb. 7, 1885), Austrian composer who studied with Arnold Schönberg. Up to the present his music reflects the style of his teacher, but beneath this superficial resemblance there is the expression of a personality that shows strong character. He differs from v. Webern, Schönberg's other noteworthy pupil, in that his feeling for form is so strong as to be more clearly apparent. All his compositions show this feature, and his opera 'Wozzeck' may be taken as an affirmation of his definite choice of formal construction. In this work the three acts, divided into fifteen scenes, are built on the accepted plans of suite-form (act 1, scene 1), variation-form (scene 4), symphonic-form (the five scenes of act 2) and invention (act 3). This opera is his most important composition so far. Whatever there may have been of too close imitation of Schönberg's manner in the earlier works is here overcome. Berg's preoccupation with questions of form has tended to hide the lyrical side of his nature. It is indubitable, however, that in his work the methods of the modern school of Viennese composers are logically worked out and in that respect Berg occupies a high place in Austrian music of this period.

WORKS

Op. 1. Pianoforte Sonata. 1908.
,, 2. Four Songs (voice and pianoforte). 1909.
,, 3. String Quartet. 1909–10.
,, 4. Five Songs with orchestra (unpublished). 1912.
,, 5. Four Sketches (clarinet and pianoforte). 1913.
,, 6. Three orchestral pieces. 1914.
,, 7. 'Wozzeck': opera. Libretto by Georg Büchner. (Finished 1922.)

S. G.

[1] A detailed list of the contents of each volume was published in former editions of this Dictionary.

BERG, George, a German by birth, was a pupil of Dr. Pepusch. In 1763 he gained the first prize medal awarded by the Catch Club for his glee 'On softest beds at leisure laid,' and obtained two other prizes in subsequent years.

He published some books of songs sung at Marylebone Gardens, at which place in Apr. 1765 he produced an ode called 'The Invitation.' Thirty-one of his glees and catches are included in Warren's collections. In 1771 he was organist of the church of St. Mary-at-Hill, near Billingsgate. He published several works for the organ, harpsichord, flute, horn, etc., besides those above mentioned. W. H. H.

BERG, Johann (*b.* Ghent; *d.* 1563), a music printer who set up a printing office in Nuremberg *c.* 1531 (the date of their first book), in conjunction with Ulrich Neuber. After the death of Berg the office was carried on by Neuber (*d.* 1571) and Gerlach. After 1582 traces of the firm disappear (*Q.-L.*). F. G.

BERGAMASCA — in the 'Midsummer Night's Dream,' a 'Bergomask'; an Italian dance, deriving its name from Bergamo. Specimens of the dance, with words, are found in some of the 16th-century collections, such as the third book of Filippo Azzaiolo's *Villotte* (1569). The first instrumental bergamasca, according to *Riemann*, is to be found in Uccellini's sonatas, 1642, in a long 'aria sopra la bergamasca,' from which it appears that the bergamasca was a very simple succession of four bass notes (tonic, subdominant, dominant and tonic) used as a 'ground.'

According to the late Signor Piatti, himself a native of Bergamo, the characteristic dance of that district is of the following measure, like a country-dance, but quicker, with a strong accent on the second half of the bar:



Signor Piatti himself published a Bergamasca for violoncello and pianoforte (op. 14) which partakes of this character.

Bibl.—Paul Nettl, *Die Bergamaska*, *Z.M.*, Mar. 1923, pp. 291-5.

BERGER, Francesco (*b.* London, June 10, 1834), pianist and composer, studied at Trieste and Leipzig (Moscheles) and has had a long and distinguished career as a teacher in London, notably as professor of the pianoforte at the R.A.M. and G.S.M. He was for 27 years honorary secretary to the Philharmonic Society (see Royal Philharmonic Society). His published compositions are mainly pieces for PF., songs and short vocal pieces. He has published a useful handbook, *Musical Expressions, Phrases and Sentences* (Reeves) which contains equivalents in English, French, German and Italian. He has also published a volume of *Reminiscences* (Sampson Low).

BERGER, Ludwig (*b.* Berlin, Apr. 18, 1777; *d.* there, Feb. 16, 1839), a remarkable pianoforte-player and gifted composer.

His talent showed itself early (he studied under J. A. Gürrlich), but received its great impulse from the notice taken of him at Berlin in 1804 by Clementi, who undertook his tuition, and took him to St. Petersburg. Here he met Steibelt and Field, who had much influence on his playing. In 1812 he visited Stockholm and London, and became widely known as a player and teacher. In 1815 he returned to Berlin, where he resided till his death, one of the most esteemed teachers of his time. Mendelssohn was his greatest pupil, but amongst others may be mentioned Taubert, von Herzberg, Henselt and Fanny Hensel, Mendelssohn's sister. He latterly withdrew almost entirely from active life, owing to an over-fastidious hypochondriacal temper. He left behind him a mass of good, nay even remarkable, music—pianoforte pieces, songs, cantatas and unfinished operas. Amongst his published works his 27 études are especially important; they were republished by Breitkopf, with a preface by C. Reinecke. A. M.

BERGER, Wilhelm (*b.* Boston, U.S.A., Aug. 9, 1861; *d.* Meiningen, Jan. 16, 1911), composer and piano teacher.

His parents were German and he was taken to Germany when but a year old; studied in the Hochschule of Berlin under Kiel from 1878–82; and taught in the Klindworth-Scharwenka Conservatorium, Berlin, 1888–93. He then succeeded Steinbach as conductor of the Meiningen Orchestra.

His orchestral works include a symphony in B minor, op. 80, variations and fugue for orchestra, op. 97, 3 Ballades for baritone and orchestra, 'Der Totentanz,' op. 86, for chorus and orchestra. His choral works include a setting of the 'Gesang der Geister über den Wassern,' op. 55, 'Meine Göttin,' for male choir and orchestra, op. 72, a work which obtained a prize in 1898; in the same year his string quintets were similarly honoured by the society of the Beethoven-house, and his symphony in B flat, op. 71, was played at Mainz. A choral work, 'Euphorion,' may also be mentioned, as well as a great number of pianoforte pieces, several concerted chamber compositions, and many vocal solos and partsongs. Some chamber works were played at the Popular Concert in Jan. 1904, when the composer visited England.

Bibl.—Wilhelm Altmann, *Wilhelm Berger-Katalog. Vollständige Verzeichnis sämtlicher im Druck erschiener Tonwerke und Bearbeitungen Wilhelm Bergers*, etc., p. 48, Leipzig, 1920.

BERGGREEN, Andreas Peter (*b.* Copenhagen, Mar. 2, 1801; *d.* there, Nov. 9, 1880), studied harmony and began to compose from the age of 14.

Though destined by his parents for the law, he was led by his strong predilection for music

to devote himself professionally to that art. His opera 'Billidet og Busten' (The Picture and the Bust), first performed Apr. 9, 1832, and other works on a large scale, such as music to dramas and a cantata by Öhlenschläger, are less valued than his songs, especially his National Songs in 11 vols., his songs for school use, 13 vols., and above all, his church music and his collection of Psalm Tunes, published in 1853, and since adopted in the churches throughout the country. His success in this direction may be owing to his position as organist to the church of the Trinity, Copenhagen, from 1838. He was a professor of singing at the Metropolitan School from 1843, and in the same year he established the first of those musical associations for the working classes now so popular in Denmark. He was appointed inspector of the public singing schools in 1859. Berggreen wrote occasional articles in the leading Danish papers, and for a short time edited a musical publication no longer existing. One of his most distinguished pupils in harmony and thorough-bass was Gade. For details of his early life and lists of his works, see Erslew's *Almindeligt Forfatter Lexicon*, Copenhagen, 1843, and its supplements.

L. M. M.

BERGMANN, Carl (*b.* Ebersbach, Saxony, 1821; *d.* Aug. 16, 1876), a German conductor who was largely instrumental in promoting orchestral music in the United States.

He studied under Zimmermann in Zittau and Hesse in Breslau, and emigrated to America in 1850, joining the Germania Orchestra as violoncellist. The Germania Orchestra was an organisation of German musicians, many of them former members of Josef Gungl's band; it was giving concerts of high-class music in New York, Boston, Philadelphia and other large cities in the Eastern States. A few months after Bergmann joined the orchestra he became its leader, and such he remained until its dissolution in 1854. He conducted the concerts of the Handel and Haydn Society of Boston (*q.v.*) from 1852–54, and then went to New York, where he became conductor of the Männergesangverein Arion. In 1855 he began conducting concerts for the Philharmonic Society of New York, alternating for ten years with associates. From 1866–76 he was sole conductor. Bergmann was the pioneer in America of the new school of conductors as distinguished from the old class of mere time-beaters. He was strongly individual and assertive in his interpretations, a radical, and an enthusiastic and devoted champion of Liszt and Wagner. Half the numbers in one of his concerts in 1853 were of Wagner's music (see Thomas, Theodore). H. E. K.

BERGONZI family, violin-makers.

(1) Carlo (*b. circa* 1685; *d.* 1747), was possibly the son of Francesco Bergonzi or Baganzi. He worked as a violin-maker in Cremona, and was a native of that town. It has been stated that he was a pupil of Nicola Amati, but the dates make this impossible, and any label describing him as 'allieve di Nicola Amati' must be spurious. Hitherto it has generally been held that he was a pupil of Antonio Stradivari, but the most recent researches of Messrs. Hill give them good reason to question this. In the year 1742, on the death of Ombono Stradivari, Antonio's younger son, Bergonzi went to live in Stradivari's house in the Piazza San Domenico, but not by right of inheritance as sometimes stated. Bergonzi's earliest labels date from about 1716; his violins are now very scarce, but his best work approaches the high standard set by Stradivari and Guarnieri. In his early work he followed the Stradivari and Guarnieri models, but later he developed a greater individuality of style; this was especially the case with the sound-holes, which he placed lower down, and they were also more open in design than those of Stradivari. Messrs. Hill are of opinion that they have never seen any examples of violas, violoncellos or double-basses which they would attribute to Carlo Bergonzi.

(2) Michel Angelo, son of Carlo (*b.* 1722; *d. circa* 1770), made violins, but not of the same standard of excellence as his father. It has been stated that he made some good double-basses, but Messrs. Hill have never seen an example which they would attribute to him.

(3) Nicola, (4) Zosimo and (5) Carlo, sons of Michel Angelo, were also violin-makers in Cremona. E. H. F.

BERINGER, Oscar (*b.* Furtwangen, Baden, July 14, 1844; *d.* London, Feb. 21, 1922), a distinguished pianist.

In 1849 his father was compelled to fly to England as a political refugee, where he lived in straitened circumstances. Owing to this reason the only musical education Oscar Beringer received, up to his 19th year, was from an elder sister. During the years 1859 and 1860 he gave several series of pianoforte recitals at the Crystal Palace, and in 1861 made his first appearance at the Saturday Concerts. Recognising the necessity of going through a course of systematic training, he studied at Leipzig under Moscheles, Richter, Reinecke, Plaidy, etc., from 1864–66, and continued his studies at Berlin under Tausig, Ehlert, Weitzmann, etc. In 1869 he was appointed a professor at Tausig's 'Schule des höheren Clavierspiels' at Berlin, but in 1871 he returned to England, where he repeatedly played with great success at the Crystal Palace Saturday Concerts, Musical Union, etc. In Jan. 1872 he played at the Gewandhaus Concerts at Leipzig, and on his return to England in the following year he founded in London an 'Academy for the Higher Development of

Pianoforte Playing,' an institution which fully bore out the promise of its name until its close in 1897. On Oct. 14, 1882, he played the pianoforte part in Brahms's second concerto on its first performance in England. In 1885 Beringer was appointed a professor in the R.A.M., and joined the committee of management in 1898. He joined the Associated Board of the R.A.M. and the R.C.M. in 1900. His compositions include an Andante and Allegro for pianoforte and orchestra (performed, 1880, at the Crystal Palace and at Cowen's Orchestral Concerts), sonatinas for the piano, a number of small instructive pieces, and several songs.

W. B. S.

BÉRIOT, (1) CHARLES AUGUSTE DE (*b.* Louvain, Feb. 20, 1802; *d.* there, Apr. 8, 1870) a celebrated violinist, born of a noble Belgian family.

He had his first instruction in the violin from a local teacher, named Tiby, who was his guardian after the death of his parents; and made such rapid progress that, when only 9 years of age, he successfully performed in public a concerto of Viotti. He himself ascribed great influence on the formation of his character and the development of his talent to the well-known scholar and philosopher Jacotot, who, though himself no musician, imbued his young friend with principles of perseverance and self-reliance, which he never lost sight of throughout life, and which, more than anything else, contributed to make him attain that proficiency in his art on which his fame rests.

When 19 years of age he went to Paris and pursued his studies there for some time under the advice of Viotti and Baillot, without actually being the pupil of either. After a short time he made his appearance in public with great success. From Paris he repeatedly visited England, where he met with a most brilliant reception. His London début was at the third concert in aid of the R.A.M., May 24, 1826. His first appearance at the Philharmonic Society took place on May 1, 1826, when he was announced as 'Violon de la chambre de sa Majesté le Roi de France.' On his return to Belgium he was nominated solo-violinist to the King of the Netherlands, which appointment he lost by the Revolution of 1830.

For the next five years he travelled and gave concerts in England, France, Belgium and Italy, together with the famous singer Maria MALIBRAN (*q.v.*), whom he married ten days after the annulling of her former marriage in the French courts. At this time de Bériot was universally recognised as one of the most eminent of living violinists. After the sudden death of his wife in 1836 he retired to Brussels, and appeared only occasionally in public till 1840, when he undertook a tour through Germany, and married Marie Huber, the daughter of a Viennese magistrate. In 1842, on the death of Baillot, Auber offered de Bériot his place in the Paris Conservatoire; bu Brussels suited him better, and in 1843 he was appointed professor of violin-playing at Brussels Conservatoire, and remained there till 1852, when the failure of his eyesight caused him to retire. He became totally blind in 1858.

De Bériot may justly be considered the founder of the modern Franco-Belgian school of violin-playing, as distinguished from the classical Paris school, represented by Viotti, Kreutzer, Rode and Baillot. He was the first after Paganini to adopt a great variety of brilliant effects in the way of harmonics, arpeggi, pizzicati, etc., sacrificing to a certain extent the severity of style and breadth of tone in which the old French school excelled. His playing was distinguished by unfailing accuracy of intonation, great neatness and facility of bowing, grace, elegance and piquancy. His compositions, which for a considerable time enjoyed general popularity, although not of much value as works of art, abound in pleasing melodies, have a certain easy, natural flow, and are such as to bring out the characteristic effects of the instrument in the most brilliant manner. The influence of Donizetti and Bellini on the one hand, and Auber on the other, are clearly visible.

De Bériot published 7 concertos, 11 'Airs variés,' several books of studies, 4 trios for piano, violin and violoncello, and, together with Osborne, Thalberg and other pianists, a number of 'Duos brillants' for piano and violin. He also wrote a rather diffuse book of instruction, *École transcendentale de violon*, and a *Grande Méthode*, published in 1858. Henri Vieuxtemps was the most distinguished of his numerous pupils.

His son, (2) CHARLES (*b.* Feb. 12, 1833), was a good pianist.

P. D.

Corrections from *A Contribution towards an accurate biography of de Bériot and Malibran* by Edward Heron-Allen (*De fidiculis opuscula*, opusc. vi.), 1894.

BERLIJN, ANTON (*b.* Amsterdam, May 2, 1817; *d.* there, Jan. 16, 1870), of Jewish parentage, studied under L. Erck and afterwards under Fr. Schneider. He composed 9 operas, 7 ballets, an oratorio, 'Moses,' several symphonies, of which one was produced by Spohr at Cassels, and many minor works. Although honoured by many royal patrons, and the membership of the Academy of St. Cecilia at Rome, his name is little known beyond the confines of his native country.

E. v. d. S.

BERLIN. The musical life of Berlin may be conveniently divided into three sections: (1) opera; (2) instrumental and vocal music; (3) musical organisations. In the following general summary the names of those institutions which are given particular description in

paragraphs arranged alphabetically are printed in capitals.

Opera Organisations.—Opera is the real backbone of musical life in Berlin. The Staatsoper (State Opera, formerly Royal Opera) (see below under Operatic History) received an annual subsidy from the budget of the Prussian Ministry of Education, this having its origin in the period when the opera was an appendage to the Palace of the Brandenburg electors. The entire staff of the Opera were salaried servants of the State, and the Opera itself was under the control of a department of the Ministry. The subsidy was withdrawn temporarily in 1924 owing to the impoverished condition of the Prussian finances, and the State Opera House was compelled to make itself self-supporting. This it did by amalgamating with the Oper am Königsplatz, whither the productions of the State Opera, together with scenery, etc., are transferred as required. The third opera house in Berlin, the Deutsches, is the property of the city. A fourth, Grosse Volksoper (the People's Grand Opera), run by a co-operative society at low prices, played between 1920 and 1925 at the Theater des Westens in Charlottenburg, but was forced to go into liquidation, though with some prospect of subsequent revival. It is plain, however, that at present Berlin is not capable of supporting more than three opera houses. Even so, the seating capacity of these three (State Opera, 1574, Oper am Königsplatz, 2500, Deutsches, 2300) presupposes a continued interest in opera throughout the long Berlin season (October to April) that is not always borne out by the financial results.

The State Opera has always suffered a little from its official connexions, having been subject for about 200 years to the patronage of the Electors and Kings of Prussia. This was not always in the best interests of artistic progress, and until the revolution took place opera in Berlin had always to struggle against the 'officialism' of the court and the Ministry. Under the Republic the directors have had more liberal opportunities. The periods may be roughly divided into the era of Spontini and the spectacular; the grand opera period of Meyerbeer, Nicolai and their successors; the age of Wagner and the music drama; and the moderns. Owing to the opposition of the court the operas of Wagner were late in appearing in Berlin. Possibly the prejudices of the Hohenzollerns against a protégé of the Wittelsbachs may have been the cause.

Though the State Opera in Berlin does not show, and indeed has never shown, the enterprise of Dresden, Munich, Weimar or even Stuttgart, it is now in no way behind the other capitals of Europe in its programmes or the standard of their production. The scheme of each season is planned for the production primarily of the German opera, and a certain historical consideration guides the selection, offering for comparison or contrast the masterpieces of all the foreign schools. Wagner, Saint-Saëns, Humperdinck, Cornelius, Hans Pfitzner, Moussorgsky, Smetana, Bizet, Verdi, Mascagni, Leoncavallo, d'Albert, Puccini, Richard Strauss, Max von Schillings, Franz Schrecker, Korngold form the backbone of the Berlin programmes, together with the earlier classics. The scheme at the Deutsches Opernhaus is based on a more popular cast than that of the State Opera. While it lasted, the Grosse Volksoper (People's Grand Opera) confined itself to Wagner and the well-tried operas of Mozart, Verdi, Puccini and occasionally Moussorgsky or Rimsky-Korsakov. Lighter operatic performances, *e.g.* Offenbach's 'Orpheus in the Underworld,' have occasionally been given with indifferent financial but very considerable artistic success in the Grosse Schauspielhaus, originally built for the superb mounting of stage plays by Max Reinhardt. A further interesting operatic venture is the Berliner Kammer-Oper, which has produced a number of one-act and two-act 'chamber opera' of Pergolese, Offenbach, Poise, Mozart, Haydn, etc.

The Grosse Berliner Oper-Verein exists to facilitate visits to opera performances for its 6500 members, principally at the Deutsches Opernhaus. It also seeks to cultivate popular interest in opera, both the older and the newer, by means of lectures accompanied by musical renderings by way of illustration.

The history of the attempts to produce opera in Berlin as a private venture free from the trammels of official subsidy and control is a tale of lost causes. The main result of each successive venture was to enrich the city with a new theatre designed for the production of opera and abandoned to musical comedy or stage plays. Apart from the Kroll Theatre (now taken over by the Prussian State as the Oper am Königsplatz), the Walhalla Theatre (formerly Nationaltheater), Komische Oper (now given up to 'revue'), Kurfürstenoper (now Deutsches Künstlertheater) and Theater des Westens (now a musical comedy theatre), all bear witness to failures, more or less splendid, and none without its touch of tragedy.

Orchestral Music in Berlin has a history running in two parallel streams, occasionally intermingling. As in the case of the opera, the earliest orchestras appear to have owed their origin and support to the influence of the court, and the tide of their fortunes flowed and ebbed with court patronage. But a private orchestra was an adjunct to the court life certainly from the days of the Elector John Sigismund of Brandenburg, who founded a Hof-Kapelle in 1574. Frederick the Great (1740–86) had his own court orchestra of

15 players, with Carl Heinrich Graun as conductor. His 'Rheinsberger Kapelle' was the parent body of the first State Opera orchestra, having been strengthened for the purpose to 40 performers.

It seems probable that the extra strength was drawn from the several amateur orchestras then flourishing in Berlin. Johann Philipp Sack, organist at the Dom, founded a Musikausübende Gesellschaft (music-performing society) in 1752, and a few years later a society was founded by Anton Bachman (*b.* 1716; *d.* 1800), one of the players in the Royal Orchestra, for weekly concerts. At this period amateur orchestras came into existence all over Germany. But by the end of the century they had become definitely amateur and dilettante as opposed to the professional orchestra; the change has been ascribed to the production of Beethoven's symphonies, which were then definitely beyond their powers. The amateur orchestras dissolved into smaller organisations, but the tradition is unbroken. The link is the Orchestra Vereinigung Berliner Musikfreunde (now Berliner Orchesterverein von 1810 und 1866), the earliest records of which begin with a quartet society for chamber music, in existence in 1810. Among its members have been Joachim, Radecke and Mendelssohn. It now has 130 playing members, under the direction of Carl Zimmer. Others of importance are the Akademische Orchestra (Ernst Pretorius); the Sinfonie Verein (Schrattenholz); the Orchesterverein Lichterfelde (Grawert); the Philharmonische Vereinigung (R. Kurth). In all there are some 25 amateur orchestras of sufficient standing to give public performances. Some exist for the cultivation of some special form of music, *e.g.* the Society for the Cultivation of Old Classical Music (Schwarz Reiflingen).

With the break in the connexion between amateur and professional orchestras, three great professional orchestras came into prominence in Berlin, the Königliche Hof-orchester, the Philharmonische Orchester and the Mozart later Sinfonie Orchester. There are at present in Berlin some ten professional concert and recital orchestras devoted to symphonic music.

The history of the Hoforchester is closely interwoven with that of the Opera. Among its conductors were Johann Friedrich Reichardt (1775–91), Meyerbeer (1842–64), Radecke (1871-87), Felix Weingartner (1891-98), Richard Strauss (1898–1918). Under the Republic its court connexions disappeared, and it ceased to have any other separate function than the performance of a series of symphony concerts every season in the State Opera House. To conduct these one of the leading conductors from some other German city is usually invited. The concerts are held on Friday evenings, and are preceded by a noon performance. The tendency has always been towards classical conservatism, but in late years the works of living composers have occasionally been given.

The Philharmonische Orchester was founded in 1882, and celebrated its 25th anniversary in 1907, when a festival concert was given in its honour by the Singakademie, with which, from its foundation, it had always retained the closest associations. The following have been among its principal conductors:

Karl Klindworth . . .	1884
Josef Rebiček	1897
Arthur Nikisch . . .	1897–1922
Wilhelm Furtwängler . .	1922–

Its address is Bernburgerstrasse 22a, Berlin S.W.11.

The Berlin Sinfonie Orchester, a limited company, was founded as the Blüthner Orchestra in September 1908 by members of the Mozart Orchestra, which had been dissolved in that year. The first director was Oskar Fried, and under him it developed rapidly, so that it soon took its place as occupying, side by side with the Philharmonic Orchestra, the leading position in the Berlin musical world. In that year it had already 80 members, and during the first winter of its existence it gave regular symphony subscription concerts, conducted by Panzer, von Hausegger and Weingartner. Its reputation rapidly grew, and in the next few years it had visited most of the large provincial cities (Dresden, Hamburg, Hanover, Stettin, among others) for series of subscription concerts. It toured abroad on several occasions, especially in Scandinavia, Russia, Austria, Hungary and Rumania. Most of the leading German conductors have conducted it, among them Siegfried Wagner, Josef Stransky, Wendel, Georg Schumann, Furtwängler, Richard Strauss, Eduard von Strauss, Abendroth, Paul Scheinpflug, also Mascagni and Stravinsky.

The present strength of the orchestra is 75 performers, under the direction of Peter Raabe and Julius Kopsch. Its address is Berlin W. 35, Lutzowstr. 76.

Chamber Music and Church Music.—Berlin is one of the leading capitals of Europe for the performance of chamber music and the giving of recitals. There are some 200 concert halls devoted almost solely to the purpose, with a total seating accommodation of 12,900. The largest is the hall of the Philharmonie (2200 seats). Others are the Singakademie (1320), the concert hall of the Hochschule für Musik (1244), Blüthnersaal (1169), Beethovensaal (1036), Kammermusikhaus (808), Bechsteinsaal (504), Meistersaal (400).

The cultivation of church music in Berlin has been fostered by the existence of the Akademie für Kirchenmusik, founded in 1822. In more modern times it has centred

round the two choirs of the Dom (Lutheran) and the Basilica St. Hedwig (Catholic). The Dom choir was originally founded on the model of the Sistine choir for services in the Alte Dom. In 1878 it numbered some 50 boys and 15 men, who sang the services for the most part *a cappella*, largely traditional and in regular routine of Sundays. The second stage of the Dom choir dates from the choirmastership of Adolf Becker (*b.* 1834; choirmaster 1891; *d.* 1899). During this period the old Dom was pulled down and the new Dom erected. A concert society of the Domchor had made its public appearance in 1884. Under Becker this was developed, and the Domchor began to play a prominent part in Berlin concert life. The third and modern stage was reached when Becker was succeeded by Hugo Rüdel. The music library of the choir was revised, the singing became more dramatic in character, and the choir sang to orchestral accompaniment. When the State subsidies ceased at the Revolution, the Konzertchor of the Dom was able to provide the necessary funds.

The choir of the Basilica St. Hedwig had the normal history of most larger Catholic churches till it became the executive instrument of the Gesellschaft zur Förderung der kirchlichen Tonkunst, the 'regens chori,' Pius Kalt, being leader of both since 1914. This association did much to raise the local standard of Catholic church music. Other leaders in the development of *musica sacra* in Berlin are the Motett choir and the choir of the Michaelkirche. As elsewhere in Germany, Berlin owes a great deal also in the cultivation of sacred music to the Caecilienverein, an organisation of societies founded by Franz Xaver Witt (1834–88) in Regensburg in 1867.

The performance of sacred music by secular societies received its first impetus from the foundation of the Singakademie in 1791. This has provided the model for choral societies throughout Germany. The secular societies owe their origin to Karl Friedrich Zelter, director of the Singakademie from 1800–1832. In 1809 Otto Grell, a singer, left Berlin for Vienna, and some members of the Singakademie gave him a farewell concert. Out of this there was formed in the following year under Zelter's leadership the first Liedertafel, composed of some 20 male voices from the Singakademie. It was conducted for many years by Zelter, who wrote a number of partsongs for it. A second Liedertafel was formed in Berlin in 1819, and the movement then spread, becoming established most firmly in the Rhineland. One of the more successful was the Stern'sche Gesangverein, founded by Julius Stern, which Max Bruch conducted from 1878–80.

There are at present (1925) in Greater Berlin some 82 mixed choirs, 61 male voice choirs and 16 women's choirs. The secular choral societies are organised into the Deutsche Sängerbund, founded in 1862, now comprising some 250,000 singers.

Education.—The background of Berlin musical life is the organised care devoted to musical education, designed to produce not only competent musicians and composers but also keen and intelligent audiences. Sight-singing is part of the curriculum in all the State schools, and music teachers with State training and diplomas are on the permanent staffs of all secondary educational institutions. The principal State institution is the Hochschule für Musik (see below).

There are 74 privately owned Conservatoria in Berlin. Of these the best known are the Stern'sches Konservatorium der Musik and the Konservatorium der Musik Klindworth-Scharwenka. Julius Stern (1820–83) founded, in company with Theodor Kullak and A. B. Marx, the Konservatorium bearing his name. Kullak left in 1855 to found an institution of his own (Neue Akademie der Tonkunst), and Marx left two years later. Stern, working alone, brought his school to a very high level. The present director of the Konservatorium (Bernburgerstrasse 22a-23) is Professor Alexander von Fielitz. There are classes in all branches of music, in conjunction with an opera school, orchestra and conductor school, and seminary for music teachers. In 1924 there were 1703 students. The Klindworth-Scharwenka Konservatorium grew out of the amalgamation of the piano school of Karl Klindworth, founded in 1884, with the Konservatorium of Xaver Scharwenka, founded 1881. The director is Herr Robert Robitschek (Genthinerstrasse 11). It gives instruction in all branches of instrumental music, singing, composition and conducting, and is united with an operatic school and seminary for music teachers.

The Musikpädagogisches Forschungsinstitut (Pallasstrasse 12) is primarily a research institute for teachers of music for the practical application of experience to instruction.

Every branch of the musical life of Berlin is pervaded by organisations designed to co-ordinate effort or interests. Some exist for furthering the interests of professional musicians, as the Berliner Tonkünstler Verein (Zietenstrasse 24), founded in 1884, which is at the same time a place of gatherings, a mutual benevolent institution and an engagement agency. It possesses a large library. The President is Arnold Ebel. Others are for the promotion of musical performances, as the Gesellschaft der Musikfreunde zu Berlin, which organises concerts with the Philharmonische Orchester for its members, the Berliner Konzertgesellschaft, which promotes symphony, chamber and oratorio concerts, and the Inter-

nationale Gesellschaft für neue Musik (German section of the INTERNATIONAL SOCIETY FOR CONTEMPORARY MUSIC, *q.v.*). Composers, operatic performers, musicians, organists, conductors, music teachers are all highly organised both professionally and in the trade union sense of the word.

ACADEMY OF ARTS (*Academie der Künste*) was founded by the Elector Friedrich III. of Brandenburg in 1698 for promoting fine arts. The section devoted to music was amalgamated to the Academy in 1833. The whole is under the Prussian State Ministry for Science, Art and Education. The Academy consists of the Senate, the association of members and the official educational institutions. The latter comprises the following music institutions :

1. The Academic High School for Music (see below, HOCHSCHULE) ;
2. The Academic School for Musical Composition (see below, MEISTERSCHULE) ;
3. The Academy for Church and School Music (see below, KIRCHENMUSIK).

HOCHSCHULE.—The *Staatliche akademische Hochschule für Musik* in Berlin, formerly the 'Royal' High School for Music at Berlin, was founded in 1869. Joachim was its first director. It was established in its present form in 1875, on the reorganisation of the Royal Academy of Arts. It was formed by the amalgamation of two distinct bodies. The first of these, which constitutes the Abteilung für musikalische Composition of the present school, was founded in Mar. 1833. In 1869 the Abteilung für ausübende Tonkunst (consisting only of instrumental classes for violin, violoncello and piano) was added under the direction of Joachim. In 1871 an organ class, in 1872 classes for brass instruments, double bass and solo vocalists, and in 1873 a choral class were added ; and in 1874 a full chorus was organised : the *cappella* choir of the school has attained great renown in the performance of works by Bach and others.

The Hochschule now consists of ten departments, as follows : (1) composition and theory ; (2) singing ; (3) violin and violoncello ; (4) piano and organ ; (5) orchestral instruments ; (6) school of conducting ; (7) choral school ; (8) opera school ; (9) operatic chorus school ; (10) orchestral school. The director is Franz SCHRECKER (*q.v.*), who is also chief lecturer in the composition departments. In Jan. 1925 there were 441 students, 25 per cent of whom are educated free of charge. The staff consists of 51 professors and other assistants. The academic year is divided into two half-yearly terms beginning on Apr. 1 and Oct. 1, when new students are admitted. Students must have completed their 16th year and produce evidence of preliminary general and musical education and talent. The diploma course in most of the subjects is two years.

The school is housed in an imposing modern building in the Fasanenstrasse, opened with much ceremony in 1902, and since enlarged and improved. The students form an orchestra of 120 members, which gives regular performances, and each term produce an opera.

The Hochschule possesses a museum of musical instruments designed to illustrate development from the year 1500 to the present day, together with a collection of ancient and extra-European musical instruments. It was founded in 1888 and is under the direction of Curt Sachs. It is open on Tuesdays, Thursdays, Saturdays and Sundays from 11 to 1.

KIRCHENMUSIK (*Staatliche Akademie für Kirchen- und Schulmusik*). This institution was founded in Berlin (36 Hardenbergstrasse, Charlottenburg) in 1822, and was placed under the direction of the (Royal) Academy of Arts in 1875. The director of the institution is a member of the Senate of Academy. The institution is devoted to the education of organists, cantors and music masters for higher schools and seminaries. There are eleven professors giving instruction in the organ, pianoforte, violin, singing, harmony, counterpoint and form, instrumentation, ancient musical notation, Gregorian music, organ construction, physiology and hygiene of the voice. The first director was Bernhard Klein. The post is held (1925) by Curt Thiel.

MEISTERSCHULE (*Akademische Meisterschulen für musikalische Komposition*) (Berlin-Charlottenburg, Fasanenstrasse 1) exists for the purpose of affording opportunity for students to obtain further education in composition under the immediate direction of a master. The school is under the direction of a board, on which are Hans Pfitzer and G. Schumann.

SINGAKADEMIE.—The Berlin Singakademie was founded by Karl Friedrich Christian Fasch (*b.* Zerbst, 1736 ; *d.* 1800) who was appointed in 1756 (with Philipp Emanuel Bach) cembalist to Frederick the Great. Fasch lost this post in consequence of the Seven Years' War, and retired in Berlin as music teacher and composer. The Singakademie originated with some attempts made by Fasch and a few of his pupils and musical friends to perform his own sacred compositions for mixed voices. The Society was founded on May 24, 1791. The original members were 27, thus distributed : 7 soprani, 5 alti, 7 tenors and 8 basses. At first it met in the house of Frau Voitus, Unter den Linden 59 (this was pulled down many years ago), and for long retained its private character. On Nov. 5, 1793, it was granted the use of a room in the Royal Academy of Arts, and from this circumstance it derived its name. Fasch's object was to promote the practice of sacred music, both accompanied and unaccompanied, but especially the latter. The society at first confined itself to Fasch's

own compositions, among others his 16-part Mass *a cappella*, but it soon extended its field. Only imperfect records remain of the performances during this early period.

Fasch died in 1800, and was succeeded by Karl Friedrich Zelter (*b.* 1758; *d.* 1832), who had been his pupil and one of the original members of the Society. Under his direction the Singakademie really began its flourishing public career. In 1802 it numbered over 200 members. In 1800 Mozart's Requiem was produced, in 1807 Handel's 'Judas Maccabæus,' in 1815 Haydn's 'Creation.' An offshoot of the Society was the foundation by Zelter (in 1809) of the first Liedertafel. The first public performance of the Singakademie was given at Easter 1801, the proceeds being devoted to charity. But the Society outgrew its room in the Academy, and in 1827 it built its first concert hall, with a residence for the director, on a piece of ground presented by Friedrich Wilhelm III. called the Kastanienwald, adjoining the University. This in later years became too small, in spite of reconstructions carried out in 1888 and 1904, but it remains the home of the society. The first practice there was held on a Tuesday, and Tuesday has ever since remained the weekly practice day. In 1829 a great event in the annals of the Society took place; this was the first performance of the St. Matthew Passion music of J. S. Bach, conducted by Mendelssohn. It marked an epoch in the revival of Bach's works after nearly a century of neglect. Small thanks were due to Zelter. When Mendelssohn proposed it to him he flatly refused, and it was only owing to the persistence of Mendelssohn's friend, Eduard Devrient, the actor, that Zelter gave way.

Zelter died in 1832. His successor as director was Karl Friedrich Rungenhagen (*b.* 1778; *d.* 1851), who had been his assistant since 1815. Under him the St. John Passion music of Bach was produced for the first time in 1833, the B minor Mass (in abbreviated form) in 1834, Beethoven's Ninth Symphony and the Kyrie and Gloria from the Missa Solennis in 1836. The Society of that period performed many of the compositions of Rungenhagen, who was a prolific writer of good sound music for choral singing.

The Singakademie had now taken the shape it was to preserve and exhibit as a model to other societies throughout Germany. Rungenhagen died in 1851 and was followed by Eduard Grell (*b.* 1800; *d.* 1886), organist and choirmaster of the Dom, who had been a vice-director of the Society since 1832. Grell remained director until 1876, when he retired on account of old age. He retained the post of honorary director and was succeeded by Martin Blumner (*b.* 1827; *d.* 1901), the historian of the Society. During Blumner's term of office the Singakademie celebrated its centenary with a festival held on May 24-26, 1891, in which Bach's B minor Mass was the chief work. Blumner's last service to the Society was the production of Friedrich Kiel's oratorio 'Christus' in Jan. 1899.

After a few months' interval during which the practices were conducted by the vice-director, Hermann Kawerau, Dr. Georg Schumann (*b.* Königstein, Saxony, 1866) was appointed to the vacant office.

Under his direction the number of active members and subscribing members steadily increased. Eight concerts were regularly given each season in the Singakademie, the Society co-operating with the Philharmonische Orchester. They rapidly became a feature of the musical life of Berlin. Each year a recital of the Passion music of St. Matthew was given in the Garnisonkirche. The Society's choirs sang at many public festivals. In Apr.-May 1913 members of the Singakademie visited Milan, Turin and Bologna, in conjunction with a Philharmonic Orchestra of 60 performers, and performed the Passion Music of St. Matthew and St. John and Brahms's German Requiem. The Society also gave special performances on various festival occasions, such as the Emperor's Jubilee, the Schiller, Mendelssohn, Schumann, Haydn and Liszt centenaries, Bach, Mozart and Handel festivals and for such purposes as the purchase of Bach's birthplace at Eisenach, and the founding of a fund for musicians. The 125th anniversary of the Society was celebrated on May 27 and 28, 1916, with the production of Georg Schumann's oratorio 'Ruth,' first produced in Mar. 1909.

Many new and revived works have been produced by the Society under Schumann's direction. In Oct. 1901 came César Franck's 'Les Béatitudes,' Elgar's 'The Apostles' in Feb. 1906, four Bach Cantatas (1907), Psalm settings of Schütz, Mendelssohn, Liszt and Max Reger (1911), Max Bruch's 'Easter Cantata' (1910), Sgambati's Requiem (1910), works by Taubert, Kaun, W. Braunfels, Richard Strauss and Anton Bruckner (1913), and Enrico Bossi's 'Giovanna d' Arco' (1914). During the war (1914–18) the Society's efforts were allowed to suffer no interruption. In 1915 Bach's Cantata 'Ein' feste Burg' was produced for the first time, and the Passion Music of St. Matthew was sung for the hundredth. In 1916 Liszt's 'St. Elizabeth,' Max Reger's Requiem and 'Der Einsiedler,' and in 1917 (besides the first performance of Max Bruch's 'Gustav Adolf') Taubmann's 'Kampf und Friede' and R. Schumann's 'Manfred' were produced. In 1918 the new work was Carl Prohaska's 'Frühlingsfeier,' in 1919 Klose's 'Sonnegeist,' Max Bruch's 'Trauerfeier' (sung from MS.), and Rezniček's 'Vater Unser.' In 1920 Taubmann's Deutsche Messe was given. In 1920

the Passion Music of St. Matthew was sung for the 120th time, and in 1925 the Passion Music of St. John for the 30th time.

The Singakademie has served as a model for most of the vocal unions of Germany. Its structure is exceedingly simple, the governing body consisting of a director, who has charge of all musical matters, and a committee of members (women as well as men) who manage the business. All of these are elected at general meetings. Since 1815 the director has had a fixed salary out of the funds of the Society. New members are admitted by the director and the committee. In 1925 there were 500 singing members and 315 other members.

Operatic History

Staatsoper.—As already indicated, opera in Berlin has a long and chequered history, due in part to the vagaries in temperament of its patrons the Brandenburg electors and their successors the kings of Prussia. This product of the renaissance was late in finding a foothold in Berlin, and at the outset was an imported Italian product. The first recorded performances, and there is no reason to think that there was anything earlier, took place in the reign of Frederick III. (1688), whose wife, Sophie Charlotte, must count as the first patroness of the Italian opera and the French ballet. The performances, carried out in the court theatre, were of course private, and it was not till 1702 that the first public operatic performances, given by the court players, were produced in a theatre built specially for the purpose. Berlin then lagged far behind the capitals of other German states, notably Dresden. In 1728 Frederick the Great (then Crown Prince) visited the court of Saxony and the gala performance at the opera, given in honour of his visit, fired him to emulation, and he resolved that when he ascended the throne one of his first works should be the erection of an opera house worthy of his capital. Plans by Baron von Knobelsdorf, Frederick's minister for public works, were already in existence and a beginning was made in 1740 to clear away the old fortifications and level out the sandy mounds. Meanwhile opera was carried on at the Schloss Theatre, and the first gala performance was held to welcome Frederick back from his victories in Silesia. The piece given was 'Rodelinda, King of the Lombards,' by Carl Heinrich Graun.

The new building was not fully complete when on Dec. 7, 1742, it opened with great ceremony, Graun's opera 'Cæsar and Cleopatra' being given. The opera was still the private undertaking of the court, and tickets were allotted (they could not be bought or sold), while the entire conduct of the performances was under exotic influences. The performers were engaged in Italy, the entire ballet imported from France. As for the works, the court dictated the subject and Graun produced the work. In fifteen years he turned out 26 operas, as an additional task to his musical duties.

As the consequence of the Seven Years' War the Opera House was closed from 1756–64. Graun had died in 1759, and owing to the impoverishment of both the State and the Royal House no successor was appointed (though there are records of occasional performances) till 1775, when the King appointed Johann Friedrich Rheinhardt. The King lost interest in the opera. On one occasion he is said to have told off a regiment to attend and fill out the empty benches. Rheinhardt made little difference to the dull tradition that had grown round it; the opera still remained Italian and official, deaf to the rise of other movements elsewhere in Europe.

The scene in fact shifted to the National Theater in the Gendarmenplatz, which had a separate history. Here the middle period of the development of opera in Germany had its beginning. The turning-point was the production of Mozart's 'Die Entführung' in 1788, soon to be followed by 'Figaro's Hochzeit' and 'Don Juan.' Under B. A. Weber, the National Theater rose on the tide of the new movement. Here 'Die Zauberflöte' was produced by him. Gradually the Royal Opera House declined in importance.

After the peace of Tilsit, however, it came to the fore once more, under Count Karl von Brühl as intendant. Had Count von Brühl been able to command the ear of the King, the story of the next few years might have been different, but Frederick William III. loved show more than music, and the spectacular under Spontini held sway. It was not till June 18, 1821, that the fight was won. On that date the first performance of the 'Freischütz' took place, with astounding success. This is one of the very few pieces of permanent value of which the initial production has taken place at the State Opera at Berlin. Another is Otto Nicolai's 'Merry Wives of Windsor,' produced in Berlin 1849.

The era of Meyerbeer now began. After the success of 'Les Hugenots' he was summoned to Berlin, his native city, to succeed Spontini as Generalmusikdirector, and Nicolai became one of the two Kapellmeister under his administration. The fire of Aug. 18, 1843, destroyed the Opera House down to the foundations of Langhans, but the rebuilding was begun at once and the new building opened once more with Meyerbeer's 'Das Feldlager in Schlesien,' written for the occasion. It had an unexpected outcome for the composer. He had written it for a new young Swedish singer, named Jenny Lind, whom he had discovered, and his attempt to

introduce her into the company led, with characteristic Berlin jealousy, to disputes and his resignation. He retained the post of director of the court music, however, and conducted in person the performance of his opera 'Der Prophet' in 1850.

The classic age of the State Opera House now began to unfold under Count Botho von Hülsen. Only in one respect were the ideas of the period in Berlin behind the times. Meyerbeer, with his wonderful discernment, had produced Wagner's 'Der fliegende Holländer' before the fire (the author being then little known), but under the deadening influence of the Hohenzollerns a nervous conservatism marked every advance, and Wagner had established his imperishable fame elsewhere before Berlin could be brought to produce him. Von Hulsen struggled in vain, and Carl Eckert, the champion of the German opera, supported him. The first performance of the 'Ring' cycle in Berlin took place at the Victoria Theatre in May 1881, and it was attended by Wagner in person as an affront to von Hülsen. The path was, however, not really smoothed out for German opera till the period of von Hülsen's successor, Count Bolke von Hochberg (1886–1902). During this period, though no new works of outstanding importance were produced in the State Opera House, a very high level in performance of new and current works was reached. Under Felix Weingartner and Richard Strauss the orchestra was brought to a high standard.

It had long been realised that the Opera House of Frederick the Great, in spite of its having been remodelled, reseated and redecorated on various occasions, was inadequate for the needs of Berlin. On the instructions of the Emperor William II., plans for a new Opera House were made in 1896, and as a preliminary the Prussian State had bought the 'New Opera Theatre' in the Königsplatz, familiarly known after the proprietor as 'Kroll's' (on the side opposite to the Reichstag) for the sum of 2½ million marks for the purpose of pulling it down and building the new Royal Opera House on its site. A succession of difficulties delayed the scheme, and when at last building was about to be begun in 1914 the war intervened. Subsequently the dilapidated building of the New Opera Theatre was repaired and in part rebuilt to become the 'Oper am Königsplatz.' It was opened in 1922, 'Die Meistersinger' being given as the inaugural performance, with Kleiber conducting.

The later history of the State Opera is that of opera in Germany generally. A short interregnum took place in 1918 when Richard Strauss became intendant, and then control passed to Max von Schillings. Under his direction the State Opera fell into line with European production, though it showed no greatly adventurous spirit. Max von Schillings was, however, summarily dismissed on Nov. 27, 1925, as the result of a dispute with the Prussian Ministry of the Interior over the estimates for a renewal of the subsidy.

The State Opera House had enjoyed an annual subsidy from the Prussian Budget and its members' official status. After the war, owing to the collapse of the Prussian State finances, the subsidy was withdrawn. It became impossible to continue the productions on the same scale, and the Opera House was again in danger of closing its doors. But a working union was effected with the Oper am Königsplatz, which acted as an overflow house, producing the same operas, using the same casts and scenery, and charging slightly lower prices. The State Opera seats 1574 persons, the Oper am Königsplatz 2500. The two together can be self-supporting.

The Deutsches Oper, Charlottenburg (Bismarkstrasse 34), a fine modern house, was built for the Municipal Council of Charlottenburg from plans of Seeling in 1911–12, and was opened on Oct. 7, 1912, with the performance of 'Fidelio,' conducted by Waghalter. It holds 2300 persons. It was leased to a company, the Deutsches Opernhaus A.G., for 30 years, to be carried on in the public interest. Certain clauses were attached by the Municipality to the lease for free and cheaper performances. The Opera House was under the direction of Georg Hartmann, and for the first years of its existence it carried out the intentions of its promoters, its production reaching a very high level. During the war, however, its prosperity declined, and in the subsequent years it underwent a series of financial vicissitudes which were not without their effect on the artistic value of its later productions. In 1925, however, a financial reconstruction took place, and the productions were able to be resumed on the former scale. The future of the Deutsches Opernhaus has now been guaranteed for some years.

In Feb. 1925 the Berlin 'Magistrat' (Municipal Council of Berlin) founded a municipal share company from which private capital was excluded, and it granted an annual subsidy of 150,000 marks as working capital together with a further sum up to 150,000 marks for emergencies. It also granted the sum of 80,000 marks towards the liquidation of the old company. Therewith the finances of the Deutsches were once more placed upon a sound footing. It was reopened on Sept. 18, 1925, with a gala performance of 'Die Meistersinger,' under Bruno Walter.

The most frequently played pieces have been 'Tales of Hoffmann,' 'Fledermaus,' 'Carmen,' 'Freischütz,' 'Fidelio,' 'Tannhäuser,' 'Marta,' 'Figaro's Hochzeit,' 'Lohengrin,' 'Parsifal.'

It has been the scene of several original productions, but none that have proved lasting successes. H. G. D.

BERLIOZ, Hector (*b.* La Côte St. André, near Grenoble, Dec. 11, 1803 ; *d.* Paris, Mar. 8, 1869), an eminent French composer and pioneer of romanticism.

The son of a country doctor, he was at first educated for the practice of medicine ; and, though allowed to play with music as a pastime, was prohibited from any thought of music as a career. The most plastic years of his life were thus almost entirely wasted. For his father's profession he felt nothing better than ' a cold disgust ' ; for the profession which he was afterwards to choose he received, during his boyhood, no training worth the mention ; at an age when Mozart and Mendelssohn were finished masters, his whole musical attainment consisted in a rudimentary acquaintance with Catel's *Harmony*, a few boyish compositions, and a very moderate proficiency on the flageolet. It is true that his poetic genius was early stimulated by the study of Virgil, and by the discovery, in a neglected corner, of a few fragments from Gluck's ' Orfeo ' ; but these ill replaced the technical exercises which his ardent and mercurial temper especially needed. The remarkable inequality of his composition may be explained, at any rate in part, as the work of a vivid imagination, striving to explain itself in a tongue which he never perfectly understood.

In the year 1822 he was sent to follow his course at the Medical School of Paris. But the dissecting-room was too much for him, the doors of the Conservatoire Library stood open ; after a short struggle, the conclusion of which was foregone from the outset, he announced his determination to devote himself entirely to music. His parents argued, expostulated and finally cut off supplies, but it was all to no purpose ; Berlioz had burned his ships and there was no longer any question of retreating. He applied to Lesueur for lessons, with which he made such rapid progress that in a few months' time he was able to compose a Mass for the Church of St. Roch ; and in 1823 he was admitted, as a regular pupil, to the Conservatoire.

The next seven years were spent in continuous and truceless conflict. Lesueur was the only one among the professors whom he could tolerate ; for Cherubini, the director, he seems to have felt a positive detestation ; he was impatient of academic methods, and wholly contemptuous of academic taste. His mind moved in a larger world than that of his teachers ; his poet at the time was Shakespeare, his composer Beethoven, while they were still preoccupied with smooth counterpoint and the trim correctness of the classical drama. On the other hand, it is clear that he lost much through sheer intractability. Like many pioneers of the Romantic movement he indulged too much in disdain, and concluded too readily that because an accurate style may sometimes cover poverty of thought it is therefore useless to a thinker. Even had he been indisputably right in regarding current methods as enemies to progress, he would still have done well to apply the maxim, ' *fas est et ab hoste doceri.*'

At the same time his life during this period showed a courage and a determination that were little short of heroic. He was in disgrace with his parents, in disgrace with his teachers, in such extreme poverty that he was forced to maintain himself as a chorus-singer at one of the minor theatres, baffled at every turn by constant opposition and by repeated failure. Yet he never faltered or lost heart ; he maintained his purpose with the most uncompromising fidelity ; and if he sometimes delivered his message in too strident a tone, at any rate he stood to it loyally and recked nothing of consequences. At last, in 1830, the tide of his fortune turned. His cantata ' La Mort de Sardanapale,' appropriately finished amid the rifle-shots of the July Revolution, won him the Prix de Rome,[1] and opened the prospect of a successful career. He was still almost unknown, except as a rebel. Since the St. Roch Mass he had written a few compositions, ' Eight Scenes from Faust,' the overtures ' Les Francs-Juges ' and ' Waverley,' the ' Symphonie fantastique,' the ' Fantasia on Shakespeare's *Tempest*,' but they had made no mark and attained no reputation ; the episodes of his own artistic life may be said to date from the year which, by an odd coincidence, saw Chopin's arrival in Paris and Schumann's emancipation from the study of the law.

The terms of the Prix de Rome imposed three years of travel, the first two to be spent in Italy. But after eighteen months Berlioz could bear expatriation no longer ; he petitioned the ministry for leave to return, and by the middle of 1832 was once more established in Paris. He brought with him a revision of the ' Symphonie fantastique,' a monologue ' Lélio ' (intended as its sequel) which was mainly a pasticcio of earlier compositions, drafts of overtures to ' King Lear ' and the ' Corsair,' [2] and a few songs, of which one, ' La Captive,' is worthy of a place among the great lyrics of the world. It is not a little significant that, of the scanty fruits which he gathered on his Italian journey, the finest should be the lamentation of a prisoner in a foreign land.

In 1833 he married Henrietta Smithson, an Irish actress, who had been playing Shakespeare at the Odéon, and forthwith set himself in good earnest to work for a livelihood. At first it

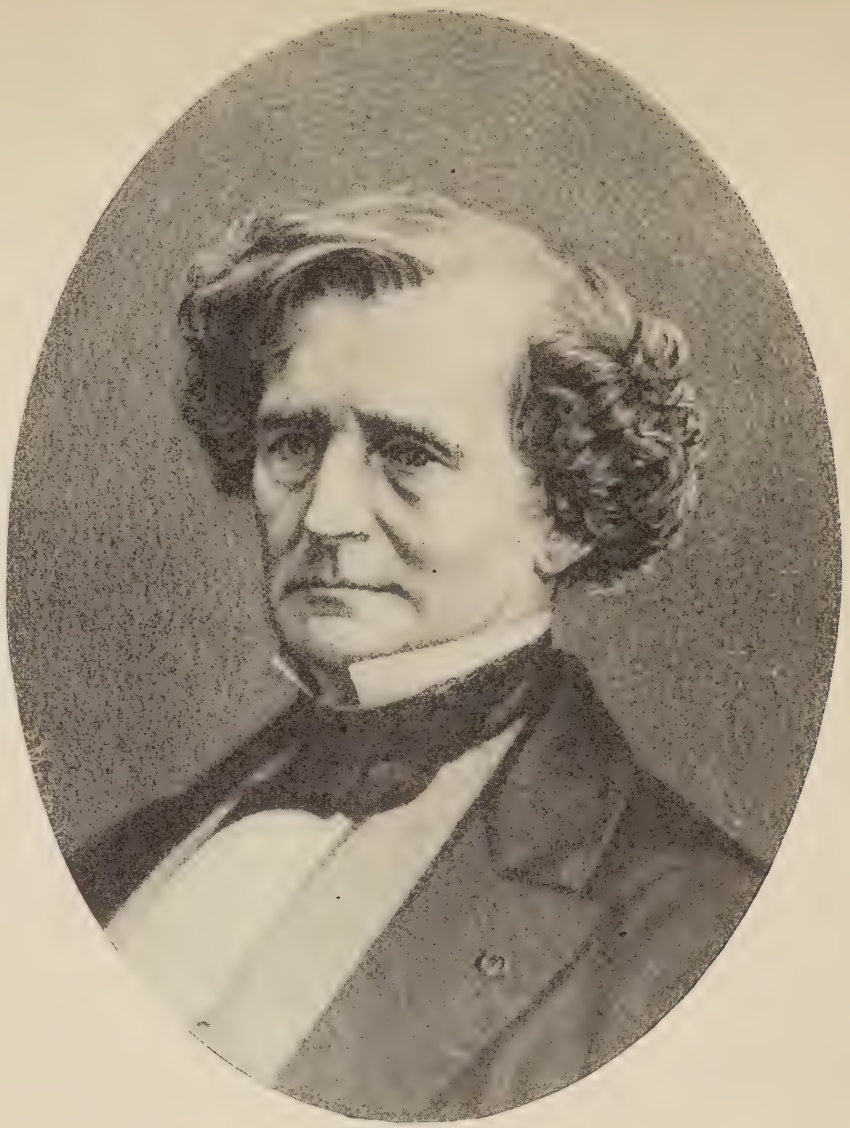
[1] The cantata ' La Mort d'Orphée,' with which he first competed unsuccessfully for the Prix de Rome (1827), was found after a disappearance of nearly forty years in 1923, and is preserved in the National Library at Paris. See Catalogue at the end of this article.

[2] Rewritten in 1855.



CHERUBINI

From a drawing by Ingres



BERLIOZ

From a lithograph by Paul Maurou

was an uphill task. Pupils were few, publishers unenterprising; concerts only showed how easily receipts could be swallowed up in expenses; the populace maintained that indifference which it usually exhibits towards any artist who cannot introduce himself as a virtuoso. He applied for the directorship of the Gymnase Musicale; it was refused him by Thiers. He applied for the professorship of harmony at the Conservatoire; it was refused him by Cherubini. An accident had closed the public career of his wife; the birth of his son Louis brought a new mouth to feed; from sheer necessity he became a journalist, and supported his household by writing criticisms and feuilletons which, as he complains to his friend Humbert Ferrand, left him almost no time for composition. Yet, in spite of all difficulties and distractions, the seven years which followed his marriage were the most active of his whole life. He was a true improvisatore, and, his interest once engaged, could cover pages of complex orchestration with an almost miraculous rapidity; indeed, he tells us that he had to invent a system of shorthand in order to keep pace with the unceasing flow of his ideas. Between 1833 and 1840[1] he produced the cantata on the death of Napoleon, the three symphonies 'Harold en Italie,' 'Symphonie funèbre et triomphale' and 'Roméo et Juliette,' the opera of 'Benvenuto Cellini,' the Requiem, first performed in 1837 for the disaster at Constantine, several songs, including 'Les Nuits d'été,' the 'Rêverie et caprice' for violin, and the ballad 'Sara la baigneuse,' originally written for male quartet, and afterwards enlarged for chorus and orchestra. Toward the end of this period he began to reap a material reward which relieved him from further drudgery. The Requiem, commissioned by the French Government, was repaid with a fee of 4000 francs; in 1838, Paganini sent him 20,000 for 'Harold en Italie,' and in 1840, he received another 10,000 for the 'Symphonie funèbre et triomphale.' This enabled him not only to throw off the burden of journalism but to indulge a long-cherished project of a tour through Germany where, thanks to Liszt and Schumann, his name was already well known. Unfortunately, at the last moment, Madame Berlioz refused to consent to his departure, and the quarrel became so acute that it ended in a separation. There is no need to revive here the miserable story of broken nerves and of a jealousy not altogether unmerited. It is enough to say that Berlioz continued to maintain his wife until her death, Mar. 3, 1854; but that, although they sometimes met on friendly terms, there was never any real reconciliation between them.

After all the visit was delayed for over two years, partly by the performance of 'Freischütz' in Paris, for which Berlioz orchestrated the 'Invitation à la valse,' partly by engagements in Paris and Brussels which occupied the greater part of 1842. But at the beginning of 1843 he was once more his own master and at once proceeded to put his project into execution. The tour was a triumphant success. He travelled over the country from Cologne to Berlin, from Stuttgart to Hamburg, giving concerts at all the principal cities, and despite some academic opposition, received everywhere with crowded audiences and enthusiastic applause. Schumann offered him a cordial welcome; Mendelssohn, who disliked his music, showed him every courtesy, and gave him every facility for performance; the King of Prussia postponed a journey in order to hear 'Roméo' at Potsdam; the whole campaign was one long triumphal procession, and the burden of every bulletin is 'another victory: let them know it in Paris.'

About the middle of 1843, Berlioz returned, covered with laurels; he was set, for a livelihood, to conduct the music of other composers. In 1845 he made an equally successful tour in Austria, brought back a new composition 'La Damnation de Faust,' and produced it in 1846 before a scanty and apathetic audience. Next year he won fresh triumphs in Russia, returned once more to find an official post vacant at the Opéra, and lost it through the machinations of Roqueplan. And all this time it is clear from his letters that he regarded his travels as a soldier regards foreign service, and that his whole affection was lavished on the brilliant, disdainful city that was using him so ill.

Between 1847 and 1855 he paid four visits to England. The first was undertaken, at Jullien's request, for a season of opera at Drury Lane, but it began with insufficient preparation, and it ended in sheer disaster. The other three were of better omen. In 1851 he came over as a member of the Jury at the Great Exhibition, and wrote an admirably fair and lucid report on the merits of the competing instruments; in 1852 and 1855 he was engaged as conductor of the New Philharmonic, and produced at Exeter Hall his 'Roméo' symphony and some selections from his 'Faust.' On June 25, 1853, he conducted his 'Benvenuto Cellini' at Drury Lane. It is interesting to remember that in 1855 Wagner was also in London, conducting the concerts of the rival society. Between them the two revolutionaries kept the public alert, and the newspapers fully occupied.

His writings at this time show an allegiance curiously divided between literary and musical composition. On his return from Germany in 1843 he published his *Voyage musical*, with some valuable essays on Weber, Gluck and Beethoven; in 1844 he wrote the 'Hymne à la France' for an industrial exhibition in Paris;

[1] The overture to 'Rob Roy,' first performed in 1834, was written in 1832.

next year came 'Faust,' and then, after his Russian visit, the *Traité de l'instrumentation* (numbered in his catalogue of compositions as op. 10), and the 'Fuite en Égypte,' which he afterwards enlarged into his sole attempt at oratorio, 'L'Enfance du Christ.' In 1850 he printed two volumes of songs—'Fleurs des Landes' and 'Feuillets d'album'—and revised his choral ballad of 'Sara la baigneuse'; after which follow in steady succession 'La Menace des Francs' (1851), *Les Soirées de l'orchestre* (1853), a most entertaining collection of sketches and criticisms, three choruses printed in 1854 under the title of 'Tristia,'[1] and at the beginning of 1855 his revised version of the overture to the 'Corsair.' Between 1835 and 1863 he wrote occasionally for the *Débats*, and in more than one field carried on a vigorous warfare against Scudo, Fétis and the other Parisian critics. He did well to be angry. We have but to read the attacks upon him to understand how far they were animated by a mere spirit of partisanship; we have but to recall the story of Pierre Ducré to realise the extreme incompetence of his antagonists.

In 1855 came the Paris Exhibition, and Berlioz was commissioned to write a Te Deum for its opening, and a cantata, 'L'Impériale,' for its close. The latter, though printed among his works as op. 26, has long disappeared from the concert-room; the former, occasionally given at our larger festivals, may claim to rank beside the Requiem, than which it is even more gigantic in scale, and more exacting in requirement. It was published at the end of the year, together with 'Lélio' and the 'Enfance du Christ,' and at last roused Paris to some tardy recognition of her most distinguished composer. Hitherto he had received no decoration except the Cross of the Legion of Honour; in 1856 he succeeded to a *fauteuil* in the Académie, and three years later was elected to the only public appointment which he ever held—the librarianship of the Conservatoire. It was fitting that he should end his days as authorised guardian of the scores which had first encouraged him to embark on his career.

On the death of his first wife he married Mlle. Martin Recio, a singer of small capacity and high ambition, who frequently imperilled the success of her husband's work by insisting on the leading part in its performance. Yet through seven years of ill-assorted union he treated her with the utmost patience and tenderness, and her sudden death in 1862 left him in a prostration of grief. 'I have no words to express my desolation,' he says in the few lines which carry the news to Ferrand. Indeed life had become very lonely for him. His son Louis was serving abroad in the French navy, his most intimate friend lived away from Paris, in his own immediate circle hardly any one remained to whom he could look for companionship. His public career, too, though lightened by a few moments of success, closed with a heavy and unmerited disappointment. Early in 1862 he made an enduring mark on French criticism with his volume entitled *À travers Chants*. Later in the same year his little opera of 'Béatrice et Bénédict' was brought out at Baden, and well received; but in 1863, 'Les Troyens à Carthage,' the second part of the work which he intended as his masterpiece, was driven after a short run from the boards of the Théâtre Lyrique. Berlioz never recovered the shock of its failure. He was worn out with labour and warfare, with public conflict and private sorrow, and he had no longer any heart to continue the struggle. At one of the performances his friends tried to cheer him by pointing to the audience, and saying, 'Eh bien! les voilà qui viennent.' 'Oui, ils viennent,' answered the composer sadly, 'mais, moi je m'en vais.'

After 'Les Troyens' Berlioz wrote no more, and the history of his remaining years is little better than a chronicle of encroaching sickness. In 1867 he was well enough to accept a second invitation to Russia; but in 1868 his health entirely broke down, and he died at Paris in the sixty-sixth year of his age. He was honoured with a stately and ceremonious funeral, and ten years later, Mar. 8, 1879, a commemorative concert of his works filled the Hippodrome from floor to roof. 'Le génie,' says an author who well knew the Parisian temperament, 'c'est le talent des hommes morts.' In Mar. 1903 a bust of Berlioz, by M. Léopold Bernstamm, was erected in front of the theatre at Monte Carlo, in commemoration of the transference of 'La Damnation de Faust' to the stage of that place. On Aug. 15 of the same year, a statue by M. Urbain was unveiled at Grenoble, and on the two following days musical performances of 'La Damnation de Faust,' etc., were given. The actual centenary of Berlioz's birth was duly celebrated in Paris by performances of the same work at two of the Lamoureux Concerts, by a series of performances at the Colonne Concerts, and by a performance of 'Roméo et Juliette' at the Conservatoire, in Dec. 1903.

The Art of Berlioz

That he possessed genius is beyond all question or controversy. No composer has ever been more original, in the true sense of the term; none has ever written with more spontaneous force or with more vehement and volcanic energy. His imagination seems always at white heat; his eloquence pours forth in a turbid, impetuous torrent which levels all obstacles and overpowers all restraint. It is the fashion to compare him with Victor Hugo,

[1] Of these the 'Méditation religieuse' was written in 1831, and the other two in 1848.

and on one side at any rate the comparison is just. Both were artists of immense creative power, both were endowed with an exceptional gift of oratory, both ranged at will over the entire gamut of human passion. But here resemblance ends. Beside the extravagance of Berlioz, Hugo is reticent; beside the technical errors of the musician the verse of the poet is as faultless as a Greek statue.

There is, indeed, a singular perversity in Berlioz's music, due partly to a twist in his disposition, partly to deficiency of early training. He had, for example, a spring of pure and beautiful melody, and in 'La Captive,' in the love-scene from 'Roméo,' in the great septet from 'Les Troyens,' he showed that he could employ it to noble purpose. Yet time after time he ruins his cause by subordinating beauty to emphasis, and is so anxious to impress that he forgets how to charm. The Evening Song in 'Faust' is spoiled by the very cadences that were intended to make it effective. The beginning of the Pilgrim's March in 'Harold' is delightful, the last strain offends like a misplaced epigram. No doubt there are other artists who have yielded to a similar temptation. Chopin used often to end his dreamiest improvisations with an unexpected discord. Heine often closes with a freakish jest a song full of pathos or romance. But these men did it out of sheer mischief, Berlioz because it seemed to him the natural outcome of his thought. On the other hand, it should be said that he has, in this matter, the qualities of his defects. His phrase, often beautiful, is almost always telling and incisive, and his command of rhythm was, at the time when he lived, without parallel in the history of music.

It is in the general fabric of his composition that his technical deficiencies are most apparent. His harmony is usually rich in colour, but in progression it is too frequently awkward or commonplace, either securing its point of colour by an ugly line, or giving a false appearance of movement by a mere rhythmic arrangement of scales or arpeggios. This comes not from want of harmonic perception but from want of proper education in counterpoint, with which, as with all forms of purely musical design, Berlioz was very imperfectly acquainted Nor does he seem to have been aware of his own limitations. He draws public attention to the correctness of the Amen fugue in his 'Faust,' but ignores the fact that it could have been written by any forward pupil in a musical college. He regards the structure of the 'Symphonie fantastique' as the legitimate outcome of Beethoven's principles, and does not see how often he violates the laws which he is professing to develop. On neither of these issues, therefore, has he any claim to be regarded as a true reformer. When he keeps the rules he can only apply them to some elementary problem; when he tries to extend their province he loses himself in the wilderness.

It is a pleasanter task to consider the one department of pure musical art in which his genius found its amplest scope and its fullest expression. As a master of Orchestration (*q.v.*) his claim to the first rank is incontestable. He knew the capacities of the different instruments better than the virtuosi who played them. He could foresee by intuition the effect of every possible combination or arrangement. He had inexhaustible invention, boundless audacity, an unerring sense of colour, and that highest economy of resource which knows when to spare and when to lavish. In the 'Invitation,' in the first movement of the 'Tempest Fantaisie,' in the opening of the 'Racóczy March,' he can move with perfect ease through a scheme of low tones and delicate values; in the Requiem, in the Te Deum, in the 'Damnation de Faust' he can make his canvas glow and blaze with the hues of Mont Pelée or Krakatoa. His work, in short, marks a new era in instrumentation, and has been directly or indirectly the guide of every composer since his day.

No doubt his larger effects require conditions that are not very readily available. Towards the end of the famous *Traité de l'instrumentation* he sketches the construction of an ideal orchestra, which should faithfully and precisely carry out his intentions: 242 strings, four of which are tuned an octave below the double basses, 30 grand pianos, 30 harps, legions of wind-players and percussion-players; an army of sound equipped for the most overpowering conquests. And though, like many of his ideals, this remained for him unattainable, he usually approached as near to it as circumstances would allow. In his 'Tuba Mirum' and his 'Lachrymosa' the forces employed are of enormous magnitude: an immense number of bowed instruments, the wood-wind doubled, trebled, quadrupled, a tempest of rolling drums and clashing cymbals; and, at each corner of the stage, a blare of brazen instruments which carry, as from the four winds of heaven, their ringing, shattering trumpet-calls. Well might Heine say that such music reminded him of primeval monsters and fabulous empires. It is out of scale with our civilised restrictions and reticences: for good and for ill it echoes over a wider expanse. But at the same time it is compelled to face the blunt practical issue of performance; to be fully understood it must be heard frequently, and it defeats its own end if it insists upon requirements which can rarely be satisfied. 'I understand,' said the King of Prussia, 'that you are the composer who writes for five hundred musicians.' 'Your Majesty has been misinformed,' answered Berlioz, 'I sometimes write for four hundred and fifty.'

From the technical side, then, Berlioz's

chief claim to immortality is that of a brilliant and audacious colourist. It remains to consider the purpose for which he employed his medium. On this point he is entirely explicit: music was to him a language capable of conveying definite impressions, of arousing definite emotions, even of narrating a definite series of events. In every one of his vocal works, from the 'Élégie' to 'Les Troyens,' the main office of his music was to illustrate and reinforce the words. In every one of his instrumental works, from 'Harold' and the 'Symphonie fantastique' to the little violin-piece which he wrote for Artôt, he was principally occupied in telling a story or in painting a picture. His weakness in pure design was partly the cause, but still more the effect, of his preoccupation with the dramatic or descriptive aspect of his art. With him, more than with any other great composer for the concert-room, it is possible to abstract form from content and to balance neglect of the one against enthusiastic devotion to the other.

Now there can be no doubt that music possesses a very intimate power of stirring man's emotional nature, and that it can strongly reinforce appeals made by the other arts—by articulate words, for instance, or by determinate action and scenery. But the attempt to make music self-articulate, in the manner which Berlioz intended, is for two reasons foredoomed to failure. It violates the essential character of the art; it offers almost irresistible temptations to ugliness. For, in the first place, the nature of musical expression and of its effect on the human organism is far too vague and nebulous to be tied down to any very precise significance. It is as idle to inquire the meaning of a composition as to inquire the meaning of a sunset. We may call the sunset 'angry' without passing the legitimate bounds of metaphor; but we should have little patience with the fancy that seriously enlarged upon the degree or cause of its anger. In exactly the same way we may call a musical composition 'agitated' or 'gay,' but we cannot give concrete shape to its gaiety or its agitation. Indeed, we are commonly irritated by any attempt to explain the poetic significance of a musical work. We may sometimes forgive it —in the 'Florentinische Nächte' of Heine, for example, or in Henry Kingsley's 'Ravenshoe' —but even there we feel that it needs forgiveness, that it is forcing our attention into a wrong channel, that it is unduly particularising those broad emotional types which supply the forms of music with their only real content. And if any man doubt this he may bring the matter to a clear issue: let him hear the 'Symphonie fantastique,' and endeavour from the music alone to reconstruct the romance.

Secondly, when music rises to its highest, even these broad types of emotion are merged into one. The slow movement of the choral symphony fills us with the same overpowering sense of rapture and worship as a sight of the Alps; it is not this or that kind of feeling that is stirred in us but our entire soul. Only when the art descends to lower slopes can we begin to discriminate, to distinguish, to set boundary-lines; and the further the descent the easier and more convincing is the demarcation. Music which inflicts actual pain may well call up painful associations, and may so help imaginative hearers to call up some vague nightmare-pictures of savagery or horror. It is not for nothing that the instrumental work of Berlioz grows most nearly articulate in the 'Ronde du Sabbat,' in the 'Brigands' Orgy,' and in the orchestral setting of the 'Ride to the Abyss.'

However, like all great artists, Berlioz was better than his own theory. He often allowed it to lead him into extravagant aberration; he even narrates with pride that at the performance of his Requiem one of the audience was frightened into a syncope—an interesting commentary upon Schiller's view of the function of Art. But though his theory of the programme is impracticable, and though it is only by lowering his art that he can even approximate to its realisation, yet the fact remains that he has written a great deal of vigorous and stirring music, and that he often rises to a level of pure beauty which only genius can attain. After all, his *parti pris* was as much inherited as assumed. French music has always been closely connected with literary movements and ideals; it has always somewhat tended to subordinate form to expression. Even the exquisite style of Couperin was never satisfied without a 'poetic content,' and from him the line of ancestry runs directly enough through Rameau, Gossec and Lesueur, until it reaches the greatest and most gifted of Lesueur's pupils.

As might naturally be expected his best sustained work is to be found in his vocal compositions, both because here his deficiencies of pure design are covered, and because here he has the collaboration of a text to give body and substance to his fancies. 'Les Troyens' is probably the finest extant specimen of spectacular opera, full of pageantry and movement, vividly conceived and vividly pourtrayed. The whole of the final tableau, with the great prophetic utterance of Dido, based upon themes which recall happy hours to her memory, is strangely anticipatory of the end of 'Die Götterdämmerung.' 'Béatrice et Bénédict' is a charming comedy, wonderfully supple and light-handed; and 'Benvenuto,' though far less dextrous, yet contains a good many scenes of real dramatic power. His two great ritual works, the Requiem and the Te Deum, stand like colossal statues at the gates of a barbarian temple. They are absolutely unchristian in feeling, they suggest human sacrifices and

blood-curdling rites, they grip emotion by the throat and leave it gasping for breath. But for sheer savage force and strength they are, in their kind, unsurpassed, and amid these terrors are many passages of a strange, inhuman beauty. Among his cantatas, 'La Damnation de Faust' holds the pre-eminent place; indeed, it is Berlioz in quintessence. All his merits are here, all his defects; of fabric now clumsily woven, now of the closest texture, cruel modulations and phrases of a haunting sweetness, the most exquisite tenderness alternating with the wildest violence, all clothed with his vivid colour and with his consummate mastery of orchestral resource.

His criticisms exhibit the same curious alternation of extremes. It was long before he could see any beauty in Palestrina; of Bach and Handel he spoke in disdainful ignorance. He cared little for Chopin, little for Schumann, and he passed over the Paris edition of Schubert's songs with a few casual words about 'Erlkönig.' On the other hand he was one of the first musicians in Europe who really appreciated Beethoven, and his papers on Gluck and Weber are masterpieces of sound insight and clear expression. He counts, too, among the very small number of writers on music who deserve to be read for their literary style.

'The *Mémoires*,' says W. E. Henley, 'is one of the few essays in artistic biography which may claim equal honours with Benvenuto's story of himself and his own doings; the two volumes of correspondence rank with the most interesting epistolary matter of their time; in the *Grotesques*, the *À travers Chants*, the *Soirées de l'orchestre* there is enough of fun and earnest, of fine criticism and diabolical humour, of wit and fancy and invention, to furnish forth a dozen ordinary critics and leave a rich remainder when all's done.'

He has not Schumann's range or sympathy. Here, as in his art, he could see only from his own standpoint: but in art, in criticism, in life he looked through keen eyes, and spoke out with a fearless and undaunted eloquence.

The following is a list of his works:

(The numbers in small Roman type refer to the volumes of the complete edition published by Messrs. Breitkopf & Härtel.)

Op.
1. Eight scenes from 'Faust.' (1828-29.) [x.]
1 bis. Overture to 'Waverley.' (1827-28.) [iv.]
2. 'Irlande'; nine mélodies pour une et deux voix sur des traductions de Thomas Moore. (1829.) [xiv., xv., xvi., xvii.]
3. Overture to 'Les Francs-Juges.' (1827-28.) [iv.]
4. Overture to 'King Lear.' (1831.) [iv.]
5. 'Grande Messe des morts.' (Requiem, 1837.) [vii.]
6. 'Le 5 mai'; cantata on the death of Napoleon. (1834.) [xiii.]
7. 'Les Nuits d'été'; six songs to words by Théophile Gautier. (1833-34; rewritten in 1841 and 1856.) [With orchestral acct. in vol. xv., piano acct. in vol. xvii.]
8. Rêverie et caprice, vln. and orch. (1839.) [vi.]
9. Overture 'Le Carnaval romain.' (1843.) [v.]
10. *Grande Traité de l'instrumentation et d'orchestration modernes. Avec supplément 'Le chef d'orchestre.'*
11. 'Sara la baigneuse'; choral ballad. (1834-50.) [xiv.]
12. 'La Captive'; song for mezzo-sopr. and orch. (1832-48.) [xv.] Also with acct. for PF. and v'cl. and PF. alone. [xvii.]
13. 'Fleurs de Landes'; five songs, for one or more voices. (1831-34, pubd. 1850.) [xvi. and xvii.] One, 'Le Jeune Pâtre breton,' with orch. [xv.]
14. Symphonie fantastique; 'Épisode de la vie d'un artiste.' (1830-31.) [i.]
14 bis. 'Lélio; ou le Retour à la vie.' Monodrama.[1] (1827-32.) [xiii.]

[1] The 'Chœur des ombres' in this work is taken from the 'méditation' in the cantata 'La Mort de Cléopâtre' (performed for the first time under Weingartner at the Queen's Hall, London, Nov. 12, 1903), and the last number from the 'Fantasia on Shakespeare's Tempest.'

Op.
15. Symphonie funèbre et triomphale. (1834-40.) [i.]
16. 'Harold en Italie': symphony with viola obbligato. (1834) [ii.]
17. 'Roméo et Juliette': dramatic symphony. (1838.) [iii.]
18. 'Tristia'; two works for chorus and orch.: 'Méditation religieuse' (1831); 'Ballade sur la mort d'Ophélie' (1848) [xiv.]; and a 'Marche funèbre pour la dernière scène d'Hamlet' (1848) for orch. [vi.]; the three published together in 1850.
19. 'Feuillets d'album'; six songs (two for chorus). (1845-55.) [xiv., xv., xvi., xvii.]
20. 'Vox populi'; two works for chorus and orch. 1. 'La Menace des Francs' (1851); 'Hymne à la France' (1844). Published together in 1851. [xiv., xvi.]
21. Overture to 'The Corsair.' (1831, rewritten in 1844 and 1855.) [v.]
22. 'Te Deum.' (1849-54.) [viii.]
23. 'Benvenuto Cellini,' opera in three acts. (1835-37.)
24. 'La Damnation de Faust.' (1846.) [xi., xii.]
25. 'L'Enfance du Christ'; oratorio in three parts. (1850-54.) [ix.]
26. 'L'Impériale'; cantata for the Paris Exhibition. (1855.) [xiii.]
27. *Deest.*
28. 'L'Étoile de la liberté' (Le Temple universel); Chorus. (1860.) [xvi.]

WORKS WITHOUT OPUS NUMBERS

'Resurrexit' from the St. Roch Mass. (1822, rewritten 1825 and 1832.) [vii.]
Ten Songs. (Written between 1825 and 1834.) [xvi., xvii.]
Three cantatas: 'La Révolution grecque.' (1826.) [x.]
'Herminie.' (1828.) [xv.]
'La Mort de Cléopâtre.' (1829.) [xv.]
Chorus of Magi (1828, rewritten in 1832.) [vii.]
Two fugues for chorus and orch. (1828-29.) [vi.]
Overture to 'Rob Roy.' (1832.) [iv.]
Two Motets: 'Veni Creator' and 'Tantum ergo.' [vii.]
Three pieces for harmonium: 'Toccata,' 'Sérénade agreste à la Madone,' and 'Hymne pour l'Élévation.' (1845.) [vi.]
'L'Apothéose' for chorus. (1848.) [xvi.]
'Hymne pour la consécration du nouveau Tabernacle.' (1859.) [xvi.]
'Béatrice et Bénédict,' comic opera, two acts. (1860-62.)
'Les Troyens'; grand opera in two parts: (1) 'La Prise de Troie' (first and second acts); (2) 'Les Troyens à Carthage' (third, fourth and fifth acts).
'March from Les Troyens' arranged for concert use.
'La Mort d'Orphée,' cantata written in 1827, first competition for Prix de Rome. M.S. National Library, Paris.

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'L'Invitation à la valse,' by Weber, for orch. (1841.)
'Pater Noster' and 'Adoremus,' by Bortniansky. (1843.)
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'Erlkönig,' by Schubert. (1860.)

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Les Lettres de Berlioz à Auguste Morel (*Le Guide musical*), 1912, pp. 609, 629, 647, 667, 687, 707), ed. by J. G. Prod'homme.
Lettres inédites de Hector Berlioz (*R.M.I.*, 1913), ed. by J. G. Prod'homme.

Many of the autobiographical details in these works are untrustworthy. W. H. H[W].

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BERMUDO, Juan (*b.* Ecija, near Seville, beginning of the 16th cent.), a Franciscan friar of Andalucía, friend and admirer of Morales, and author of two important theoretical works.

1. Libro llamado Declaración de instrumentos (Osuna: 1549 and 1555; Granada, 1555). (B.M.; Bibl. Nat., Paris; Munich; Staats-Bibl., Vienna; Bibl. Nac., Madrid; Bibl. Diputació, Barcelona; Escurial.)
2. El Arte Tripharia (Osuna, 1550). (Bibl. Nac., Madrid.)

The latter was written as a 'plaine and easie introduction' to music for the use of the nuns of the convent of Montilla.

The former is of more ample scope, and includes a description of instruments and tablature as well as an introduction to music. The book is remarkable for its clarity of style; and incidentally gives valuable biographical evidence in relation to Morales, who wrote a dedicatory epistle to the second edition, dated Oct. 22, 1550, and describing himself 'Maestro de Capilla del Señor Duque de Arcos.' Morales died in 1553 before the book was published, but Bermudo constantly refers to him, and admires him for breaking rules when the occasion demanded it. Bermudo has recorded the only saying of Morales which has been preserved:

'Si lo que hazen algunos tañedores de organo se sacasse en limpio grandes faltas hallariamos.' (If we really knew what some organists played, we should find very bad mistakes.) 'And Morales was quite right,' he adds, 'because on an instrument it is possible to play consecutive fifths or octaves without being noticed; but with voices the mistake is obvious at once.'

J. B. T.

BERNABEI, (1) Ercole (*b.* Caprarola, *c.* 1620; *d.* Munich, 1687 or 8), a pupil of Benevoli, and successively maestro di cappella at the Lateran in Rome, from 1665, and at San Luigi de' Francesi from 1667; he seems to have entered the Cappella Giulia, St. Peter's, on June 20, 1672, but not to have been maestro di cappella there, as he is only called 'musico' in the letter of recommendation which Cardinal Barberini sent to the Elector of Bavaria in 1674, and in consequence of which Bernabei obtained the post of maestro di cappella to the court of Munich. Bernabei's compositions include a set of three-part madrigals, called 'Concerto madrigalesco,' published at Rome, 1669; 'Sacrae modulationes,' Munich, 1691, and various motets, etc. in MS. at Munich, Modena, Dresden and Vienna. The text-books of two operas given in Munich, 1680 and 1686, are preserved there.

His son, (2) Gioseffo Antonio (*b.* Rome, *c.* 1649; *d.* Mar. 9, 1732), was sent for to Munich in 1677 and appointed assistant to his father, whom he succeeded in Jan. 1688.

His compositions include a book of seven masses for four voices and strings, printed 1710; masses and motets in MS. at Munich, Berlin, Bologna, Dresden, and a large collection of church music in the court library of Vienna. Between 1678 and 1691 he wrote 16 operas, many of them only preserved in the form of libretti (*Q.-L.*).

Bibl.—R. de Rensis, *Ercole Bernabei*, Rome, 1920; Raffaele Casimiri, *Ercole Bernabei, maestro della Capella musicale Lateranense* (5 luglio, 1665—5 marzo, 1667), p. 12, Rome, 1920.

BERNACCHI, Antonio (*b.* Bologna, June 1685; *d.* Mar. 1756), was equally celebrated as a singer (evirato) and as a master.

During several years he received the instruction of Pistocchi (*q.v.*), then the first singing-master in Italy, where there were at that time not a few; and to his care and skill, as well as to his own application, genius and splendid soprano voice, the young Bernacchi owed his early superiority over all the other singers of his day, and the title which he gained of 'Il Rè dei cantatori.' Fétis says that he made his first appearance in 1722; but it is much more likely that he did this ten years earlier, for he was singing in London in 1716 in the opera 'Clearte,' and in Handel's 'Rinaldo' in 1717, when he sang the part of Goffredo, which had previously been sung by Vanini Boschi and Galerati, two female contralti. While in England, his voice was thought to be weak and defective; but he covered these faults with so much skill that his singing was always much more admired by musicians than by the public. He remained here at first only for one season, after which he returned to Italy. In 1726 he entered the service of the Elector of Bavaria, and subsequently that of the Emperor. Bernacchi now altered his style, making use of an embroidery of roulades—a great innovation upon the old simple method of singing. This novelty had an immense success; and was immediately adopted by all the other singers, in spite of the outcry raised by the purists of the old school. Martinelli and Algarotti agree in blaming him for sacrificing expression to execution, and for 'opening the door to all the innovations which have debased the art.' Rousseau relates that Pistocchi, on hearing his former pupil, exclaimed, 'Ah! woe is me! I taught thee to sing, and now thou wilt "play"!' The *Daily Courant* of July 2, 1729, announced that

'Mr. Handel, who is just returned from Italy, has contracted with the following persons to perform in the Italian Opera: Sig. Bernacchi, who is esteemed the best singer in Italy.'

The Opera, which had been closed for

eighteen months, reopened Dec. 2 with 'Lotario,' and a revival of 'Tolomeo, in both of which Bernacchi played the principal character, formerly sustained by Senesino. In the season of 1730 he sang in Handel's 'Partenope,' after which he returned once more to Italy, with the desire of founding there a school for teaching his own method. Raff, Amadori, Mancini, Guarducci, and many more, were his scholars. The objection of the purists to Bernacchi's fioriture as new, has no foundation; for these embellishments were as old as the 16th century, and were only developed by him and employed more after the manner of instrumental music. He was also a good composer, having learnt composition from G. A. Bernabei; the Conservatoire at Paris possesses some songs and duets of his. He was admitted as a member of the Società Filarm. of Bologna in 1722, of which he was Princeps in 1748 and 1749. The libraries of the Accademia and Liceo of Bologna contain MSS. of vocal compositions in four and five parts, with and without accompaniments. J. M.

Bibl.—Lodovico Frati, *Antonio Bernacchi e la sua scuola di canto. R.M.I.*, Anno 29, 1922, pp. 473-91.

BERNAL, Antonio (16th cent.), a Spanish composer of the Sevillian school, and a contemporary of Morales. He is believed to have been choirmaster of the church of San Salvador at Seville. Morphy (*Les Luthistes espagnols*) prints a setting by him of an old Spanish ballad from the 'Orphenica Lira' of Miguel de Fuenllana (1554), while Eslava published a motet, 'Ave Sanctissimam' (*a* 4) attributed to him. The MS. 'Tonos castellanos' (*Bibl. Medinaceli*, Madrid) contains a madrigal by him, and some church music. J. B. T.

BERNAL, José (16th cent.), a singer in the service of the Emperor Charles V. He is possibly identical with the Bernal Gonzalez, compositions by whom are in the Chapter Library at Toledo. J. B. T.

BERNARD, Jean Emile Auguste (*b.* Marseilles, Nov. 28, 1843; *d.* Paris, Sept. 11, 1902), a pupil of the Paris Conservatoire, who became organist of Notre-Dame des Champs, retiring from the post in 1895. Bernard's serious and reflective disposition was shown in most of his compositions, from an organ fantasia and fugue, which obtained the prize offered by the Société des Compositeurs de Paris in 1877, to the violin concerto dedicated to Sarasate, and played by him at one of the Conservatoire concerts in 1895. A suite for violin and piano, often played by the same artist, became familiar to London audiences, and he also wrote a divertissement for wind instruments, a fantaisie, and a Concertstück for piano and orchestra, and andante and rondo for violoncello and orchestra; works for organ and piano, and a cantata, 'Guillaume le Conquérant,' for baritone solo, chorus and orchestra. G. F.

BERNARDI, see Senesino, Francesco.

BERNARDI, Bartolomeo (*b.* Bologna; *d.* Copenhagen, 1730), Kapellmeister at the Danish court. He was a noted violin virtuoso and composer. His opera 'Libussa' was performed at Prague in 1703. In 1696 he was apparently still in Italy, as his '10 Sonate à tre con il basso per l' organo,' op. 2, appeared in that year at Bologna, where another book of trio sonatas, op. 1, had been published in 1692, while a book of 'Sonate a violino solo,' op. 3, as well as other sonatas were published at Amsterdam. He composed also vocal duets and cantatas, and the Berlin library has a MS. book of instructions in very faulty German for playing from a figured bass. Many of his MS. compositions are said to have perished in the great fire of Copenhagen in 1745. Wasielewski mentions also a book of 12 solo sonatas, op. 1 (*Q.-L.*; Wasielewski).

BERNASCONI, (1) Andrea (*b.* Marseilles, 1706; *d.* Munich, Jan. 29, 1784), the son of a French officer of Italian descent (*Riemann*), was the composer of 21 operas and various sacred compositions. He held the position of Kapellmeister at Munich from 1755. He was the teacher of his step-daughter (2) Antonia, daughter of a valet de chambre of the Prince of Würtemburg whose widow married Andrea Bernasconi. She made her first appearance at Vienna, 1764, in 'Alceste,' which Gluck had written expressly for her. She afterwards sang at various Italian theatres, and in 1778 she appeared with Pacchierotti in 'Demofoönte,' a pasticcio, at the Opera in London. She was then a good musician, and a correct and skilful singer; but her voice was not powerful, and she was past her prime. She was a good actress.

In 1770–71 she had sung at Milan the part of Aspasia in Mozart's early opera 'Mitridate.' She distrusted the powers of the boy to compose the airs for her, and requested to see what she was to sing, to which he instantly acceded. She made trial of a piece, and was charmed with it. Mozart then, piqued at her want of confidence, gave her another, and a third, leaving Bernasconi quite confounded with so rare a talent and so rich an imagination at years so tender. Shortly afterwards an enemy (Gasparini of Turin) called on her with the words of the libretto set to different music, and endeavoured to persuade her not to sing the music of the young Mozart.

'She absolutely refused this wicked person, being quite overjoyed at the airs the young *maestro* had written for her, in which he consulted her inclination.'[1]

In 1783 Bernasconi was at Vienna, where she had settled, though not engaged at the Opera; but she gave a few performances of the 'Alceste' and 'Ifigenia in Tauride' of Gluck, and of a comic opera 'La Contadina in Corte,' which she had sung with success in London. J. M.

[1] Leopold Mozart's Letter.

BERNEKER, Constanz (*b.* Darkehmen, East Prussia, Oct. 30, 1844; *d.* Königsberg, June 9, 1906), studied at the Institute for Church Music and Royal Academy of Music, Berlin. After conducting some choral societies at Berlin he was (1872) appointed musical director of the Singakademie at Königsberg, and soon after organist of the cathedral. In 1885 he received the title of Royal Director of Music; and in 1895 became lecturer at the University. He was also teacher of composition at the Conservatoire. As a composer he excelled in choral works with orchestra, including an oratorio 'Judith,' 'The Song of Solomon,' 'Coronation Cantata,' and choruses to Schiller's *Bride of Messina.* He wrote also psalms, motets, partsongs, and lieder. In 1907 a society was formed at Königsberg for the publication of his works (*Riemann*).

BERNER, Friedrich Wilhelm (*b.* Breslau, May 16, 1780; *d.* May 9, 1827), pupil of his father, the organist of the Elisabeth Church there, under whose tuition he made such rapid progress as to be appointed his assistant at thirteen years of age.

Counterpoint and composition he learnt from Gehirnie, director of the choir at the Matthäuskirche, and at the same time from Reichardt the violoncello, horn, bassoon and clarinet, which last instrument he played in the orchestra of the theatre. The arrival of C. M. von Weber in Breslau to take the post of Kapellmeister roused Berner to fresh exertions. Weber valued him as an excellent pianoforte and clarinet player. In 1811 he and Schnabel were summoned to Berlin by Zelter to master the system of the Singakademie, with the view of establishing similar institutions in Breslau and the rest of Silesia, such being the wish of the Prussian Government. Berner was also entrusted with the task of cataloguing the musical treasures of the suppressed monasteries. More details of his life will be found in the *Hausfreund* for 1827, No. 15. Among his numerous pupils, Adolph Hesse was one of the most remarkable. He left many compositions both for voices and instruments, but his didactic writings are more valuable—*Grundregeln des Gesanges* (1815), *Theorie der Choralzwischenspiel* (1819), *Lehre von der musikalischen Interpunktion* (1821). Some of his songs were very popular, *e.g.* 'Deutsches Herz verzage nicht.' F. G.

BERNERS, Gerald Hugh Tyrwhitt-Wilson (*b.* Apley Park, Bridgnorth, Sept. 18, 1883), succeeded in 1918 to the barony of Berners, which dates from 1455. The first of his compositions to be published appeared therefore under the name of Gerald Tyrwhitt. He was in the diplomatic service from 1909–19 as hon. attaché at Constantinople and Rome. He received his first musical education at Dresden and Vienna, and has had intermittent guidance, chiefly in orchestration, from Stravinsky and Casella, but is mainly self-taught. Lord Berners employs a pungent idiom that shows external traces of his musical associations, but is nevertheless markedly personal. It makes great play with the newer harmonic devices, his characteristic use of which is attuned to his present predilection for humour and irony. The antithesis that whilst Continental critics, judging by the quality of that humour, have described him as the most English of our composers, English critics, judging by the idiom, have placed him among the least national, in itself indicates his place in modern music, which is that of a 'good European' whose cosmopolitanism has not obliterated a racial as well as racy manifestation of the comic spirit. The first of his compositions that was retained, though not the first to be published, included a setting of Heine's 'Du bist wie eine Blume' treated in the light of a passage in one of the poet's biographies, where it is stated that the famous lines were in the first place addressed to a small white pig. After the German Lied his irony found many other fruitful subjects, such as the conventions—sentimental, Straussian and other—of the waltzform; those of the Spanish idiom, real and spurious; and those of our own folk-song cult. This, however, must not be taken to imply either that his humour is always ironic or his intention always humorous. Some of his smaller works strike a different note and his only opera is 'straight' comedy. There is, in fact, some danger that when Lord Berners is in earnest, to those who know only his lighter vein it will appear that his humour is at fault, for that is the common penalty of a reputation for irony. The Valses bourgeoises were selected by the international jury for performance at Salzburg in 1923. His last important work is the operatic version referred to above of Prosper Mérimée's one-act comedy, 'Le Carrosse du Saint Sacrement,' which is set almost integrally, the original prose being somewhat shortened but not otherwise changed. This was produced in Paris in 1924 and has since undergone a revision. An English version is in preparation. The most frequently performed of his works is the Fantaisie espagnole, which seems to have secured an assured place in the repertory. E. E.

SONGS

Lieder Album, three songs in the German Manner. 1913.
Trois Chansons (G. Jean-Aubry). 1920.
Three Songs (English poets). 1920.
Dialogue between Tom Filuter and his Man, by Ned the Dog-Stealer. 1921.
Three Songs (Chanties, etc.). 1922.

PIANO

'Le Poisson d'or.' 1914.
Trois petites marches funèbres. 1914.
Fragments psychologiques. 1915.
Valses bourgeoises (duet). 1917.

ORCHESTRA

Three Pieces: Chinoiserie: Valse sentimentale; Kasatchok. 1916.
Fantaisie espagnole. 1918–19.
Fugue. 1924.

STAGE

Le Carrosse du Saint Sacrement (opera). 1923.

BERNHARD, Christoph (*b.* Danzig, 1627 or 1628; *d.* Nov. 14, 1692), Kapellmeister at Dresden.

He was a sailor's son and was so poor as to sing from door to door to keep himself from starving. By a Dr. Strauch he was placed in the Gymnasium, where he studied music under Balthazar Erben, and the organ under Paul Syfert. By the aid of the same benevolent individual he was enabled to visit Dresden with letters of recommendation to H. Schütz, the Kapellmeister. There his fine voice, at first an alto, but afterwards a tenor, so far attracted the notice of the Kurfürst as to induce him to take him into his service in 1649, and to send him to Italy with the view of perfecting his singing. In Rome he became intimate with Carissimi, and excited the enthusiasm of the Italians by his compositions, amongst others a Mass for ten voices. After returning with a party of young Italians to Dresden, he was enabled by the Kurfürst to make a second journey to Italy about 1651; on his return in 1655 he became vice-Kapellmeister. The Italians who had returned with him, however, intrigued against their benefactor, and at length compelled Bernhard to resign his post and take a cantorship at Hamburg, which he held from 1664–74, when he was recalled by the Kurfürst Johann George III., and remained in Dresden as Kapellmeister till his death. His facility in counterpoint was very remarkable, and some extraordinary instances of his ability in this direction may be found in his setting of the Latin hymn 'Prudentia Prudentiana' (Hamburg, 1669) in triple counterpoint, as well as in other of his works (*Q.-L.*). F. G.

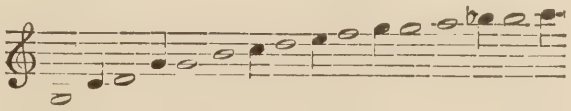
BERNIER, Nicolas (*b.* Mantes, June 28, 1664; *d.* Paris, Sept. 5, 1734), choir-boy at Mantes, studied in Rome; maître de chapelle at Chartres, 1694; and at St. Germain l'Auxerrois, 1698; music-master of the Ste. Chapelle, Paris, 1704–26, and one of the four sub-conductors in 1723. Riemann says that Bernier, J. B. Morin and Clérambault were the earliest French cantata composers. Fétis characterises his style as cold and heavy, and his manner of writing as incorrect, like that of all his contemporaries. In his own time he was considered the foremost composer. He composed 7 books of cantatas, 3 books of motets with harpsichord (the third being a posthumous work), a number of cantatas and church music now in various continental libraries. (*Fétis*; *Q.-L.*). E. v. d. S.

BERNO (*d.* Reichenau, June 7, 1048), Abbot of Reichenau in Suabia (hence: Augiensis) from 1008 to the time of his death, wrote a *Tonarius* with a separate *Prologus*, a treatise *De varia psalmorum atque cantuum modulatione*, and another *De consona tonorum diversitate*, reproduced in Migne's *Patrology*, and in Gerbert, *Script.* ii. 62. Trithemius describes still another work of Berno's, *De instrumentis musicalibus*, which, if it could be found, might give us new information about the musical instruments of that period. E. v. d. S.

BERNSDORF, Eduard (*b.* Dessau, Mar. 25, 1825; *d.* June 27, 1901), a pupil of F. Schneider at Dessau and of A. B. Marx at Berlin; lived for many years at Leipzig.

He published various songs and pieces for the piano, but is chiefly known as editor of the *Universal Lexikon der Tonkunst* (3 vols., with supplement, 1856–65, begun by von Schladebach) and also as a critic in the well-known musical periodical, the *Signale*. A thorough conservative, with a strong antipathy to all modern efforts in music, he was within his own predilections, however, a keen and intelligent critic. A. M.

BERSAG HORN, a variety of valve-bugle stated to have been first used in the Bersaglieri corps of the Italian army. These horns are used in sets or families of four, viz., Soprano, Alto, Tenor and Baritone or Bass, all being pitched in B♭. The soprano and alto correspond in pitch and quality to the ordinary cornet and flügel horn respectively, and the tenor and baritone to the tenor and baritone althorns or saxhorns. Their distinction lies in the use of one valve or piston only in place of the usual three. This valve lowers the pitch a fourth, as from *c* to *g*, and affords a means of approximately completing the diatonic scale thus: open notes ♩, valve notes 𝅗𝅥.



During the late war, many regiments were supplied with these instruments for marching use, and as they were easily learned, the players were able to render harmonised music of a more varied character than is possible from the ordinary bugle band. D. J. B.

BERSELLI, Matteo, a celebrated Italian tenor, who came to England with Senesino; and with him made his first appearance in London in Bononcini's 'Astarto,' Nov. 19, 1720.

He sang next in December of the same year, with Senesino again, in the 'Radamisto' (revival) of Handel; and in 1721 he appeared in 'Muzio Scevola,' joint work of Mattei, Bononcini and Handel; in the 'Arsace' of Orlandini and Amadei; and in the anonymous 'L' Odio e l' Amore.' J. M.

BERTALI, Antonio (*b.* Verona, Mar. 1605; *d.* Vienna, Apr. 1, 1669), violinist in the court chapel, Vienna, Apr. 1, 1637, and Kapellmeister, Oct. 1, 1649. He became a favourite composer at the court, and the Emperor had his opera 'L' Inganno d' Amore' performed at the Reichstag of Ratisbon in 1653. He wrote a number of operas of which only a few are

still in existence; also 3 oratorios, masses and other church music; and the music for a ballet on horseback (*Q.-L.*; *Riemann*).

BERTEAU (BERTEAUD, BERTHAU) (*b.* Valenciennes; *d.* Paris, 1756), founder of the modern school of violoncello-playing. He studied the viola da gamba under Kozecz in Bohemia, but after some time exchanged it for the violoncello and made his début at the Concert Spirituel at Paris in 1739 with great success. The beauty of his tone and phrasing made him a favourite in the musical and fashionable circles of Paris, and quaint stories are told about his personal eccentricities. Among his pupils are Cupis, Janson and the elder Duport who, through his younger brother, Louis, handed Berteau's art down to future generations in a perfected manner. His known works consist in concertos and sonatas for violoncello and bass; some of these have appeared in modern editions. (See VIOLONCELLO-PLAYING.) E. v. d. S.

BERTHEAUME, ISIDORE (*b.* Paris, *c.* 1752; *d.* St. Petersburg, Mar. 20, 1802), an excellent violinist who appeared in 1761 as soloist at the Concert Spirituel of which he became the conductor in 1783, and leader at the Opéra-Comique in 1788. In 1791 he left Paris on account of the Revolution and went first to Eutin and then to St. Petersburg as solo violinist in the imperial private band. Grasset and Lafont were his most prominent pupils. He composed a concerto, 2 symphonies, concertantes *a* 2 violins, op. 6, 3 books of sonatas, and 6 duos for violin. E. v. d. S.

BERTIN, LOUISE ANGÉLIQUE (*b.* Roche, near Bièrre, Feb. 15, 1805; *d.* Apr. 26, 1877), a contralto singer, pianist and composer. 'Le Loup-garou' (Paris, 1827) and 'Faust' (1831) were her most successful operas, though Victor Hugo himself adapted the libretto for her 'La Esmeralda' (1836). Mlle. Bertin's imperfect studies account for the crudities and irregularities to be found in her writings among many evidences of genius.

BERTINI, (1) BENOÎT AUGUSTE (*b.* Lyons, June 5, 1780), was in 1793 a pupil of Clementi in London and subsequently himself a well-known teacher. He published (1830) a *Phonological System for acquiring extraordinary facility on all musical instruments as well as in singing.* (*Riemann.*)

He trained his younger and more famous brother, (2) HENRI (*b.* London, Oct. 28, 1798; *d.* Meylan, Oct. 1, 1876).

At the age of twelve his father, himself a musician, took Henri for a successful concert tour in Holland, the Netherlands and Germany. He was for some time in England and Scotland, but in 1821 settled in Paris until 1859, when he retired to Meylan. Fétis gives a complete list of his compositions, but his chief work is an admirable course of studies. A useful modern edition of 50 selected studies has been edited by Giuseppe Buonamici.

BERTINI, GIUSEPPE (*b.* Palermo, *c.* 1756; living in 1847), son of Salvatore Bertini, a musician at Palermo (1721–94); was director of the music in the Cappella Palatina, a composer of church music, and author of *Dizionario storico-critico degli scrittori di musica* (Palermo, 1814). This, although largely borrowed from Choron and Fayolles, contains interesting original articles on Italian musicians.

BERTINOTTI, TERESA (*b.* Savigliano, Piedmont, 1776; *d.* Bologna, Feb. 12, 1854), a dramatic singer.

At the age of 4 she began the study of music, under La Barbiera, at Naples. At twelve she made her first appearance, with other children, at the San Carlino Theatre, with great éclat. As she grew older, she showed the promise of great beauty, and developed a fine style of singing. Obtaining engagements only too easily she sang at Florence, Venice, Milan and Turin with prodigious success. In the latter town she married Felice RADICATI (*q.v.*), a violinist and composer of instrumental music. In 1805 she sang with brilliant success at Vienna for six months, and in 1807 went to Munich and sang before the court. She accepted an engagement from Louis Bonaparte, King of Holland, and went to the Hague. She came to London about 1810–11. Here she was thought to have a pleasing voice and a good manner; she appeared in 'Zaïra,' in which her songs were written for her by her husband, and performed extremely well in Mozart's 'Così fan tutte,' with Collini, Cauvini, Tramezzani and Naldi. She also sang in 'Il flauto magico,' and a revival of Guglielmi's 'Sidagero.' In Aug. and Sept. 1811 her company (with Michael Kelly as manager) performed in Dublin. She now returned to Italy, visited Genoa, and was next engaged at the end of 1812 for the opera at Lisbon. In 1814 she returned to Bologna, where her husband, who had obtained a place as first violin and professor, was killed in 1823 by an accident. She then retired from the stage, but continued to teach singing. J. M.

BERTOLDO, SPER' IN DIO (*b.* Modena, *c.* 1530; *d.* Padua, Aug. 13, 1570), organist of the cathedral of Padua. Of his compositions are known: 2 books of madrigals, 2 books of toccatas, ricercari, etc., for organ, as well as some madrigals and songs in collective volumes. E. v. d. S.

BERTOLLI, FRANCESCA, who arrived in England about the end of Sept. 1729, was a splendid contralto.

She was one of the new company with which Handel opened the season of 1729–30, and appeared in 'Lotario' and the revival of 'Tolomeo,' and in 'Partenope,' Feb. 24, 1730. She sang again in 'Poro,' Feb. 2, 1731, with Senesino: this opera had a run of 15 nights, at

that time a great success. Bertolli took in it the part formerly sung by Merighi. She took part in the revivals of 'Rodelinda' and 'Rinaldo' in the same season, and in the new operas, 'Ezio' and 'Sosarme,' at the beginning of 1732. In this season she sang, in English, the contralto music of 'Esther,' then performed first in public (Apr. 20), and repeated six times during May; and she appeared in 'Acis and Galatea,' sung partly in English and partly in Italian. In this same year she also performed in 'Flavio' and 'Alessandro' by Handel, and in Ariosti's 'Coriolano.' In 1733 she played in 'Ottone,' 'Tolomeo,' and 'Orlando,' and in 'Deborah,' Handel's second English oratorio. She followed Senesino, however, when that singer left Handel, and joined the opposition at the Lincoln's Inn Theatre: she sang in 'Onorio' in 1734, and in Veracini's 'Adriano in Siria' in 1735, as well as in other pieces. In 1737 she returned to Handel, and sang in his 'Arminio,' Jan. 12, at Covent Garden; 'Giustino,' Feb. 16; 'Berenice,' May 12; and a revival of 'Partenope.' J. M.

BERTON, (1) Pierre Montan (*b.* Maubert-Fontaines, Jan. 7, 1727; *d.* Paris, May 14, 1780), composed and adapted several operas, and was known as an excellent conductor. He held the position of *chef d'orchestre* at the opera in Paris from 1759, and at the time when the feud of the Gluckists and Piccinnists began to rage, and is said to have acted as peacemaker between the hostile parties.

His son, (2) Henri Montan (*b.* Paris, Sept. 17, 1767; *d.* there, Apr. 22, 1844), became a violinist in the orchestra of the opera as early as 1782. His teachers of composition were Rey and Sacchini. In 1782 he became deeply enamoured of Mlle. Maillard, a celebrated singer, by whom he had an illegitimate son Henri Francois (3) (see below). His first work was a comic opera, 'La Dame invisible,' written about the time referred to, but not performed till four years later (Dec. 1787). It is said that the young composer being too shy to produce his work it was shown by Mlle. Maillard to Sacchini, who at once recognised Berton's talent. Berton made his public début as a composer at the Concert Spirituel, for which he wrote several oratorios and cantatas. One of these, 'Absalon,' was first performed with considerable success in 1786. But he soon abandoned sacred music for the more congenial sphere of comic opera. In 1787 two dramatic works—'Les Promesses de mariage' and the above-named 'Dame invisible'—saw the light of the stage, and were favourably received.

The excitement of the revolutionary period did not fail to leave its traces on Berton's works, which followed the artistic movement created by contemporary events. His opéras-comiques 'Les Rigueurs du cloître' (1790) and 'Le Nouveau d'Assas' (1790) owe their existence to this period. In them the individual merits and demerits of his style become noticeable for the first time—easy and natural melody, great simplicity and clearness of harmonic combinations, and skilful handling of stage effects; but a want of grandeur and true dramatic depth, and frequently slipshod structure of the *ensembles*.

During the Reign of Terror Berton had a hard struggle for existence. The salary he received as professor of the Conservatoire did not enrich him. After unfruitful performances (1798) of an opera-buffa, 'Ponce de Léon' (produced 1797), of which he had written libretto and music, he was obliged to sell his piano and to break off the composition of his *chef-d'œuvre*, 'Montano et Stéphanie,' for want of music-paper. This work, an opera in 3 acts, was produced at the Opéra-Comique, Apr. 15, 1799 (this date is in the score), with words by Dejaure, the librettist of Kreutzer's 'Lodoïska' and many other pieces. The subject, a melodrama, is the same as Méhul's 'Ariodant.' Édouard Monnais, in his sketch entitled *Histoire d'un chef-d'œuvre*, has given a full account of the history of the work, founded partly on autobiographical fragments by the composer. Its success greatly advanced Berton's reputation, and freed him from the difficulties of the moment. It must suffice to add the titles of a few of the most celebrated of his numerous compositions: 'Le Délire' (1799), 'Aline, Reine de Golconde' (1803), 'Ninon chez Madame de Sévigné' (1808), 'Françoise de Foix' (1809), 'L'Enlèvement des Sabines' (ballet, 1811), 'Roger de Sicile' (1817). Many more are enumerated by Pougin in the supplement to Fétis; and Berton also wrote numerous operas in co-operation with Méhul, Spontini, Paër, Kreutzer, Boieldieu, and other contemporary composers, besides several ballets, cantatas for the ceremonies of the Revolution and First Empire, sacred music, symphonies, quartets, etc.

Berton was from 1795 professor of harmony at the Conservatoire, where he replaced Méhul as professor of composition, Jan. 1, 1818. In 1807 he became conductor at the Opéra-Comique, and in 1815 was made a member of the Institut. In 1828 he suffered by the bankruptcy of the Opéra-Comique, to which he had sold the right of performing his works for an annuity of 3000 francs. Moreover, he could not reconcile himself to the new currents of public taste. Rossini's success filled him with anger—a feeling which he vented in two pamphlets, *De la musique mécanique et de la musique philosophique* (1826), and *Épître à un célèbre compositeur français, précédée de quelques observations sur la musique mécanique et la musique philosophique* (1829). The celebrated composer is Boieldieu, who was by no means pleased with the dedication of a book so little

in accordance with his own views. He also wrote *Traité d'harmonie, suivi d'un dictionnaire des accords* (1815) and *Mémoire sur la construction des instruments à cordes et à archet* (1819).

F. H. ; addns. M. L. P.

BIBL.—*Fétis* ; *Q.-L.* ; *Encyclopédie de la Musique et Dictionnaire du Conservatoire* (H. Radiguer) ; RAOUL-ROCHETTE, *Notice historique sur la vie et les ouvrages de M. Berton* (1844) ; M. TÉNÉO, *Souvenirs sur la famille Berton* (*S.I.M.*, 1911).

(3) HENRI FRANÇOIS (*b.* Paris, May 3, 1784 ; *d.* July 15, 1832), the natural son of the above, studied at the Conservatoire, and in 1821 became professor of singing there. He was the composer of several operas, and professor of vocalisation at the Conservatoire.

BERTONI, FERDINANDO GIUSEPPE (*b.* Salo, near Venice, Aug. 15, 1725 ; *d.* Desenzano, near Brescia, Dec. 1, 1813), pupil of Padre Martini, and a celebrated composer in his time.

In 1747 he produced an opera, 'Cajetto,' and in 1752 was appointed organist of St. Mark's, Venice ; in 1757 he was choirmaster at the Conservatorio 'dei Mendicanti,' which post he held till the suppression of the Conservatori on the fall of the Republic in 1797. His opera, 'Orazio e Curazio,' appeared in Venice (1746), but it was not till the production of 'Orfeo' (1776) that he attracted attention. He composed it to the libretto which Gluck had set, and the same singer, Guadagni, took the part of Orfeo in both operas. The florid air inserted at the end of the first act of Gluck's 'Orphée,' 'Amour, viens rendre à mon âme,' was for many years attributed to Bertoni, who claimed that it was identical with one occurring in his own 'Tancredi' (performed in 1767 at Turin) ; it had appeared, in a form far more nearly like its present shape, in Gluck's 'Parnaso confuso,' 1765, and in his 'Aristeo,' 1769. In the definitive edition begun by Mlle. Pelletan, Saint-Saëns in the preface to 'Orphée' proves that the air is certainly by Gluck. In 1778 Bertoni was summoned to London with his friend Pacchierotti, and brought out his 'Quinto Fabio,' which had been successfully produced at Padua in the same year, and was equally well received here, owing in great part to Pacchierotti's performance of the part of Fabio. Bertoni visited London again with Pacchierotti, but the rage for Sacchini made it difficult for any one else to gain a hearing, and he returned finally to Venice in 1784. In the following year, on the death of Galuppi, he succeeded him as conductor at St. Mark's, the most honourable and lucrative post then open to a musician in Italy. Burney (*Hist.* iv. 514, 541) describes him as a man of ability and taste, but no genius. His works (see *Q.-L.*) comprise numerous operas, oratorios and instrumental compositions. *Riemann* mentions the publication (1783) of his 'Orfeo,' and that 6 string quartets, op. 2, and 6 piano sonatas, op. 9, were also published.

M. C. C. ; with addns.

BERTRAND, JEAN GUSTAVE (*b.* Vaugirard, near Paris, Dec. 24, 1834 ; *d.* Paris, 1880—*Baker*), was educated at the École des Chartes, where he devoted himself to the study of ancient music and history of the organ. He contributed to Didot's *Complément de l'Encyclopédie* and published many articles on music in *Les Débats, La Revue moderne, Le Nord, Le Ménestrel*, etc. His chief works are :

Histoire ecclésiastique de l'orgue (1859), a pamphlet on Ancient Music (Didot, 1862) ; *Les Origines de l'harmonie* (1866), *Les Nationalités musicales, étudiées dans le drame lyrique* (1872) ; and *De la réforme des études du chant au Conservatoire* (1871).

Bertrand filled the department of musical archæology in the *Commissions des Travaux historiques*.

G. C.

BERWALD, (1) JOHANN FRIEDRICH (*b.* Stockholm, Dec. 4, 1787 ; *d.* June 28, 1861), a violinist, son of one of the chamber musicians of the King of Sweden, travelled as an infant prodigy, composed a symphony, and was famous in Russia, Poland, Austria and Germany before he was ten years old.

His second symphony was finished in Leipzig in 1799. In 1817 he again travelled, but in 1819 returned to Stockholm, and remained there as Kapellmeister from 1834 till his death. His three daughters were singers of some repute.

F. G.

(2) FRANZ ADOLF (*b.* Stockholm, July 23, 1796 ; *d.* there, Apr. 30, 1868), nephew of the above, held an important position as composer of instrumental music.

He received lessons on the violin from his father ; later on studied under du Puy and held an appointment in the Royal Orchestra. He never received instruction in composition, and studied theory by himself. His first compositions, written fairly early, were not known till long afterwards. The music to 'Gustaf Vasa,' 'The Battle of Leipzig,' one septet, and a violin concerto were written before 1828. During his studies in Berlin he had the advantage of associating with Mendelssohn and Zelter, and composed there the opera 'Der Verräther.' He subsequently visited Vienna ; the opera, 'Estrella di Soria,' and the orchestral pieces, 'Elfenspiel,' 'Humoristisches Capriccio,' and 'Erinnerung an die Norwegischen Alpen,' originate from this time. They were successfully produced in Vienna.

Berwald, now full of hope, returned to Sweden, but his new compositions were not favourably received by the public ; even his beautiful symphony in G minor, first performed in 1843, was severely criticised. This may be largely ascribed to the poor rendering which his uncle, Kapellmeister Berwald, bestowed on it.

Again he went abroad to score successes at his concerts in Vienna, where 'Ein ländlisches Verlobungsfest in Schweden' was produced, with Jenny Lind in the principal rôle. He was elected an honorary member of the Mozarteum in Salzburg. In 1849 Berwald settled down in Sweden for good. He became a member of the

Academy of Music, where during the last year of his life he taught composition and instrumentation. Among his distinguished pupils was Christina Nilsson.

Franz Berwald has left four symphonies; two operas, 'Estrella di Soria' and 'Drottningen af Golconda'; orchestral pieces; several songs, and a great amount of chamber music. He particularly excelled in two quartets for strings.

Bibl.—Adolf Hillmann, *Frans Berwald. En biografisk studie*, p. 194. Stockholm, 1920.

G. A. S.

BESARD (Besardus), Jean Baptiste (*b.* Besançon, Vesontinus, 1567), composer and lutenist, a famous amateur, licentiate and doctor in law, the son of a merchant. He studied and took his degrees at the University of Dôle. He was a compiler of big works on history, philosophy and medicine. Having married in his native town in 1602, he is known to have stayed at Rome as pupil of the lutenist Lorenzini; then at Cologne, where his *Thesaurus harmonicus* was printed (1603), and the 5th volume of his *Mercurius gallo-belgicus* (1604). Finally he lived at Augsburg, where possibly he died, at an unknown date; his *Antrum philosophicum* was published there, and also his two last works on the lute, *Novus partus musicae duodena triun . . ., I sagoge in artem testudinariam . . .*, both in 1617.

The *Thesaurus harmonicus divini Laurencini romani* and its sequel, *Novus partus musicae . . .*, are valuable collections of lute music and important historically; they contain compositions by Besard, a great number of pieces belonging to different schools, and arrangements for the lute. These works are described in *Q.-L.*

Bibl.—Auguste Castan, *Notes sur J. B. Besard de Besançon (Mémoires de la Société d'Émulation du Doubs*, 1876); O. Chilesotti, *Di G. B. Besardo e del suo Thesaurus harmonicus* (Milan, 1886); Michel Brenet, *Notes sur l'histoire du luth en France* (Turin, Bocca, 1899). (Extract from *R.M.I.*)

M. L. P.

BESEKIRSKY, (1) Vasil Vasilievich (*b.* Moscow, 1836), pupil of Léonard, one of the best-known violinists of pure Russian blood. He formed some excellent pupils, among them Gregorovitch.

W. W. C.

He entered the orchestra of the Imperial Theatre, Moscow, in 1850, went to Brussels to study with Léonard (1858), and began a long series of European concert tours in 1868. He settled at Moscow as leader of the Imperial Theatre orchestra (1882–1902).

(2) Vassili (*b.* Moscow, 1879), son of the above, is also a fine violinist. He toured in Russia, Germany, Scandinavia (1910–13), and in U.S.A. (1914–16). (*Baker.*)

BESLER, (1) Samuel (*b.* Brieg, Silesia, Dec. 15, 1574; *d.* Breslau, July 19, 1625), was in 1605 rector of the Gymnasium 'zum heiligen Geist' at Breslau.

The library of St. Bernhardinus at Breslau, where he was cantor from 1602, contains a vast collection of his compositions for the Church, in which he was very prolific (see *Q.-L.*). Amongst four Passion-settings there is one according to St. John, printed by Baumann at Breslau, 1621.

F. G.

(2) Simon (*b.* Brieg, Aug. 27, 1583; *d.* Breslau, July 12, 1633) was first cantor at Stiegau from 1610–20, cantor of St. Mary Magdalene at Breslau, and then cantor and court musician at Liegnitz. Single parts of 4 to 6 voiced songs by him remain. (*Riemann.*)

BESLY, Maurice (*b.* Normanby, Yorks, Jan. 28, 1888), composer and conductor, was educated at Tonbridge and Caius College, Cambridge. After a short stage career he studied music at the Leipzig Conservatorium under Teichmüller, Schreck and Krehl (piano and composition). He became music-master of Tonbridge School (1912–14). After a period of war service (Belgian Croix de Guerre, Despatches, taken prisoner near Amiens, 1918) he became director of music at Queen's College, Oxford, and succeeded Sir Hugh Allen as conductor of the Oxford Orchestra. He gave his first concert in London with the L.S.O. in 1923, and conducted the Scottish Orchestra (*q.v.*) for a portion of the season 1924. As an orchestral conductor he shows considerable promise. His compositions include orchestral works played at Oxford, Bournemouth and elsewhere, songs, short choral works and piano pieces. He has made several successful transcriptions for orchestra from Bach's works.

C.

BESOZZI, an Italian family of distinguished wind-instrument players. (1) Alessandro (*b.* Parma, 1700; *d.* Turin, 1775), a very remarkable oboist, was in the service of the King of Sardinia. He published numerous sets of sonatas for violin, flute, as well as a few in which oboe is employed.

(2) His brother, Antonio (*b.* Parma, 1707; *d.* Turin, 1781), was also a celebrated oboist. He lived also at Dresden. On the death of Alessandro he took his post at Turin.

(3) Carlo (*b.* Dresden, *c.* 1738), Antonio's son, also a renowned oboist. It is he, according to Fétis, whom Burney heard at Dresden (where he was in the court band from 1755–92) and of whom (*Present State*, Germany, ii. 27, 45) he gives so detailed and favourable an account, comparing him with Fischer.

(4) A third brother, Hieronimo (*b.* Parma, 1713; *d.* Turin, shortly after the death of Antonio), a famous bassoon-player, the special associate of Alessandro. Burney's account of the two brothers, and his criticism and their remarkable duet performances, will always be read with interest (*Present State*, France and Italy, 69).

(5) Gaetano, the youngest of the four brothers (*b.* Parma, 1727), an oboist, was first at the Neapolitan and then at the French court, and lastly in London in 1793, where, notwithstanding his age, he was much admired for

the certainty of his playing and its exquisite finish.

(6) His son, HIERONIMO (*d.* Paris, 1785), played the same instrument as his father. Burney (*Present State*, France and Italy, 24) heard him at the Concert Spirituel at Paris in 1770. He had a son, (7) HENRI, who was flautist at the Opéra-Comique. (8) His son, LOUIS DÉSIRÉ (*b.* Versailles, Apr. 3, 1814; *d.* Nov. 11, 1879), carried off many prizes of the Conservatoire, and in 1837 the Grand Prix de Rome. F. G.

BESSEL, VASSILY VASSILIEVICH (*b.* St. Petersburg, 1843; *d.* Zurich, Apr. 25, 1907), founder of the music-publishing house on the Nevsky Prospect.

He was a fellow-student of Tchaikovsky at the Conservatoire, and was afterwards engaged as second violin in the ballet-orchestra of the Opera. In 1869 he set up in business, but did not begin to publish until 1871. From 1872–77 he brought out the weekly *Musical Leaflet*, and from 1885–89 the Russian *Musical Review*. He also wrote his reminiscences of Tchaikovsky. The firm of Bessel & Co. have published many important works by contemporary Russian composers, including the music dramas of Moussorgsky. R. N.

BESSEMS, ANTOINE (*b.* Antwerp, Apr. 6, 1809; *d.* there, Oct. 19, 1868), violinist. In his 16th year he composed motets and church music, and in 1826 was a scholar of Baillot's at the Conservatoire, Paris; in 1829 one of the first violins at the Théâtre Italien. After this he travelled, returned to Antwerp in 1852 for a time, and settled in Paris as a teacher. He composed much for the voice (both solo and chorus) and for the violin. F. G.

BESSON, GUSTAVE AUGUSTE (*b.* Paris, 1820; *d.* 1875),[1] a celebrated manufacturer of musical instruments.

His father was a colonel in the French army, and but for his love of music and for mechanics, there is no doubt young Besson would have adopted the same profession. In 1838, when scarcely 18 years of age, he produced a new model cornet, which met with the greatest success, and is to this day known as the 'Besson Model.' In 1841 he invented a system of rotary action, with six valves, the right hand being applied to the top valves, the left to those at the bottom. But he was not satisfied with this advance, as, owing to its internal proportions, it did not allow of a full bore when the valves were down. In 1854 he elaborated an improved system of full bore, by means of which the notes of the first and third valves separately, and those of the first and third together, were perfectly in tune—a result which had never before been obtained. The year following he was successful in turning out an instrument with a full bore, the valve and open notes being in all respects perfect. In 1858 were manufactured a series of instruments known to the profession as the 'Besson Girardin,' the feature of which was that the player was enabled to change from one key to another without changing mouthpiece, slide or crook. In the same year he introduced the circular system, by which method of manufacture the tubing was coiled in a circle round the pistons. His invention of 1859 consisted of instruments having eight independent positions, and giving the entire scale, a note to each valve. But the best and most successful of his inventions is what is known as the 'Prototype System,' which consists in having conical steel mandrels of exact mathematical proportions representing the different parts of the instrument. These mandrels are now in common use throughout the trade, and indeed several of Besson's inventions represent modifications of existing practice rather than new departures. In 1858 Besson started a factory in London without abandoning that of Paris founded in 1834. After his death it was continued by his widow and daughters and subsequently as a limited company. J. S^{D}., with addns.

Mention is also to be made of the 'clarinette-pédale,' a double-bass clarinet with a compass descending to the D below the lowest note of the double-basses, and with an apparatus for lowering it still further by the interval of a fourth; and of the 'cor-tuba' and the whole family of cornophones intended to reinforce the horns of the orchestra and to supersede the 'alto,' the 'baryton,' and instruments of that class. G. F.

BIBL.—CONSTANT PIERRE, *Les Facteurs d'instruments de musique: les luthiers et la facture instrumentale* (Paris, 1893); *La Facture instrumentale à l'exposition universelle de 1889* (Paris, 1890).

BEST, WILLIAM THOMAS (*b.* Carlisle, Aug. 13, 1826; *d.* Liverpool, May 10, 1897), one of the most famous organists of his time.

The son of a solicitor, he received his first instruction in music from John Norman, deputy organist of Carlisle Cathedral. He intended to follow the profession of a civil engineer and architect, but that pursuit proving distasteful he determined (when in Liverpool in 1840) to renew his musical studies, and devoted his attention to organ and pianoforte playing. The study of the organ was at that time greatly hindered by its defective construction, the unsuitable pedal compass, and the mode of tuning then in vogue, which rendered the performance of the works of the great organ composers almost an impossibility, whilst the number of professors practically acquainted with the works of Bach was then extremely small. Having determined on a rigid course of self-teaching, and fortunately obtaining the use of an organ of ameliorated construction, Best spent many years in perfecting himself in the art of organ-playing in all its

[1] Constant Pierre gives 1874.

branches. His first organ appointment was at Pembroke Road Chapel, Liverpool, in 1840; in 1847 he became organist of the church for the blind in that town, and in the following year organist to the Liverpool Philharmonic Society. In 1854 he came to London as organist of the Panopticon of Science and Art in Leicester Square, and was appointed organist of the church of St. Martin's in the Fields, and for a few months in 1855 of Lincoln's Inn Chapel. He returned to Liverpool in 1855 on receiving the appointment of organist to St. George's Hall at a salary of £300 a year, afterwards increased to £400. In 1859 he occasionally played organ solos at the Monday Popular Concerts. In 1860 he became organist of the parish church of Wallasey, Birkenhead, and in 1863 organist of Holy Trinity Church near Liverpool. In 1871 he opened the organ of the Albert Hall and in the same year began his connexion with the Handel Festivals, at which he played organ concertos until 1891 inclusive. In 1868 he was appointed organist of the Musical Society of Liverpool, and in 1872 was reappointed organist to the Liverpool Philharmonic Society. In 1880 he was granted a Civil-List pension of £100 a year; in 1890 he went to Australia to give recitals in the Town Hall, Sydney; in 1894 he retired with a pension from his Liverpool appointment. Best composed several church services, anthems and hymns, many fugues, sonatas and other pieces for the organ; 10 pianoforte pieces, 2 overtures, and a march for orchestra. He was also the author of *The Modern School for the Organ*, 1853, all the examples and studies in which are original, and *The Art of Organ Playing* (begun 1869). Best's arrangements for the organ and editions of the organ classics are exceedingly numerous. Among the former two series 'The Organ Student,' a collection of comparatively simple pieces, and 'Arrangements from the Scores of the Great Masters,' an advanced series for recital givers, must be named. Most famous among the later is his edition of Bach's organ works, a standard work which since Best's death has been revised by Dr. Eaglefield Hull (*q.v.*). W. H. H., with addns.

The unique position which Best occupied was due partly no doubt to his exceptional powers as an executant, but more to the fact that he alone amongst English organists of his day recognised and developed the secular uses of the instrument. He never held a cathedral appointment; his church work was of quite secondary value; he was pre-eminently a recitalist. His appointment to the organistship of St. George's Hall, Liverpool, in preference to S. S. Wesley, who had opened the organ and whose prestige as composer and cathedral organist seemed to many to entitle him to the appointment if he chose to take it, was an epoch-making event in the history of popular music in England. Best at once grasped the position. His was a civic appointment, and his duty was, by frequent recitals on the organ, to fill as far as possible the place which a municipal orchestra occupies in more artistically advanced communities. Consequently at his Thursday evening and Saturday afternoon recitals his repertory included 'everything worth playing that had ever been written for the organ, and everything in classical music that could suitably be arranged for it.' The policy may sometimes have erred on the side of liberality, and Best often found himself in opposition to musicians of the stricter type, but it was substantially the policy on which Manns's orchestral concerts at the Crystal Palace and at a later time Wood's promenade concerts at Queen's Hall were successfully built up. It succeeded equally in his case. As time went on he was able to abandon the fantasias on opera-tunes in favour of movements from symphonies, overtures, etc., and from the first he always included a fair proportion of solid music in his schemes. The miscellaneous character of his work developed his sensitiveness to subtleties of tone, and his performances, whether of original organ-music or of arrangements, were pre-eminent in their command of effects of organ registration. Statham says:

'I can remember when he was playing the overture to "Jessonda" how the very sound of the first chord seemed to give a certain oriental tint to the music; the stops had been carefully combined so as to give something different from the ordinary Great Organ tone.'

The same writer says:

'The most memorable Bach performance I recall was his playing of the Passacaglia. . . . The treatment of each variation with the exact kind of tone and combination of stops, loud or soft, which its character required was one of the most refined pieces of æstheticism in playing that I ever heard.'

The Organ and its Position in Musical Art, by H. H. Statham, from which the above quotations are taken, is concluded (p. 215) with a detailed study of Best's art based on close personal knowledge. C.

BETTI, Adolfe (*b.* Bagni di Lucca, 1875), first violinist in the Flonzaley Quartet; gold medallist at the Liège Conservatoire (1896). After touring Austria, Italy and Germany as soloist, he was chosen assistant professor to César Thomson in his virtuoso class in the Brussels Conservatoire, remaining there till 1903. W. W. C.

BETTS, Edward (*d. circa* 1830), violin-maker, was a nephew of John Edward Betts, and, like his uncle, a pupil of Richard Duke. He was a good craftsman and maintained the traditions to which he succeeded. E. H. F.

BETTS, John Edward (*b.* Stamford, Lincolnshire, 1755; *d.* 1823), violin-maker, became a pupil of Richard Duke. To distinguish him from his nephew, Edward, or Ned, Betts, he was generally known as 'old John Betts.' His

workshop was in the Royal Exchange in London. He is said to have had a great knowledge of Italian instruments, but he followed his master in copying the Stainer and Amati models, and was another of the many craftsmen who at this time failed to recognise the outstanding merits of Stradivari's work. E. H. F.

BETZ, Franz (*b.* Mayence, Mar. 19, 1835; *d.* Berlin, Aug. 11, 1900), a favourite baritone opera and concert singer, was educated at the Polytechnic, Carlsruhe, and made his début on the stage in 1856 at Hanover.

He afterwards sang in smaller towns, and in May 1859 played at Berlin as Don Carlos in 'Ernani,' with such success that he was promptly engaged, and was a member of the royal opera company until his retirement in 1897. In 1868 he was the original Hans Sachs at Munich, and in 1876 he sang the part of Wotan at Bayreuth, and was admirable in both parts. He sang the part of Falstaff on the production of Verdi's opera in Berlin. He also, on leave of absence, played at Vienna and other cities of Germany and Austria. In 1882 he visited England, and sang with great success at the Crystal Palace, May 6 and 27, and at the Richter concert of May 8. A. C.

BEVIGNANI, Enrico (*b.* Naples, Sept. 29, 1841; *d.* 1903), operatic conductor and composer. He studied under Albanese and Lillo; produced his opera 'Caterina Bloom' at Naples in 1863, and a year later came to London, where he began as an accompanist. Engaged by Mapleson for Her Majesty's, he remained there six years in association with Costa and Arditi, and married a niece of Tietjens. In 1871 he went to Covent Garden, where his career as a conductor lasted with increasing success until the end of the Gye régime. Among other new operas he directed the first performance in this country of Verdi's 'Aida' in June 1876. His singular aptitude for accompanying the voice attracted the notice of Mme. Patti, who made it a condition that Bevignani should conduct the whole of the operas in which she appeared at Covent Garden, and with one or two exceptions he did so. He also conducted for several years the Italian opera seasons at St. Petersburg, Moscow and (under Abbey and Grau) at New York. For a long time he made London his permanent home. During one of his visits to Russia the Tsar conferred upon him the knighthood of the Order of St. Stanislas, and he was likewise a Cavaliere of the Crown of Italy. H. K.

BEVIN, Elway, an eminent theoretical and practical musician of Welsh extraction, who received his musical education under Tallis.

He was vicar-choral of Wells Cathedral, 1575–84,[1] and in the latter year was suspended for not having communicated for four years. A Roman tendency is inferred; nevertheless he was retained, and he signed a Wells Charter in 1583–84. Archbishop Laud, in his visitation of Bristol, 1634, describes Bevin as 'a very old man.' According to Wood (*Fasti Oxon.* (Bliss), ii. 265), he was organist of Bristol Cathedral in 1589, and is also referred to in Harl. MSS. 7339/5b (B.M.) as 'organist of y^e^ Cathedral at Bristol, 1620.' He taught music to William Child (*b.* Bristol, 1606). Hawkins says it was upon Tallis's recommendation that he was admitted a gentleman extraordinary of the Chapel Royal, June 3, 1589; but this is an error—he was not admitted until June 3, 1605, at which period Tallis had been dead just upon 20 years. It has been stated that in 1637, on the discovery that Bevin was a papist, he was expelled the chapel, but no evidence of the expulsion can be found. The work by which Bevin is best known is his *Brief and Short Introduction to the Art of Musicke*, a treatise dedicated to Dr. Goodman, Bishop of Gloucester, to whom he says he is 'bound for many favours.' In it, he shows 'how to make discant of all proportions that are in use,' and claims that he can teach all who can sing to 'soone be able to compose three, four and five parts, and also to compose all sorts of canons that are usuall, by these directions of two or three parts in one upon the plain-song.' Bevin would seem to have been an authority on musical theory, and in his book, extracts from which are preserved in an early 18th-century copy (B.M. Add. MSS. 30,933/141-57), there are instructions for the making of canons even up to 60 parts in one. Although the rules given are comparatively few, the book is full of ingenious examples at all possible intervals, by augmentation and diminution, and every other known device, all constructed upon the same plain-song. There is a double canon by him (in organ score) (B.M. Add. MSS. 31,403/21), also a song, 'Hark, jolly shepherds,' and an anthem arranged as a canon of 20 parts in one (see below). There is further a volume of canons, bearing his autograph and the date 1611, in the Royal Library (B.M.), while *Q.-L.* also mentions a piece by Bevin in Benjamin Cosyn's Virginal Book (*c.* 1600). The treble and tenor parts of a 3-part 'Browning' by him are in the library at Ch. Ch. (979-83). Bevin's service in D minor (4 and 5 v.) (B.M. Harl. MSS. 7339/5-15b), was printed by Barnard ('Selected Church Music'), and later by Boyce in his 'Cathedral Music.' Besides such compositions as have already been mentioned, the following also exist in MS.:

SERVICES

First Whole Service (including Venite). Add. MSS. 29,289/57 (Altus part only).
Whole Service in D (including Venite). Add. MSS. 17,784/135b (Bassus part only).
Service in A minor (M. unfinished and N.D. lacking). Add. MSS. 29,430/38 (Tenor part only).

[1] Information from W. H. G. F.

ANTHEMS, Etc.

'By mirth much sicknes' (*a* 3). Baldwin /183v.
'Hear my crying, O God' (verse anthem). Harl. 6346/55 (words only).
'I had both monye and a frende.' Baldwin /169v.
'Lord, who shall dwell.' Baldwin /181v.
'Praise the Lord and call.' R.C.M. 1048-51.
'Remember . . .' (Canon, 20 parts in one). Add. MSS. 29,996/136.

J. M^K.

BEVINGTON & SONS, organ-builders in London. Henry Bevington, the founder of the house (1794), had been an apprentice to Ohrmann & Nutt, who were the successors of Snetzler. The business was subsequently carried on by Henry and Martin Bevington, sons of the founder, in Rose Street, Soho, in the same premises as were occupied by Ohrmann. The organs of St. Martin's in the Fields and of the Foundling Hospital in London, and that of St. Patrick's Cathedral, Dublin, were built by this firm. V. de P.

BEXFIELD, William Richard, Mus.D. (*b.* Norwich, Apr. 27, 1824; *d.* London, Oct. 29, 1853), became a chorister of the cathedral under Dr. Buck.

He was organist at Boston, Lincolnshire, graduated as Bachelor of Music at Oxford in 1846, and in Feb. 1848 was appointed organist of St. Helen's, Bishopsgate Street.

On Sept. 22, 1852, his oratorio 'Israel Restored,' produced by the Norwich Choral Society in Oct. 1851, was performed at the Norwich Musical Festival. A set of organ fugues and a collection of anthems by him were published in 1849, besides his oratorio.

W. H. H.

BIANCA, or The Bravo's Bride, 'grand legendary opera' in 4 acts; words by Palgrave Simpson; music by Balfe; produced at Covent Garden, Dec. 6, 1860.

BIANCHI, Bianca (*née* Schwarz) (*b.* near Heidelberg, June 27, 1858), operatic soprano. She studied piano with Wilczek in Heidelberg; meanwhile, developing a beautiful voice, she was engaged under a ten years' contract by the Hamburg impresario, Pollini, who sent her to Paris to work with Mme. Viardot-Garcia. In 1873 she made her début at Carlsruhe, and in the following year at Covent Garden, where she sang for three seasons under Frederic Gye's management. She was a delightful artist, and best suited by light soprano parts, such as Susanna, which she frequently sang to the Contessa of Albani, the Cherubino of Scalchi, the Figaro of Cotogni, and the Almaviva of Faure. She held her own in the finest casts, and was always warmly commended, but scarcely had her full chance at a period when Patti was heading a company of great singers and rivalry was inevitable. One of her best parts was Mathilde in 'Guillaume Tell.' She also sang occasionally at the Covent Garden Promenade Concerts under A. & S. Gatti, to the latter of whom she was at one time affianced; ultimately, however, she married a son of Pollini, and, after a few more years on the German stage, took up teaching at Munich and Salzburg, where she lived after her retirement. H. K.

BIANCHI, Francesco (*b.* Cremona, *c.* 1752; *d.* Hammersmith, Nov. 27, 1810), an operatic composer of some eminence. In 1775 he was appointed maestro al cembalo to the Italian Opera in Paris under Piccinni, and there composed his first operas, 'La Réduction de Paris' and 'Le Mort marié.'

In 1780 he produced 'Castore e Polluce' at Florence, with the English Storace as the prima donna. This successful opera was rapidly followed by many others (see *Q.-L.*). In 1783 he was made vice-conductor at S. Ambrogio in Milan, and held an important post at La Scala. From 1785–91 he was second organist at St. Mark's in Venice, in which city his 'Disertore Francese' was given. The hero (Pacchierotti) appeared in the uniform of a French soldier, which so scandalised the classic Venetians that they hissed the opera off the stage. Fortunately, however, the Duchess of Courland passing through Venice expressed a desire to hear it, and courtesy having compelled the audience to keep silence, the music so enchanted them that the objectionable costume was forgotten, and the opera obtained an exceptional success. Joseph II. offered to take Bianchi into his service, but died (1790) before the latter could reach Vienna.

In 1793 Bianchi came to London, having been offered an engagement at the King's Theatre on account of the success of his 'Semiramide,' in which the famous Banti was prima donna. This engagement lasted for seven years. In the intervals of the London season he made short tours abroad, and in one of these composed his 'Inez de Castro' at Naples (1794) for Mrs. Billington's (*q.v.*) first appearance on the Italian stage. Haydn's diary contains a favourable account of Bianchi's 'Acige e Galatea,' which he heard in London in 1794, but he considered the accompaniments too powerful for the voices. Haydn is also said to have kept one page in Bianchi's compositions turned down for reference when anything had ruffled his temper. Bianchi was conductor at the Crow Street Theatre, Dublin, in 1797–1800, and at Astley's, Dublin, from Nov. 1800 to May 1801. During that time his operas continued to be given in London, namely, 'Antigone' at the King's Theatre, May 24, 1796, 'Merope' in 1799, and 'Alzira' Feb. 28, 1801. In 1800 he married Miss Jackson, a singer, best known as Mrs. Bianchi Lacy—her name by her second marriage. From this time he was chiefly occupied in teaching till his death by his own hand at his house in Hammersmith. (See the *Morning Chronicle* of Nov. 29, and other papers of the same time, as well as the *Gentleman's Magazine* for Dec. 1810.) Bianchi composed about 20 operas and oratorios, besides instrumental music. He was also the author of a

work on the theory of music, portions of which are printed in the *Q. Mus. Rev.* (ii. 22).

M. C. C., with addns.

BIANCHI (Bianco, Blanchis), Pietro Antonio (*b.* Venice, late 16th cent.), priest; Kapellmeister and almoner of Archduke Ferdinand of Austria, 1597; canon of St. Salvator, Venice, 1609; composer of 'Canzoni napoletani' *a* 3 v. (1572); 1 book of madrigals (1582); 'Sacri concentus' *a* 8 v. (1609); 'Partimenti di bassi per l' organo dei voi motetti' *a* 8 v.; and several other vocal MS. compositions in various libraries. (See *Q.-L.*)

BIANCIARDA, Francesco (*b.* Casola, Siena, *c.* 1572; *d.* there, *c.* 1607), born at the castle of Siena. He was maestro di cappella at the cathedral of Siena, an excellent organist and composer, and one of the early introducers of the figured bass. In the dedication of his first book of motets he says that he was of humble birth. Eitner enumerates, as known to him, a book of masses in 4 and 8 parts, and 4 books of motets of which 2 were posthumous works, as well as his *Short Rules to play from a (Figured) Bass on any kind of Instrument*, which was published by Zucchi on Sept. 21, 1607, after his death. Banchieri says that Viadana, Bianciarda and Agazzari were the sweetest composers of his time. Fétis mentions a much greater number of works, but does not say whether they are still in existence.

E. v. d. S.

BIBER, Heinrich Johann Franz von (*b.* Wartenburg, Bohemia, Aug. 12, 1644; *d.* Salzburg, May 3, 1704), a celebrated German violin-player and composer, who occupied the double post of high steward and conductor of music at the court of the Prince-Archbishop of Salzburg. His reputation as a performer and composer was very great, and the Emperor Leopold was so delighted with him that he not only presented him with a gold chain and a considerable sum of money, but also ennobled him by the prefix 'von' in 1681. We, who have to form our estimate of Biber's merits and of his place in the history of Violin-playing (*q.v.*) from those of his compositions which have come down to us, may well contend that his is the first German violin music of any artistic worth at all. At that period the art of violin-playing and the style of composing for the instrument in Germany were entirely under the influence of Italy. Unfortunately the earliest German violinists appear to be more connected with Farina and his school than with Vitali, Torelli and Veracini. Thus we find that the works of J. J. Walther (*q.v.*), a contemporary of Biber, who enjoyed a great reputation in Germany, chiefly consist, like those of Farina, of unconnected phrases, equally void of musical ideas and form, apparently invented to show off the performer's skill in execution, and often only devoted to crude and childish imitation of natural sounds. Although Biber cannot be pronounced free from the faults of his German contemporaries—since his forms are often vague and his ideas somewhat aphoristic—still his sonatas contain some pieces which not only exhibit a well-defined form, but also contain fine and deeply felt ideas, and a style which, though nearly related to that of the best Italians of his time, has something characteristically German in its grave and pathetic severity. That Biber's powers of execution were very considerable we must conclude from his mode of writing for the violin, which presupposes great proficiency in the playing of double stops as well as dexterity in bowing. It is also worth notice that he appears to have been the first occasionally to modify the usual way of tuning the instrument (see Scordatura).

The following compositions of his have been published:

(1) 'Sonatae tam aris quam aulis servientes,' Salzburg, 1676. (2) Six sonatas for violin with figured bass; Salzburg, 1681. (The sixth of these was edited by F. David in his 'Hohe Schule des Violinspiels.') (3) 'Fidicinium sacro-profanum,' a set of twelve sonatas in four and five parts; Nürnberg, no date. (4) 'Harmonia artificiosa-ariosa,' a collection of seven partitas or suites for three instruments; Nürnberg, no date. (5) 'Vesperae longiores ac breviores' for 4 voices, 3 violins, 2 violas and 3 trombones ad libitum; Salzburg, 1693. (6) 'Trattenimento musicale,' Salzburg, 1699.

There is also a dramma musicale, 'Chi la dura la vince,' of his in MS., and much church music at Salzburg. An engraved portrait of him at the age of 36 is extant. P. D.

BIBL, (1) Andreas (*b.* Vienna, Apr. 8, 1797; *d.* 1878), from 1818 organist at S. Stephen's.

He came to the cathedral in Albrechtsberger's time as a singing boy, and learned organ-playing and composition from Josef Preindl. His style of playing was noble, and his compositions are clear and thoroughly church-like in character. He published preludes and fugues for the organ (Diabelli and Haslinger).

His son, (2) Rudolph (*b.* Jan. 6, 1832; *d.* Aug. 2, 1902), studied under Sechter, and became organist at the cathedral 1859, at the Imperial Chapel 1863, and Hofkapellmeister in 1897. His playing was that of a sound musician, and his compositions include:

Preludes and Fugues for organ.
Organ Sonata, op. 74.
Concerto for organ and orch., op. 68.
Organ 'School,' op. 81.
Two Requiems and other church pieces.
Vln. sonata, PF. pieces, etc. (*Riemann.*)

C. F. P.

BICINIUM (Lat. *bis* and *canere*), described by Walther as 'a two-part song,' is an obsolete name formerly used in Germany for any short 2-part composition. In the preface to Rhau's *Secundus tomus biciniorum* (1545) he uses as an equivalent the Greek *δίφωνα*:

'Nec video quomodo Tyrones canendo melius exerceri possint, quam si hæc *δίφωνα* illis proponantur. Sunt præterea ad omnia instrumenta valde accommoda.'

The title-page of Lindner's *Bicinia sacra* (1591) is in both Latin and German, the latter translating 'Bicinia' by 'Zweystimmige Gesänglein,' though the above extract from Rhau's preface

proves sufficiently that the term was not confined to vocal music only. 'TRICINIUM,' which is more rarely found, is an obsolete term for a short 3-part composition. The following are the chief collections of Bicinia and Tricinia mentioned by Eitner and other editors :

Tricinia . . . Latina, Germanica, Brabantica, et Gallica. . . . G. Rhau. Wittemberg, 1542.
Bicinia, Gallica, Latina, Germanica . . . tomus primus. G. Rhau. Wittemberg, 1545.
Secundus tomus biciniorum . . . G. Rhau. Wittemberg, 1545.[1]
Diphona amœna et florida . . . J. Montanus et A. Neuber. Nürnberg, 1549.
Selectissimorum triciniorum [bassus etc.] Discantus . . . J. Montanus et A. Neuber. Nürnberg, 1559.
Variarum linguarum tricinia . . . tenor[2] [Discantus] tomi secundi. J. Montanus et A. Neuber. Nürnberg, 1560 (1559?).[1]
Bicinia . . . P. Phalesius et J. Bellerus. Antwerp, 1590. (A later edition appeared in 1609.)
Bicinia sacra, ex variis autoribus . . . edita, etc. C. Gerlach. Nürnberg, 1591.[1]

W. B. S.

BICKHAM, GEORGE (jr.), an 18th-century engraver, principally famous for his two illustrated folio volumes, *The Musical Entertainer*, which was issued in parts (each containing 4 plates), covering a period from 1736–39. The plates, 200 in number, are songs with music, headed and surrounded with pictorial embellishments illustrative of the song. This work was the first of its type published in England, and led the way to many other similar issues. There are two editions of it, his own, and a rather later one bearing the imprint of Charles Corbett. F. K.

BIEREY, GOTTLOB BENEDICT (*b.* Dresden, July 25, 1772 ; *d.* near Breslau, May 5, 1840), a composer chiefly of comic operas, or rather of the 'Singspiele.' He was instructed in music by Weinlig. His opera 'Wladimir' was produced at Vienna in 1807 with much applause.

This success procured him the post of Kapellmeister in Breslau, vacated by C. M. von Weber, and in 1824 the direction of the theatre itself. He retired in 1828. Forty of his operas, great and small, are extant, and of these the following are printed with pianoforte arrangement :

'Das Blumenmädchen' (1802) ; 'Wladimir' (1807) ; 'Der betrogene Betrüger' ; 'Die schweizer Schäferin' ; 'Der Zufall,' 'Elias Ripsraps' (Breslau, 1810, much success) ; 'Die Pantoffeln' (Vienna, 1810) ; 'Der Zank.'

F. G.

BIGOT DE MOROGNES, MARIE (*née* Kiene) (*b.* Colmar, Alsace, Mar. 3, 1786 ; *d.* Paris, Sept. 16, 1820), a pianist who was interesting for her association with leading musicians of her time. She married in 1804 Bigot, librarian to Count Rasoumowsky, and accompanied him to Vienna.

Here she made the acquaintance of Haydn, Salieri and Beethoven. The first time she played to Haydn (then 72 or 73) the old man was so delighted as to embrace her, and to say, 'My dear child, that music is not mine ; it is yours ! ' and on the book from which she had been playing he wrote ' Feb. 20, 1805 : this day has Joseph Haydn been happy.' Beethoven also, after she had played to him a sonata of his own, is reported to have said, 'That is not exactly the reading I should have given ; but go on, if it is not quite myself, it is something better.' These anecdotes are given by Fétis, who may be presumed to have heard them from Madame Bigot herself. On May 1, 1805, she played at the opening concert of the Augarten, and the report of the *Allg. musik. Zeitung* characterises her playing as pleasing and often delicate and refined—a verdict which hardly bears out the expressions attributed to Haydn and Beethoven. A letter of Beethoven's, however, first published by Otto Jahn and reprinted by Thayer (*Beethoven*, ii. 337), puts his relations to her family beyond doubt ; and there is no reason to disbelieve the picturesque anecdote related by Nohl (*Beethoven*, ii. 246) of her having played the ' Sonata appassionata ' at sight from the autograph.

In 1809 the Bigots went to Paris. Here she became intimate with Baillot, Lamarre, Cherubini and many other prominent musicians. She played the music of Beethoven and Mozart with the two former both in public and private, and was highly valued by Cramer, Dussek and Clementi. The war of 1812, however, put a rude stop to this happiness ; Bigot was taken prisoner at Milan, lost his post at Count Rasoumowsky's, and his wife was thrown on her own resources. She accordingly began to give lessons, but the exertion interfered with her health. Before her death, however, she gave lessons to Felix Mendelssohn during a short visit to Paris in 1816 (his 7th year). He refers to her in a letter of Dec. 20, 1831, and the warmth of his attachment to her family may be seen from another letter of Feb. 24, 1838, to Madame Kiene (*Goethe und Mendelssohn*, 2nd ed. p. 136), which shows that Bigot was still alive, and that the relations between Madame Bigot's family and the great French musicians were still maintained. F. G.

BILHON (BILLON, JHAN, JEHAN, DU OR DE), JEAN DE, a French composer of the end of the 15th and beginning of the 16th centuries. Some of his masses, founded, as usual at the time, upon the themes of French chansons, are preserved in the Pontifical Chapel, where (according to Fétis) he was a singer. This is denied by Haberl. Other compositions of his (masses and motets) are to be found in various collections of church music published between the years 1534 and 1554, issued by ATTAINGNANT, Paris ; Moderne, Lyons ; Scotto and Gardano, Venice.

J. R. S. B. ; rev. M. L. P.

BILLINGS, WILLIAM (*b.* Boston, Massachusetts, Oct. 7, 1746 ; *d.* there, Sept. 29, 1800), was one of the earliest American composers. He was a tanner by trade, an uneducated man, but ardently devoted to choral singing. His compositions were mostly hymn tunes of a primitive character, the first being contained in *The New England Psalm Singer*

[1] A copy is in the B.M.
[2] The bass has a different title.

or American Chorister (Boston, 1770). He published six of such collections, some of which gained a large circulation. During the Revolution many of his hymns were of a patriotic sort. R. A.

BILLINGTON, Mrs. Elizabeth (*b.* London, *c.* 1768; *d.* near Venice, Aug. 25, 1818), a famous singer, daughter of Carl Weichsel, a native of Freiberg in Saxony, and principal oboist at the King's Theatre, London. Her mother was for several years a favourite singer at Vauxhall Gardens and elsewhere.

She and her brother Carl were from the earliest possible moment trained to music, and on Mar. 10, 1774, performed on the pianoforte and violin at their mother's benefit concert at the Haymarket Theatre. On May 20, 1777, she played at Hickford's Room with her brother and Sam Wesley. Before she had completed her 11th year she had written two sets of pianoforte sonatas. At 14 years old she appeared as a singer at Oxford, and on Oct. 13, 1783, became the wife of James Billington, a double-bass player. Immediately after their marriage they went to Dublin, where Mrs. Billington began her career as a stage singer in the opera of 'Orpheus and Eurydice.' On her return to London she obtained a trial engagement of twelve nights at Covent Garden, where she appeared, Feb. 13, 1786, as Rosetta in 'Love in a Village.' Her success was such that the managers immediately engaged her for the remainder of the season at a large salary. She speedily attained a position at the Concert of Ancient Music, where she disputed with Mara for supremacy. With the exception of a visit to Paris at the end of her first season, where she went to study with Sacchini, Mrs. Billington remained in England until 1794, when she went with her husband and brother to Italy. Their intention was to travel solely for amusement, but at Naples Sir William Hamilton, the English ambassador, induced Mrs. Billington and her brother to perform in private before the King, who immediately prevailed on Mrs. Billington to sing in public at the San Carlo Theatre. Accordingly, in May 1794, she made her appearance there in Francesco Bianchi's opera, 'Inez di Castro,' written expressly for her (see Bianchi). Her success was complete, but her triumph was suddenly interrupted by the death of her husband, who, as they were about to set out for the theatre for her second performance, was stricken by apoplexy, and almost immediately expired. An eruption of Mount Vesuvius occurring about the same time was by the superstitious Neapolitans attributed to permission having been given to a heretic to perform at the San Carlo, and fears were entertained for Mrs. Billington's safety. However, on renewing her performances she experienced the most favourable reception, and sang successively in operas composed for her by Paisiello, Paër and Himmel. In 1796 she went to Venice, where, owing to illness, she performed only once. She and her brother next visited Rome and all the principal places in Italy. In 1799 she married Felissent, from whom, however, she soon separated. In 1801 she returned to England, and the managers of Drury Lane and Covent Garden competing for her services, it was arranged that she should perform at each house alternately, and she accordingly appeared at Covent Garden Theatre on Oct. 3, 1801, as Mandane in Arne's 'Artaxerxes,' still retaining the name of Billington. From this time her services were in constant request at the Italian Opera, the theatres, the Concert of Ancient Music, the Vocal Concerts, the provincial festivals, etc., until 1811, when she retired from public life. During this part of her career two memorable events took place, viz. her singing with Banti, Mar. 25, 1802, in Nasolini's opera 'Merope,' and her performance in a duet with Mara on the latter's last appearance. Once afterwards Mrs. Billington quitted her retirement to perform at a concert given in Whitehall Chapel on June 28, 1814, in aid of the sufferers by the war in Germany. In 1817 she was reconciled to her husband, and quitted England with him for her estate of St. Artien near Venice, where she died in the following year. Mrs. Billington's compass was extensive (three octaves, from *a* to *a'''*), the upper notes being exquisitely beautiful. She excelled in passages of execution, but her powers of expression were limited. Sir Joshua Reynolds painted a fine portrait of her as St. Cecilia, now in the Public Library (Lenox collection), New York, and a miniature by Cosway is in the Victoria and Albert Museum, South Kensington. A miniature by A. Pope is in the possession of the Garrick Club (see *PLATE XIV.*). There is a portrait of her (head and shoulders) at St. Artien.

W. H. H., with addns.

BILLINGTON, Thomas (*b.* Exeter, *c.* 1754; *d.* Tunis, 1832), brother-in-law of Elizabeth Billington, harpist, pianist and composer.

He published:

A church service for 3 voices, 1784; Pope's 'Elegy to the Memory of an Unfortunate Lady'; Pope's 'Eloisa to Abelard' (partly compiled); 24 ballads to Shenstone's Pastorals; Prior's 'Garland'; Petrarch's 'Laura' and 'Laura's Wedding-day'; Pope's 'Messiah,' op. 13; 'Celadon and Amelia,' from Thomson's *Seasons*; Gray's 'Elegy,' op. 8; and many canzonets and harpsichord sonatas.

W. H. H.

BINCHOIS, Egidius, or Gilles de Binch (*b.* Binche, or Mons,[1] *c.* 1400; *d.* Lille, Sept. 20, 1460), one of the most famous musicians of that time.

He began life as a soldier, but soon left the army for the Church, and became a chaplain to Philip, Duke of Burgundy, probably before 1425. In 1437 he was appointed to a canonry in the Church of St. Wanden at Mons, and his name appears with that of Dufay in the list

[1] Recent investigation favours the latter. See *Revue de Musicologie*, E. Closson, 'L'Origine de Gilles Binchois.'

of non-resident canons who were summoned from Brussels to Mons in 1449. He also benefited from canonries of St. Pierre, Cassel; St. Donat, Bruges, and St. Vincent, Soignies. In 1452 he had risen to the position of second chaplain at the court of Burgundy, and he probably remained in the service of the Duke till his death.

He was regarded as one of the first composers of his day, and his name is coupled with those of Dunstable and Dufay by theoretical writers of the 15th century (see Tinctor, Prologue to the *Liber de arte contrapuncti*, in Coussemaker's *Scriptores*, iv. 77, and Franchinus, *Musica utriusque cantus practica*, iii. 4).

His reputation seems to have been greatest as a writer of secular songs. This may be inferred from the opening lines of an elegy on his death preserved in a manuscript at Dijon :

> 'Mort, tu as navré de ton dart
> *Le père de joyeuseté*
> En déployant ton étendart
> Sur Binchois, patron de bonté.'

As many as 27 of these songs are included in MS. Canonici. Misc. 213 in the Bodleian Library. They are all in 3 parts to French words. Seven of them are transcribed in Stainer's *Dufay and his Contemporaries*, but to modern ears they are by no means equal to similar compositions by Dunstable and Dufay, though they have occasional expressive touches. Six other French songs of his were printed in 1892 by Dr. Riemann from Cod. Mus. 3192 in the Library at Munich. Another song, 'Ce mois de may,' ascribed to Binchois in a Paris MS., and printed under his name by Kiesewetter in the Appendix to his *History of Music*, appears under the name of Dufay in the Canonici MS. Unlike Dunstable and Dufay, Binchois appears never to have set Italian words,[1] and there is no evidence that he was ever in Italy. Of his sacred compositions the largest collection is in the Trent manuscripts now in course of publication by Dr. Adler. A Gloria and Credo from one of his Masses seem to have been very widely appreciated. They are the only sacred compositions by Binchois included in the Canonici MS., where they occupy the first place in the book, and they are found in the Trent Codex 92, in Cod. Mus. 37 of the Liceo Musicale of Bologna and in MSS. 6 and 7 (formerly 11) of the Library of Cambrai. Fétis found a complete Mass by Binchois with a Kyrie *farci* in the Royal Library at Brussels, but his promise of early publication was never fulfilled. Other compositions of Binchois are in the following MSS.: Escurial (v. iii. 24, t. iv. a, 24); Rome (Urb. lat. 1411); Paris National Library (nouv. acq. f. 4379); and also *Codex Cartacus*, M 222, C 22, of the Strassburg Library. Among these last a copy by Coussemaker is preserved.

All the extant compositions by Binchois are in 3 parts, with the exception of a Gloria and Credo in the Trent Codex 87 which has a 'pars concordans' or optional fourth part. For reprints see *D.T.Ö.*, as well as other works here mentioned. A complete edition of Binchois is in preparation by Dr. W. Gurlitt of Freiburg, in Brisgau.

J. F. R. S. ; addns. M. L. P.

[1] Some Italian songs in MS. 2216 of the University Library of Bologna have been erroneously attributed to Binchois owing to their immediately following a Magnificat which bears his name.

Bibl.—Charles van den Borren, *Compositions inédites de Guillaume Dufay et de Gilles Binchois* (*Annales de l'Académie Royale d'Archéologie de Belgique*, 6th series, tome 10, liv. 1 and 2, pp. 109-20). E. Droz and G. Thibault, *Bibliographie des recueils de chansons du XVe siècle*; *Poëtes et musiciens du XVe siècle*. Paris, 1924.

BIND (Fr. *liaison* ; Ger. *Bindebogen* ; Ital. *legatura*), a curved line (also called *tie*) placed between two notes of the same degree, to denote the continuance of the sound during the value of both, instead of the repercussion of the second note. The employment of the bind is a necessity whenever a sound is required to be of a duration which cannot be expressed by any single note, as for example 5 or 7 quavers, and it is also convenient when the duration of a note extends beyond the limits of the bar. (See Slur, Bar and Tie.) F. T.

BINDER, Christlieb Sigmund (*b.* 1724 ; *d.* Dresden, Jan. 1789), a pupil of 'Pantaleon Hebenstreit,' exchanged the Pantaleon (*q.v.*) for the organ and was appointed (1753) organist at the Catholic church, Dresden. He was one of the most prolific composers for the pianoforte (in the style of Ph. E. Bach) of the mid-eighteenth century. His published works consist of PF. sonatas only, but a number of symphonies, harpsichord concertos and sonatas, as well as sonatas with flute, violin, trios and organ pieces are preserved in MS. Some sonatas, lessons and pieces have been republished at various times. O. Schmidt has included a selection from his works in 'Musik am sächsischen Hofe' (1903–4) (*Q.-L.*).

BINI, Pasqualino (*b.* Pesaro, *c.* 1720), a violinist, and a favourite pupil of Tartini, to whom he was recommended at the age of 15 by Cardinal Olivieri.

Under Tartini he practised with such diligence that in three or four years' time he overcame the chief difficulties of his master's music, and played it with greater force than the composer himself. On returning to Rome, under the protection of Cardinal Olivieri, he astonished the violinists by his performance, especially Montanari, the chief violin-player of the time at Rome, who was generally believed to have died of mortification at the superiority of Bini's talents. Hearing that Tartini had changed his style of playing, he returned to Padua and placed himself for another year under his old master, at the end of which time he is said to have played with wonderful certainty and expression. After his return to Rome

Tartini recommended Wiseman, his English friend, to Bini in the following words, which speak as highly for master as for scholar :

'Io lo mando a un mio scolare che suona più di me, e me ne glorio per essere un angelo di costume e religioso'—'I recommend him to a scholar who plays better than myself, and I am proud of it, as he is an angel in religion and morals.'

He was leader of the court band at Stuttgart in 1754 ; a violin sonata by him is in the State Library of Berlin, and a concerto in the collection of the Gesellschaft der Musikfreunde at Vienna. E. H. D., with addns.

BINIOU, see BAGPIPE.

BIONI, ANTONIO (*b.* Venice, *c.* 1698), dramatic composer, pupil of Giovanni Porta, produced his first opera, 'Climène,' in 1721, his next, 'Udine,' 1722, and during the next nine years 24 more, of which 'Endimione' (1727) had the highest reputation. In 1726 he was conductor, and in 1730 director, of the Italian theatre at Breslau, in 1731 the Elector of Mayence appointed him his chamber-composer, and in 1733 he probably returned to Italy. He conducted the performance of his 'Girita' at Vienna in 1738 and signed a dedication of a serenata for 5 v. from Vienna in 1739. A Mass for 4 v. is at Dresden, an opera, 'Issipile,' and the serenata above mentioned at Vienna, and smaller works at Schwerin and Berlin (*Q.-L.*).

M. C. C.

BIRCH, (1) CHARLOTTE ANN (*b. circa* 1815 ; *d.* London, Jan. 26, 1901), a soprano singer, was musically educated at the R.A.M. from 1831–34, and by Sir George Smart.

She appeared in public about 1834, and in 1836 was engaged by the Sacred Harmonic Society, and soon took a good position as a concert singer. In 1838 she made her first appearance at the Three Choirs Festival at Gloucester, and sang subsequently at Hereford in 1840 and 1846, at Gloucester in 1841, and at Worcester in 1842, and was engaged at the Birmingham Festival of 1840. In 1844 she visited Germany, and sang at Leipzig and other places. On Dec. 20, 1847, she appeared on the English stage at Drury Lane in Balfe's 'Maid of Honour,' but did not succeed in establishing herself as an operatic singer. About 1856 increasing deafness compelled her to abandon the public exercise of her profession. Her younger sister, (2) ELIZA ANN (*b. circa* 1830 ; *d.* Mar. 26, 1857), also a soprano singer and pupil of Sir George Smart, first appeared about 1844.

W. H. H.

BIRCHALL, ROBERT (*d.* 1819), music-publisher, etc., said to have been apprenticed to Randall, the successor of Walsh, established a musical circulating library about 1784, prior to which, in 1783, he had been associated in business with Beardmore and also with Andrews, successively at 129, 133 and 140 New Bond Street, being alone in the business at the latter addresses.

He managed the celebrated series of Ancient Concerts and most of the Benefit Concerts of those days. One of Birchall's earliest schemes was for a complete re-issue of Handel's works in 80 folio volumes (see proposals for printing these, dated 1783, and Burney's account of the Handel Commemoration, 1785). Birchall published many of Beethoven's works, including the original English editions of 'The Battle Symphony,' dedicated to the Prince Regent, in 1816, the sonata op. 96, the trio op. 97, an adaptation for the pianoforte of symphony No. 7—the copyrights of which he purchased from the composer. Beethoven's letters arranging for these, in queer English, and still queerer French, will be found in Nohl's two collections, *Briefe* and *Neue Briefe*. He amassed a large fortune and was succeeded by the firm named Birchall, Lonsdale & Mills. Christopher Lonsdale set up a separate business shortly before 1838 at 26 New Bond Street ; Richard Mills, a nephew of Birchall, remained at the old address, the house which is now occupied by W. E. Hill & Sons, the eminent violin dealers and experts. Samuel Chappell, the founder of the well-known firm at 50 New Bond Street, was originally at Birchall's. The catalogue of the house contains the celebrated collections formed by Latrobe, Mozart's operas, and an immense collection of standard works by the greatest composers and performers of the day. R. E. L. and F. K.

BIRD, HENRY RICHARD (*b.* Walthamstow, Nov. 14, 1842 ; *d.* Kensington, Nov. 21, 1915), organist and pianist, was the 3rd son of George Bird, organist of Walthamstow Parish Church.

He was appointed in Feb. 1851, when little more than 8 years old, organist of St. John's Church, Walthamstow, where the incumbent was an ardent musical amateur, and arranged for Henry Bird to study with Turle of Westminster. This eminent organist stopped Bird's organ practice, and turned his attention to piano, harmony and reading vocal and orchestral scores. In 1859 Bird came to London, and occupied successively the posts of organist at St. Mark's, Pentonville, Holy Trinity, Chelsea, and St. Gabriel's, Pimlico. While in Chelsea he conducted a large choral and orchestral society at the Town Hall, accompanied at several good private societies, and for many years accompanied at the Civil Service Musical Society, when it was conducted by Sullivan and John Foster. In 1872 Bird was appointed organist of St. Mary Abbotts, Kensington, a post he filled with much distinction until his death. In 1896 he joined the teaching staff of the R.C.M. He gave many classical concerts in Kensington, at one of which Plunket Greene made his first appearance ; this led to Bird's engagement as regular accompanist for Plunket Greene, and eventually procured him the appointment of permanent accompanist at the

Popular Concerts in 1891, a post which had not been filled by one regular and official accompanist since the days of Benedict. As an accompanist Bird gained a distinguished position in the musical world of London (*Mus. T.*, 1910, p. 289). M.

BIRD FLAGEOLET, see FIPPLE FLUTE (3).

BIRKENSTOCK, JOHANN ADAM (*b.* Alsfeld, Darmstadt, Feb. 19, 1687; *d.* Eisenach, Feb. 26, 1733), studied the violin under Fedeli at Cassels, Volumier at Berlin, Fiorelli at Bayreuth and de Val at Paris. He was appointed as violinist in the court orchestra at Cassels in 1709, first violinist 1721 and Konzertmeister in 1725. He toured in 1722, visiting Amsterdam, where he published 12 'Sonate a violino solo e violoncello o basso,' op. 1, liv. i. and ii. In 1730 he was appointed Kapellmeister at the court of Eisenach. *Riemann* mentions 2 books of 12 sonatas each as published in 1722, probably a mistake caused by the 2 books of op. 1; he also mentions 6 trio sonatas for 2 violins and bass, and 12 concertos for 4 violins, with viola, violoncello and bass, which Eitner (*Q.-L.*) has been unable to trace, as well as a symphony with oboes and horns (MS.) in the Upsala library. One entire sonata (for violoncello) and pieces from others have been re-edited by A. Moffat. E. v. d. S.

BIRKET FOSTER, MYLES, see FOSTER.

BIRMINGHAM. Music in Birmingham has an inner and an outer history. The outer is concerned with the Triennial Festivals, which for long had a national reputation—the inner with various efforts towards maintaining a continuous musical life, which had to struggle against the paralysing influence of the Festivals. The war of 1914–18 brought about the suspension of the Festivals and made other forms of musical activity difficult to sustain, but with the coming of peace, and the absence of an attempt to revive the Festival, the musical life of the city has been able to expand, and now assumes an importance comparable with that of Manchester and Glasgow.

BIRMINGHAM MUSICAL FESTIVALS. — The Festivals began in 1768, when performances were given in St. Philip's Church and in the theatre in King Street in aid of the funds of the General Hospital. A chorus of forty and a band of twenty-five had for conductor Capel Bond, of Coventry, and only Handel's music was performed. The works given included 'Messiah,' 'Alexander's Feast' and 'L'Allegro.' For a time the Festivals were held at irregular intervals, but from 1796–1829 the triennial arrangement obtained. In 1808 Dr. Crotch conducted, and Mozart's additional accompaniments to 'Messiah' were used in Birmingham for the first time. Samuel Wesley conducted in 1811, and T. Greatorex in 1820. At the 1829 Festival Costa appeared as a singer in a cantata by Zingarelli. Five years later, in 1834, the completion of the present Town Hall lent to the Festivals a dignity and importance they had not hitherto had. W. Knyvett was the general conductor, holding the position until 1840. In the chorus of 300 were male voices from Worcester and Lichfield, with a contingent of female voices from Lancashire. In 1837 Mendelssohn conducted his 'St. Paul' and appeared as organist. Mendelssohn and Moscheles shared the conducting in 1846; in that year 'Elijah' had its first performance. 1849 found Costa installed as conductor, the beginning of a reign lasting until 1882. Notable first performances during the period included Costa's 'Eli' (1855) and 'Naaman' (1864), and Gounod's 'Redemption' in 1882. In 1873 the Festival realised £7500 for the Hospital. 1855 saw the formation of the Birmingham Amateur Harmonic Association to provide the local contingent of choristers, an office later performed by the Festival Choral Society. The appointment of Dr. Richter in 1885 added sensibly to the musical importance of the institution. In that year 'Messiah' was given according to the original score, the novelties including Gounod's 'Mors et Vita,' Stanford's 'Three Holy Children,' Dvořák's 'Spectre's Bride' and Cowen's 'Sleeping Beauty.' 1888 brought Parry's 'Judith,' and 1891 Stanford's 'Eden' and Dvořák's Requiem. In 1894 the novelties were three—Parry's 'King Saul,' Goring Thomas's 'The Swan and the Skylark' and Henschel's Stabat Mater. Purcell's 'King Arthur' was revived in 1897, and Stanford's Requiem and Somervell's 'Ode to the Sea' had first performances. The turn of the century in 1900 brought a portent—the production of Elgar's 'The Dream of Gerontius.' The composer, when a young man, had been a violinist at a hinder desk in Stockley's Orchestra, a combination which gave popular concerts in the Town Hall. The poem, by Cardinal Newman, provides another link with Birmingham, for Newman resided for the thirty years preceding his death at the Oratory in Hagley Road; Elgar's manuscript score, also, is deposited there. Gervase Elwes, for so long identified with the tenor music of the oratorio, was educated at the Oratory School. A revival of Byrd's five-part Mass also lent distinction to the 1900 Festival. In 1903 Elgar's 'The Apostles' had its first performance, followed in 1906 by the same composer's 'The Kingdom.' At the 1906 Festival the first part of Bantock's 'Omar Khayyám' and Holbrooke's 'The Bells' were also given for the first time. The 1909 novelties included the third part of Bantock's 'Omar Khayyám' and Boughton's 'Midnight.' Sir Henry Wood was conductor in 1912, the last of a series of Festivals covering a period of nearly 150 years. Sibelius, however, conducted a first performance of his A minor Symphony (No. 4), and the other new

works included Elgar's 'The Music-Makers,' Bantock's symphonic poem 'Fifine at the Fair' and Walford Davies's 'The Song of St. Francis.' R. H. Wilson concluded a period as chorus-master extending over four Festivals. The orchestra numbered 140 and the chorus 350.

Concerts.—The inner history of Birmingham music is a story of enthusiastic effort fighting against local phlegm and adverse fortune, a story of many failures after an early promise of success, with a promise in the years since the war of better times in store. Chief among these must be reckoned the Halford concerts, conducted by George Halford and financed for many years by a group of public-spirited citizens. The Halford Orchestra gave programmes of the highest class, introducing to the city many new works and a host of eminent solo performers. They fell because the burden became too great to be borne. Another fine enterprise was the series of Promenade Orchestral Concerts given at the Theatre Royal for many years by Landon Ronald in association with Max Mossel. During the war Sir Thomas Beecham instituted a series of orchestral concerts, but with disastrous financial results, largely through the commandeering of the Town Hall by the War Office, with a resulting transference of the concerts to a mission building. Chamber music has had many enthusiastic promoters, among them Max Mossel, Madame Minadieu and Oscar Pollak. The popular taste for choral music has always operated against the efforts of instrumental music to find a secure footing, but there are signs of a broader outlook on the art. Through the instrumentality of Jesse Collings, a Member of Parliament of more than local fame, and others working with him, a number of choral societies, with in some cases an amateur orchestra attached, sprang into existence with a view to providing cheap concerts in the Town Hall on Saturday evenings. For a long term of years they did useful work, but the growth of other forms of entertainment, combined with a reactionary policy, has in recent years militated against them, and their vogue has gone. Their claims to possession of the Town Hall at present stand in the way of institution of concerts more in keeping with the spirit of the times. The concerts promoted by W. C. Stockley, for many years chorus-master to the Festival, are also deserving of mention in any account of earlier efforts to cultivate musical taste in Birmingham.

Midland Institute School.—The city's principal educational institution is the Midland Institute School of Music. Rather casually handled for many years, the appointment of Granville Bantock as Principal in 1900 was of prime importance, the residence of so eminent a composer in its midst meaning much to the music of the city. The number of students is large, a total of 1600 having been reached in a single year, and all branches of music are taught. It is questionable, however, whether the Institute School is to-day adequate to the city's needs, but many of its students have attained to eminence in various branches of the art. Among these may be mentioned Julius Harrison, Frank Mullings, Appleby Matthews, Clarence Raybould and Sydney Grew. Rutland Boughton was for many years a teacher there, and 'The Immortal Hour' was composed during his stay in the city. Vocal teaching in Birmingham has over a long period of years been singularly good; the number of G. A. Breeden's pupils who have found fame is remarkable. In 1905 Richard Peyton founded a Chair of Music at the University, Sir Edward Elgar being the first holder. Since 1907 Granville Bantock has been Peyton Professor. The course for the University's musical degree includes an Arts course.

The Competitive Festival.—In 1912 the Competitive Festival movement found a footing in Birmingham, largely through the efforts of Bantock and Messrs. Bowker and Stevens. The biennial Festival is now among the largest held in the country. In 1924 over 12,000 competitors appeared, these including 200 children's choirs drawn from the elementary schools of the city. The Festival was the first in the country to abolish the money prize.

Festival Choral Society.—This society is the principal present-day link with the past. Adrian Boult is conductor and Graham Godfrey chorus-master, their predecessors including Sir Henry Wood, Allen Blackall and Dr. Sinclair. Four concerts are given annually; recent productions have included Rachmaninoff's 'The Bells,' Bantock's 'The Great God Pan' and Dame Ethel Smyth's Mass.

The City Orchestra.—The founding of the City Orchestra in 1920 has been of incalculable benefit. Two years earlier, Appleby Matthews, a local pianist and choir conductor, had instituted a series of Sunday orchestral concerts at his own risk, which caught on with the public. Their success gave an impetus to the movement for a City Orchestra. Sponsored before the municipality by Neville Chamberlain, a grant of £1250 a year from the rates was made, while many handsome donations were received from private citizens. Its first conductor was Appleby Matthews, his Sunday concerts being merged in the activities of the civic body. Annually six symphony concerts (later increased to eight) were given, with six Saturday populars, twenty-four Sunday concerts and a series of six on Saturday afternoons for school children. Three, and sometimes four, guest conductors appear annually at the Symphony concerts. Sir Edward Elgar conducted the Orchestra's first concert in a

programme of his own works, and was accorded the honour of a civic reception by the municipality. In 1924 disagreements led to the severance of the original conductor's connexion with the Orchestra, Adrian Boult succeeding him. In spite of the grant, large deficits have been made on the concerts; the 1924–25 season was entered on with an adverse balance of over £3000. Nevertheless the authorities increased the grant in 1925, and the artistic results have justified their confidence.

City Choir.—Formed in 1921, the City of Birmingham Choir was intended to supplement the work of the Orchestra, though it is an independent body. Its work, however, has been carried on separately. Its conductor, Joseph Lewis, is also deputy-conductor of the City Orchestra. It has given concert performances of Boughton's 'Bethlehem' and a first public performance of the *a cappella* Mass of Vaughan Williams. Joseph Lewis is also musical director of the local Broadcasting Station, where he formed the first repertory organisation of orchestra, choir and soloists employed for the broadcasting of music.

Opera at the Repertory Theatre.—For opera the city had been dependent on the visits of touring companies, but in 1920 these opportunities began to be supplemented by occasional performances of *opéra intime* at the Repertory Theatre. In 1916 Barry Jackson had produced Clarence Raybould's 'The Sumida River.' In 1920 he gave a series of performances of 'Così fan tutte.' A year later Boughton's 'The Immortal Hour,' Cimarosa's 'Il matrimonio segreto,' and Donizetti's 'Don Pasquale' were added to the repertory. 1922 brought 'Don Giovanni,' and 1923 Ethel Smyth's 'The Boatswain's Mate' and 'Fête galante'—the last-named a first performance. During these years Appleby Matthews was musical director. In 1924 'The Seal-Woman,' by Bantock and Mrs. Kennedy-Fraser, was produced under Adrian Boult's direction.

Popular Music.—The City Police Band, largely through the instrumentality of C. H. Rafter, the Chief Constable, plays an important part in popularising music in the city. It is a body of sixty musicians, mostly drawn from Kneller Hall. It plays at the low pitch, and at special concerts has been conducted by Holst, Holbrooke and Cyril Jenkins. Richard Wassell is musical director, succeeding Appleby Matthews in 1922. In 1924 G. W. Cunningham succeeded C. W. Perkins as City Organist, the latter retiring after thirty-eight years' service. Forty recitals are given annually on the Town Hall instrument, a Hill organ with 4 manuals and 68 stops. Recitals are also given on the University organ at Bournbrook. The Town Hall has for long been found inadequate to the city's needs for concert-giving, and a scheme for a large City Hall is on foot; the site has already been secured. The carillon at Bournville should also be included among the musical amenities of Birmingham. Recitals are given on it by noted Belgian players, and a resident *carillonneur* is to be appointed.

A. J. S.

BIS (Fr.), 'twice'; (1) a cry equivalent to Encore (*q.v.*). The French even have a verb, *bisser*, to repeat.

(2) When written, as it sometimes is in MS. music, over a phrase or passage, it signifies that the notes are to be repeated; the same thing would be effected by dots of repetition at the beginning and end of the phrase.

BISCHOFF, Dr. Ludwig Friedrich Christian (*b.* Dessau, Nov. 27, 1794; *d.* Cologne, Feb. 24, 1867), musical critic and journalist.

His father was a violoncello-player in the Duke's band. In 1812 he entered the University of Berlin, and attended the philological lectures of Boeckh. But the war put a stop to study; Bischoff volunteered, and was taken prisoner by the French. After the treaty of Paris he resumed his studies and took his degree. He filled various posts in Switzerland, was professor at Berlin, and director of the gymnasium at Wesel from 1823–49. After 25 years he settled first in Bonn and then in Cologne. There he founded the *Rheinische Musikzeitung* (1850) and its successor, the *Nieder-Rheinische Musikzeitung* (1853), and edited the latter to the day of his death, acting also as reporter to the *Kölnische Zeitung*. In 1859 he published a translation of Oulibichev's *Beethoven*. The tendency of his papers was dead against that of the *Neue Zeitschrift* of Schumann and Brendel, in regard to Wagner and Liszt. Bischoff's worship for Haydn, Mozart and Beethoven, with whom he afterwards associated Mendelssohn, was so exclusive as to preclude his appreciating even Schumann.

A. M.

BISHOP, Ann (*b.* London, Jan. 9, 1810[1]; *d.* New York, Mar. 18, 1884), singer, daughter of a singing-master named Rivière. In her career as a singer she was known as Mme. Anna Bishop.

She studied the pianoforte under Moscheles, and in 1824 became a student at the R.A.M. Here she remained until her marriage with Sir Henry Bishop, July 9, 1831. In this year she appeared as a singer at the Philharmonic and other concerts. (See Alsager.) In 1839 she went on a tour in the provinces with Bochsa (*q.v.*), the harpist, and shortly after their return to London eloped with him to the Continent. Almost all the remainder of her life was spent in travelling. Before her return to England in 1846 she had been singing for more than two years at the San Carlo in Naples. In 1847 she spent four months in Dublin before she went to America; there she remained for

[1] Bapt. Marylebone Church, Apr. 24, 1810.

some years. In 1855, while on a tour in Australia, Bochsa died, and Mme. Bishop returned by way of South America to New York, where she married a certain Schulz. Shortly afterwards she visited England, singing at the Crystal Palace in 1858, and giving a farewell concert, Aug. 17, 1859. Another considerable period was now passed in various parts of America. In 1865 she sailed from California for the Sandwich Islands, and in the following year suffered considerable loss in a wreck between Honolulu and China. India and Australia were next visited, and after a final visit to London she settled down in New York, where she died. Her voice was a high soprano of brilliant quality (*D.N.B.*). M.

BISHOP, Sir Henry Rowley, Mus.D. (*b.* London, Nov. 18, 1786; *d.* there, Apr. 30, 1855), composer, learned music under Francesco Bianchi. His bias for dramatic composition soon developed itself in a remarkable degree.

In 1804 he wrote the music to a little piece entitled 'Angelina,' performed at Margate, and followed it by the music to a ballet, 'Tamerlan et Bajazet,' produced at the King's Theatre in 1806 (see list below). This led to his writing, in the same year, other pieces, performed at the Opera and Drury Lane Theatre. In 1809 his music to the 'Circassian Bride' was received with enthusiasm. It was performed at Drury Lane on Feb. 23, and on the following night the theatre was burnt to the ground, and the composer's score consumed in the flames. The merits of the young musician were so apparent that the proprietors of Covent Garden Theatre engaged him for three years to compose and direct the music. He entered on this important office in the season 1810–11.

The Philharmonic Society was established in 1813, and Bishop was one of its original members, and took his turn as conductor. In the following year he produced portions of the opera of 'The Farmer's Wife,' the melodrama of 'The Forest of Bondy,' a cantata for Braham called 'Hanover,' and other musical pieces. In this year he adapted the first of a series of foreign operas—Boieldieu's 'Jean de Paris'—which was followed in successive years by 'Don Giovanni,' 'Figaro,' 'Il Barbiere,' and 'Guillaume Tell.' A number of operatic pieces were produced in 1815, including additional music for Dr. Arne's 'Comus,' and for Michael Arne's 'Cymon.' Two of his well-known works, 'Guy Mannering' (of which Whittaker wrote a portion) and 'The Slave,' gave interest to the following year, in which also he wrote the musical interpolations in 'A Midsummer Night's Dream,' the first of a series of Shakespearian spoliations which, as G. A. Macfarren remarks, 'even the beauty of some of his introduced pieces has happily not preserved upon the stage.' In 1816 and 1817 he filled in addition to his post at Covent Garden that of director of the music at the King's Theatre, Haymarket. In 1825 Bishop accepted an engagement under Elliston, at Drury Lane, and the opera of 'The Fall of Algiers' was the first fruit of his new appointment. The engagement of Weber to write 'Oberon' for Covent Garden induced the rival management to set Bishop to work upon an opera that should oppose it; and, impressed with the magnitude of the competition, he occupied more than a year in the extremely careful composition of 'Aladdin,' which was produced in 1826, some weeks after Weber's opera. It had the misfortune of being allied to an even worse constructed drama than 'Oberon,' and it met with no success. In 1830 Bishop was appointed musical director at Vauxhall. In this capacity he wrote several operettas, and many songs, some of which, such as 'My pretty Jane,' acquired great popularity. In the season of 1840–41 he was engaged by Madame Vestris as musical director of Covent Garden, where he produced 'The Fortunate Isles,' to celebrate Queen Victoria's wedding. This was his last dramatic composition.

Apart from the stage a few other events of Bishop's life must be noticed. In 1819, in partnership with the proprietor of Covent Garden, he began the direction of the extraordinary performances, then miscalled Oratorios; and in the following season undertook the speculation on his own account, which he relinquished, however, before the beginning of another year. In July to Oct. 1820 he acted as maestro al piano at the Dublin Theatre, and received the freedom of that city by cordial and unanimous suffrage. In 1832 the Philharmonic Society commissioned him to write a work for their concerts, and the sacred cantata of 'The Seventh Day,' performed in 1833, was the result. It made no lasting impression. In 1839 he took his B.Mus. degree at Oxford, and his exercise was performed at a festival conducted by him. In Nov. 1841 he was elected to the musical professorship at Edinburgh, which he resigned in Dec. 1843. He was knighted in 1842, and on the death of Dr. Crotch was appointed in 1848 to the musical chair at Oxford. On the retirement of W. Knyvett in 1840, he was for three years occasionally, and in 1843 permanently, appointed conductor of the Ancient Concerts, which office he held until the discontinuance of the performances in 1848. His last composition of importance was the ode for the installation of the Earl of Derby as Chancellor of Oxford in 1853. On this occasion he received the degree of Doctor in Music, the ode being considered as his probational exercise. He was twice married—first, at St. Martin's-in-the-Fields, Apr. 30, 1809, to a Miss Sarah Lyon (*b.* July 4, 1787), a singer who appeared in his



BISHOP

From a painting attributed to G. H. Harlow in the National Portrait Gallery



JOHN BRAHAM

From a drawing by R. Dighton in the National Portrait Gallery

'Circassian Bride,' and, second, to Ann Rivière. (See BISHOP, Ann.)

Besides his dramatic productions, and the 'Seventh Day,' Bishop composed an oratorio, 'The Fallen Angel,' which has never been performed; music for three tragedies, 'The Apostate,' 'Retribution,' and 'Mirandola'; and a 'Triumphal Ode,' performed at the Oratorios. He also arranged the 1st volume of 'Melodies of Various Nations'; 3 volumes of 'National Melodies,' to which Moore wrote the poetry; and a number of English melodies with Dr. Mackay's verses. He edited 'Messiah,' a large collection of Handel's songs, and many other works of importance.

He was buried in the Marylebone Cemetery, Finchley Road, where a monument to his memory was erected by subscription.

The following chronological list of his productions for the stage includes the works which he altered or adapted:

'Angelina,' 1804.
'Tamerlan et Bajazet,' 'Armide et Renaud,' 'Narcisse et les Grâces,' 'Love in a Tub,' 1806.
'Caractacus,' 'The Wife of Two Husbands,' 'The Mysterious Bride,' 'The Siege of St. Quentin,' 'The Corsair, or the Italian Nuptials,' 'The Travellers at Spa,' 1808.
'The Circassian Bride,' 'Mora's Love,' 'The Vintagers,' 1809.
'The Maniac,' 1810.
'The Knight of Snowdon,' 1811.
'The Virgin of the Sun,' 'The Æthiop,' 'The Lord of the Manor,' 'The Renegade,' 1812.
'Haroun al Raschid' (altered from 'The Æthiop,'), 'Poor Vulcan,' 'The Brazen Bust,' 'Harry le Roy,' 'The Miller and his Men,' and 'For England, Ho!' 1813.
'The Farmer's Wife,' 'The Wandering Boys,' 'Sadak and Kalastrade,' 'Lionel and Clarissa,' 'The Grande Alliance,' 'Aurora,' 'Doctor Sangrado,' 'Artaxerxes' (curtailed from 'Arne'), 'The Forest of Bondy,' 'The Maid of the Mill' (additions), and a compilation from Boieldieu's 'John of Paris,' 1814.
'Brother and Sister,' 'The Noble Outlaw,' 'Telemachus,' 'The Magpie or the Maid,' 'John du Bart,' 'Cymon' (additions), 'Comus' (additions), 1815.
'Midsummer Night's Dream,' 'Guy Mannering' (in which occurs the famous glee 'The Chough and Crow'), 'Who wants a Wife?' 'Exit by Mistake,' 'The Slave,' 'Royal Nuptials,' 1816.
'The Humorous Lieutenant,' 'The Heir of Vironi,' 'The Apostate,' 'The Libertine' (adapted from Don Giovanni), 'Teasing made Easy,' 'The Duke of Savoy,' 'The Father and his Children,' 1817.
'The Illustrious Traveller,' 'Fazio,' 'Zuma' (with Braham), 'The Devil's Bridge,' 'X Y Z,' 'The Burgomaster of Saardam, 'December and May,' 'The Barber of Seville' (adapted from Rossini), 1818.
'The Marriage of Figaro' (adapted from Mozart), 'Fortunatus and his Sons,' 'The Heart of Midlothian,' 'A Roland for an Oliver,' 'Swedish Patriotism,' 'The Gnome King,' 'The Comedy of Errors,' 1819.
'The Antiquary,' 'Henri Quatre,' 'Montoni,' 'Bothwell Brigg,' 'Twelfth Night,' 1820.
'Don John,' 'Henry IV.,' pt. ii., 'Two Gentlemen of Verona,' 1821.
'Montrose,' 'The Law of Java' (with the well-known 'Mynheer van Dunck'), 'Maid Marian,' 1822.
'The Vision of the Sun,' 'Clari' (with 'Home, Sweet Home'), 'The Beacon of Liberty,' 'Cortez,' 'The Vespers of Palermo,' 1823.
'Native Land,' 'Charles II.,' 'As You Like It,' 1824.
'The Fall of Algiers,' 'Masaniello' (from Auber), 'Tell' (from Rossini), 'Angelina' (rewritten), 'Faustus,' 'Coronation of Charles X.,' 1825.
'Aladdin,' 'The Knights of the Cross,' 1826.
'Yelva,' 1827.
'The Englishman in India,' 'Edward the Black Prince,' 'Don Pedro,' 'The Rencontre,' 1828.
'Home, Sweet Home,' 'The Night before the Wedding' (from Boieldieu), 1829.
'Ninetta,' 'Hofer' (from Rossini), 'Under the Oak,' 'Adelaide,' and music to 'Hamlet,' 1830.
'The Romance of a Day,' 1831.
'The Tyrolese Peasant,' 'The Election,' 'The Magic Fan,' 'The Sedan Chair,' 'The Bottle of Champagne,' 'The Demon' (from Meyerbeer), music to 'Kenilworth' and 'Waverley,' 1832.
'Manfred,' 1834.
'The Captain and the Colonel,' 1835.
'The Doom Kiss,' 1836.
'Rural Felicity,' additions to the 'Beggar's Opera,' music to 'Love's Labour's Lost,' 1839.
'The Fortunate Isles,' 1840.

(*Imp. Dict. Biog.*; *Gentleman's Mag.*)

E. F. R., with addns.

BIBL.—RICHARD NORTHCOTT, *The Life of Sir Henry R. Bishop.* (Press Printers, Ltd., 1920.)
(*D.N.B.* An interesting article on Bishop's Glees, by G. A. Macfarren, is in *Mus. T.*, 1864, Ap., *et. seq.*)

BISHOP, JOHN (*b.* 1665; *d.* Winchester, Dec. 19, 1737), lay-clerk and organist, educated (according to Hawkins) under Daniel Roseingrave.

Between Michaelmas and Christmas, 1687, he was a lay-clerk of King's College, Cambridge, and in the following year was appointed to teach the choristers. In 1695 he succeeded Jeremiah Clarke as organist of Winchester College; he was afterwards appointed a lay-vicar of the Cathedral in place of T. Corfe, and in 1729 succeeded Vaughan Richardson as Cathedral organist. (Hawkins is wrong in calling him organist of Salisbury Cathedral.) He was buried in the cloisters of Winchester College Chapel. MSS. by him are contained in the collections of the British Museum, R.C.M., and Ch. Ch., Oxford. Philip Hayes's 'Harmonia Wiccamica' includes some of his compositions (*D.N.B.*). M.

BISHOP, JOHN (*b.* Cheltenham, July 31, 1817; *d.* there, Feb. 3, 1890), organist of various churches in and around his native town whose most public work was the score he made of Barnard's church music (see BARNARD), which is now in the British Museum.

BISHOP & SON, organ-builders in London. This factory was established about the end of the 18th century by James C. Bishop, and was known successively as Bishop, Son & Starr, Bishop, Starr & Richardson, Bishop & Starr, and now Bishop & Son. Besides many organs in England they have built those of the Cathedral and of the Town Hall, Bombay. They are the inventors of the Clarabella stop, the Anti-concussion Valves, and the Composition Pedals; but the last-mentioned invention is also claimed for FLIGHT (*q.v.*). V. de P.

BISPHAM, DAVID SCULL (*b.* Philadelphia, Jan. 5, 1857; *d.* New York, Oct. 2, 1921), American baritone singer. At first intended for business, he drifted into music. In 1886 he went to Milan and there studied with Vannuccini and Lamperti until 1889, when he went to London and became a pupil of Shakespeare, studying also elocution under Herman Vezin. His first appearance in London was in concert in 1890. His début in opera was made in Messager's 'La Basoche,' at the English Opera House, Nov. 3, 1891, where he won immediate favour by his artistic singing and humorous acting. In 1892 he made his first appearance in serious opera as Kurwenal, in 'Tristan und Isolde,' at Drury Lane, and sang not long afterwards at Covent Garden.

In the season of 1896–97 Bispham joined the company of the Metropolitan Opera House in New York. He appeared there and at Covent Garden in most of the leading baritone parts of Wagner's music dramas: the Dutchman, Wolfram, Telramund, Wotan, Alberich, Kurwenal, Beckmesser. Among his other

parts were Masetto, Pizarro, Escamillo, Alfio, Peter (in 'Hänsel und Gretel'), Iago, Falstaff and Urok (in Paderewski's 'Manru').

After 1902 Bispham devoted himself chiefly to song recitals and teaching. In 1898 he appeared in England and America in Hugo Müller's play 'Adelaide,' taking the part of Beethoven. Bispham was ardently devoted to the cause of using the English language in opera and song; and for many years delivered his song recitals only in English. In 1920 he published an autobiographical volume entitled *A Quaker Singer's Recollections.*

Bispham's voice was of fine power and quality, sometimes verging upon an excess of the nasal resonance. In opera he was a powerful delineator of character, when he was not carried too far towards theatricalism. In his autobiography he candidly avows that his Kurwenal and Beckmesser were generally recognised as the best of his time. R. A.

BITTER, Karl Hermann (*b.* Schwedt on the Oder, Feb. 27, 1813; *d.* Berlin, Sept. 12, 1885), author of works on Bach and other musical matters important in their day.

Having studied law and finance at the universities of Berlin and Bonn, he attained high official positions from 1846 onwards, at Frankfort, Minden, Posen, Schleswig and Düsseldorf, was appointed in 1877 Under-Secretary of State for the Interior, and in July 1879 was made Minister of Finance, which post he held until June 1882. During the war with France he had been Prefect of the department of the Vosges, and subsequently Civil Commissioner at Nancy.

His lively interest in music had many practical results — among other things the Schleswig-Holstein Festival of 1875 owed its existence chiefly to him; and his contributions to musical literature are of no small importance. The most valuable of these are the biographies of the Bachs—(1) *Johann Sebastian Bach,* in 2 vols. (1865)—2nd ed., revised, in 4 vols. (1881); (2) *Carl Philipp Emanuel Bach und Wilhelm Friedemann Bach und deren Brüder,* in 2 vols. (1868). Bitter's other literary works are:

Mozarts 'Don Juan' und Glucks 'Iphigenia in Tauris,' with new translations of the words of both operas (1866); *Über Gervinus Händel und Shakespeare* (1869); *Beiträge zur Geschichte des Oratoriums* (1872); *Eine Studie zum Stabat Mater* (1883); *Die Reform der Oper durch Gluck und R. Wagners Kunstwerk der Zukunft* (1884). To these must be added various contributions to periodical literature, the most recent of which (in the *Deutsche Revue* for Oct. 1885), *Gedanken über die Bildung eines Ministeriums der schönen Künste für Preussen* is remarkable. In 1870 Bitter edited Löwe's autobiography. His *Gesammelte Schriften* appeared in 1885.

A. D.

BITTNER, Julius (*b.* Vienna, Apr. 9, 1874), has made a name for himself as a composer of opera after pursuing a successful legal career in Vienna.

He studied with Josef Labor and Bruno Walter and produced many compositions, including chamber music, songs and 'Tänze aus Österreich' (piano, 2 and 4 hands), before the production of his first opera, 'Die rote Gret,' at Frankfort (1907). Qualities of accomplished musicianship and a strong dramatic sense relieved by a sense of humour have secured acceptance for a series of works produced in the theatres of the several German-speaking countries. The list includes the following:

'Die rote Gret.' (Frankfort, 1907.)
'Der Musikant.' (Vienna, 1910.)
'Der Bergsee.' (Vienna, 1911, revised 1922.)
'Das höllische Gold.' (Dresden, 1916.)
'Die Kohlheimerin.' (Vienna, 1921.)
'Das Rosengärtlein.' (Vienna, 1924.)

Lesser theatrical works include:

'Der Markt der Liebe,' a ballet. (Vienna, 1909.)
'Die unsterbliche Kanzlei,' a musical farce. (Vienna, 1918.)
'Der liebe Augustin,' a musical play (Schauspiel).
'Die Todestarantella,' a ballet. (Zürich, 1920.)

Bibl. — R. Specht, *Julius Bittner. eine Studie* (1921). (See *Riemann.*) C.

BIZET, Georges (properly Alexandre César Léopold) (*b.* Paris, Oct. 25, 1838; *d.* Bougival, near Paris, June 3, 1875), one of the most distinguished of French composers, was a highly successful pupil of the Conservatoire from 1849–57.

He studied the piano with Marmontel, the organ with Benoist, harmony with Zimmermann, and composition with Halévy, whose daughter Geneviève he married in 1869. In 1857 he divided with Lecocq the prize for an operetta. Bizet's first attempt at dramatic composition was 'La Prêtresse,' operetta in one act, performed at Baden-Baden 1854 (not published). 'Le Docteur Miracle,' given at the Bouffes Parisiens in April, 1857, won the first Prix de Rome in the same year. Among the works he sent from Rome were an opera, 'Don Procopio' (given at Monte Carlo, Mar. 10, 1906), which remained among some papers of Auber until 1895, a descriptive symphony with chorus, 'Vasco di Gama,' two symphonic movements, 'Marche funèbre et scherzo,' and an overture, 'La Chasse d'Ossian.' After his return to Paris it was a long time before his works gained general recognition, although opportunities were given for their performance. Neither 'Vasco di Gama' (1859) nor 'La Guzla de l'Emir' (1862), an opéra-comique in one act, was performed, but 'Les Pêcheurs de perles' (3 acts) and 'La Jolie Fille de Perth' (4 acts) were given at the Théâtre Lyrique, the former Sept. 29, 1863, and the latter Dec. 26, 1867. Neither of these, nor 'Djamileh' (1 act opéra-comique) (May 22, 1872) was thoroughly successful, and it was only after the whole world had been conquered by 'Carmen' that they enjoyed a certain amount of favour. 'Les Pêcheurs de perles' was given at Covent Garden, as 'Leila,' Apr. 22, 1887, and 'Djamileh' was given at Leipzig on Feb. 3, 1893, and at Covent Garden, June 13, 1893; part of the ballet music in 'La Jolie Fille de Perth' was used in 'Carmen,' and it is now permanently associated with that work. Bizet took part with Jonas, Legouix, and Delibes, in the composition (first

act) of the operetta 'Malbrough s'en va-t-en guerre,' produced at the Athénée, Dec. 13, 1867; but his first real success was with the overture to Sardou's 'Patrie' (1873), played at one of Pasdeloup's concerts (Feb. 15, 1874). His incidental music to Daudet's play 'L'Arlésienne' (Oct. 1, 1872) was very successful in itself (it was given in an English version, with Bizet's music, at the Prince of Wales's Theatre, in June 1887) and it has been still more so in the form of two orchestral suites. A concert suite, 'Roma,' was given under Pasdeloup's direction, Feb. 28, 1869 (Crystal Palace, Oct. 23, 1880), and a 'Petite Suite d'orchestre, Jeux d'enfants,' performed at the first Colonne concert (Odéon, Mar. 2, 1873), has long been popular wherever it is heard. Bizet also finished his father-in-law's (Halévy) operas, 'Noé' and 'Vanina d'Ornano,' and published various books of charming songs, which have only in comparatively recent times attained the popularity they deserve. Foremost among these is the wonderfully characteristic 'Les Adieux de l'hôtesse Arabe.'

Bizet was a remarkable pianist; his powers were recognised by Berlioz and Saint-Saëns; Liszt himself was astonished at his surety in playing and his facility in reading. He left piano compositions for 2 and 4 hands, and arranged quite a number of well-known compositions for the piano.

It remains to speak of Bizet's masterpiece, the 4 act opéra-comique, 'Carmen,' produced at the Opéra-Comique, Mar. 3, 1875; Prosper Mérimée's well-known story, even in the modified version of Meilhac and Halévy, was a little overbold for the polite tastes of the French public at that time, and the *brutalité* of the character was most prominently brought out by the original representative of the title-part, Mme. Galli-Marié. The opera attained 37 performances in the first 3 months, but only became a great success gradually, and it was after its introduction to England (in Italian, at Her Majesty's, June 22, 1878, with Mme. Minnie Hauck) that its real vogue began. If Bizet's intention was to soften down the animalism of the original, the treatment of the part preferred by Mme. Marie Roze, who sang it in English,[1] was in agreement with the idea of the composer.[2]

This modified interpretation was presented also by Mme. Trebelli, and later on by Mme. Patti, Mlle. Zélie de Lussan, and many others; the coarser and more sensual type of gipsy was to be seen in the representations of Mme. Pauline Lucca, Mlle. Belincioni in more recent days, and perhaps the greatest of all, Mme. Calvé. Historically the work in itself forms the end of a long tradition, that of the French opéra-comique, but enlarged, vivified, transformed in all its elements. The clearness and charm of the music is now universally admired. Formerly the style was reproached with not having enough of the gipsy characteristics, just as it was at first decried, with other works of Bizet, as following the Wagner theories too closely. Some of it may not be particularly Spanish or gipsy in style, but the feeling of the whole is so faithfully reflected in the music, and there is so unmistakable an 'atmosphere' of the south about it that its success is no matter of wonder. To what heights of dramatic power Bizet might have risen can only be guessed, for exactly 3 months after its production he died.

One of Bizet's chief characteristics was his love of what is known as 'local colour.' In the Oriental surroundings of two of his early operas he is at his happiest, and there it seems that as soon as he has finished such things as the invocation in 'Les Pêcheurs de perles,' the 'Ghazel' or the 'danse de l'almée' in 'Djamileh,' with their imitation of the rhythms and intervals of eastern music, he is somewhat at a loss for inspiration, and his music is that of the conventional French operatic school of his time. It is not so either in 'Carmen' or the 'Arlésienne' music, for both are suffused in the warm tones of the south, and these tones are not just confined to special numbers, such as the brilliant 'farandole' of the latter or the 'seguidilla' of the former. In orchestration Bizet was fond of trying experiments; some of these give 'Carmen' much of its distinction, for example, the use of the lowest notes of the harp, his treatment of the flute, and many other things, may be studied; and in one number of 'Djamileh' he introduced a pianoforte into his score, without much success. It is by 'Carmen' that he lives, and it is impossible not to be grateful for the amount of pleasure he has given by this fine and truly dramatic work to thousands of people in all parts of the world. M.; addns. M. L. P.

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BLACK, Andrew (*b.* Glasgow, Jan. 15, 1859; *d.* Sidney, Australia, 1920), baritone singer, was in early days an organist, at the Anderston United Presbyterian church; after discovering that he possessed a fine baritone voice, he came to London, where he studied with Randegger and J. B. Welch, subsequently going to Milan to study with Domenico Scafati.

He was not long in winning fame as a singer

[1] It was, however, Selma Dolaro who sang the part of Carmen for the first performance in English of the Carl Rosa Co. (Her Majesty's, Feb. 5, 1879).

[2] It is by no means certain, however, that this was Bizet's idea. See *Revue musicale*, 1923, No. 6.

in Scotland, and at his London début, at the Crystal Palace on July 30, 1887, he was at once recognised as a most promising and accomplished artist. Among his early appearances there must be recorded his singing of the part of Lord Cranston in MacCunn's 'Lay of the Last Minstrel,' in the following February. He travelled in America, and made occasional appearances in opera there with success. It was at the Leeds Festival of 1892 that he definitely took a place in the first rank of concert-baritones; his principal performance was in the baritone part of Dvořák's 'Spectre's Bride.' The fame of his very dramatic interpretation of 'Elijah' had reached musicians before his appearance in that part at the Birmingham Festival of 1894; after that year he was more closely identified with it than any of the successors of Santley. Thenceforward he was in request for all the English Festivals and important concerts. He took the part of Judas in the first performance of Elgar's oratorio 'The Apostles' (Birmingham, 1903). In 1893 he became professor of singing at the Royal Manchester College of Music. (*Brit. Mus. Biog.*) M.

BLACK NOTATION, see NOTATION.

BLACKWELL, ISAAC (2nd half of 17th cent.), English musician, some of whose songs are in Playford's 'Choice Ayres' (1675). MSS. of his works are in Ely Cathedral, Cambridge, the Fitzwilliam Museum, etc. (See *Q.-L.*)

BLAES, (1) ARNOLD JOSEPH (*b.* Brussels, Dec. 1, 1814; *d.* there, Jan. 11, 1892), a great clarinet-player, pupil of Bachmann in the Conservatoire, where he obtained the 2nd prize in 1829 and the 1st in 1834.

He visited Holland, Germany and Russia, and in 1839 was awarded a medal for his performance before the Société des Concerts in Paris; he was solo clarinet to the King of the Belgians, and in 1842 succeeded Bachmann as professor in the Brussels Conservatoire.

(2) MME. ELISA, *née* MEERTI (*b.* Antwerp, *c.* 1820), a distinguished singer, and wife of the foregoing, was engaged by Mendelssohn to sing at the Gewandhaus concerts at Leipzig (Oct. 6, 1839), where her cultivated style, sympathetic voice and great personal gifts were long and highly appreciated. She was heard in most of the European capitals, and subsequently settled as a teacher in Brussels.

M. C. C.

BLAGROVE, (1) HENRY GAMBLE (*b.* Nottingham, Oct. 20, 1811; *d.* London, Dec. 15, 1872), violinist, son of a professor of music.

At 5 years old he performed in public. His father bringing him to London, he played in 1817 at Drury Lane Theatre in a performance called 'The Liliputians,' and subsequently played in public daily at the Exhibition Rooms in Spring Gardens. In 1821 he was placed under the tuition of Spagnoletti, and on the opening of the R.A.M. in 1823 he became one of its first pupils, Crotch and F. Cramer being his instructors. On the formation of Queen Adelaide's private band in 1830 Blagrove was appointed solo violinist, and continued so until 1837. In 1832 he went to Germany for the purpose of studying his instrument under Spohr, and remained there until Nov. 1834. After his return, he formed a permanent quartet party with H. Gattie, J. B. Dando and C. Lucas, and gave concerts in the Hanover Square Rooms, from 1836 onwards. He was leader of the State band at the coronation of Queen Victoria, and was also violin teacher to the Duke of Cambridge. In 1858 he again visited Germany, and a few years later played at the Lower Rhine Festival at Düsseldorf (*D.N.B.*).

W. H. H.

His brother, (2) RICHARD (*b.* Nottingham; *d.* there, Oct. 21, 1895), was for many years a viola player in great request in orchestral and chamber music; he was an ardent partisan of the concertina, and got from it effects that were unexpectedly artistic. M.

BLAHETKA, MARIE LEOPOLDINE (*b.* Guntramsdorf, Baden, Nov. 15, 1811; *d.* Boulogne, Jan. 12, 1887), an able performer on the piano and PHYSHARMONICA (*q.v.*); daughter of J. L. Blahetka and Babette Traeg.

At 5 years of age she was so good a player that by Beethoven's advice she was placed under Jos. Czerny for education as a musician. She afterwards had instruction from Kalkbrenner and Moscheles, and in composition from Sechter. In 1832 she published as op. 25 a concert-piece for piano and orchestra which deserves notice. In 1830 a romantic piece of hers, 'Die Räuber und die Sänger,' was produced at the Kärnthnerthor Theater, Vienna. A few years later she made another tour in France, and in 1840 settled in Boulogne. A few words in Schumann's *Gesammelte Schriften*, ii. 45, testify to her excellence as a player.

F. G.

BLAHOSLAV, JAN (*b.* Přerov, Moravia, 1528; *d.* Moravian Krumlov, 1571), a composer and distinguished writer, author of one of the earliest books on musical theory, *Musica: A Book which contains Information for the Use of Singers*, issued at Olomouc, 1558. A second issue (Ivančice) has a supplement entitled *Regule a naučeni potřeba Cantorum*, etc. (Rules and instructions for teachers and composers of songs), which deals chiefly with the laws of prosody. Blahoslav was one of the editors of the classic collection of songs and hymns of the Unity of the Bohemian Brethren, the Šamotulsky Cancional, 'Pisně Chval božskych' (Songs of Divine Praise), which, constantly corrected and repolished by him, passed through seven or eight editions between 1561–1618. The Cancionals of the Unity were completed by the collection of the great humanist

Commenius (Komensky) published in Amsterdam, 1659, the source of thematic material for more than one modern Czech composition.

Blahoslav studied at Wittenberg, Königsberg and Bâle before settling down to teach at Prostějov, where he helped to compile the history of the Unity. He contributed 49 songs to the Šamotulsky Cancional, several of which are still in popular use in Czechoslovakia.

R. N.

BLAINVILLE, Charles Henri de (*b.* near Tours, *c.* 1711; *d.* Paris, *c.* 1769), violoncellist and teacher of music. He is best known by his pretended discovery of a third mode which should hold the middle between major and minor, and which he called 'mode Hellénique,' but which was really equivalent to the Phrygian scale *e–e'*. He composed a symphony in this mode which J. J. Rousseau greatly admired, while Serre exposed its absurdity. This led to a heated controversy in the press and through pamphlets, in which Serre had the better of his opponents. Blainville published a *Harmonie théorético-pratique* (1746); *L'Esprit de l'art musical* (1754), of which J. A. Hiller published a German translation in 1767; *Histoire générale critique et philologique de la musique* (1767); and *Essai sur un troisième mode* (1751). He composed 6 (?) symphonies, 2 ballets, cantatas and 1 'livre de sonates pour le dessus de viole avec la basse continue.' E. v. d. S.

BLAKESMIT (Blakismet, Blacksmith), an English composer at the court of Henry II., 1154–89. Hawkins speaks of him as a singer, and he is mentioned also by Coussemaker, Cotton and Eitner. E. v. d. S.

BLAMONT, François Colin de (*b.* Versailles, Nov. 22, 1690; *d.* there, Feb. 14, 1760), was taught music by his father, Nicolas Colin, a member of the royal band. At 17 he was admitted to the service of the Duchess du Maine. His early cantata, 'Circé,' pleased Lalande so much that he consented to teach him, with the result that in 1719 he was made surintendant of the royal music, and subsequently ennobled, adding to his name that of Blamont and the title 'Chevalier.' He became 'Maître de la musique de la chambre' after Lalande's death, June 18, 1726. According to Beffara he was decorated with the Order of St. Michel, May 8, 1751. His works include:

'Les Festes grecques et romaines,' a ballet, produced in 1723; 'Le Retour des dieux sur la terre,' divertissement (for the marriage of Louis XV., 1725); 'Le Caprice d'Erato,' ballet-opera, in 1730; 'Endymion,' a pastorale-héroïque, in 1731; 'Les Caractères de l'amour,' a ballet-héroïque, in 1735 (with an additional act, 'Les Amours de printemps,' in 1739); as well as 3 books of 'cantates françaises à voix seule' (1723, 1729, 1732), a set of motets with orchestral accompaniment, in the style of Lalande, 1732, including a Te Deum, 'Jupiter vainqueur des Titans,' 1745, 'Les Fêtes de Thetys,' 1750.

His *Essai sur les goûts anciens et modernes de la musique française* (Paris, 1754), appeared at the time when the contest between French and Italian music was at its height. He upholds the traditional style of operatic writing, especially as regards the libretti, against the innovations of the more advanced school (*Q.-L.*). M.; addns. M. L. P.

BLANCHARD, Henri Louis (*b.* Bordeaux, Feb. 7, 1778; *d.* Paris, Dec. 18, 1858), studied the violin under Rodolphe Kreutzer, and composition under Beck, Méhul and Reicha.

From 1818–29 he was musical director at the Variétés, and composed a number of vaudeville airs which attained a popularity, and also trios and quartets for strings. These more solid works exhibit considerable talent. In 1830 he became director of the Théâtre Molière, where two of his plays were produced. A third had a great run at the Théâtre Français in 1831. His opera of 'Diane de Vernon' was produced at the Nouveautés, Apr. 4, 1831. As a musical critic Blanchard was able and impartial. He contributed articles to *L'Europe littéraire et musicale* (1833), *Le Foyer*, *Le Monde dramatique*, and *La Revue et Gazette*. His biographies of Beck, Berton, Cherubini, Garat and others, which originally appeared in these journals, have been published separately. M. C. C.

BLANCHE (Fr.), 'white,' is the ordinary French word for the note 𝅗𝅥 which we call a minim.

BLANCKENBURGH, see Blankenburg.

BLANCKS, Edward, an English church composer of the late 16th and early 17th centuries, who contributed to the Psalms in 4 parts (printed by Michael East, 1592) and also to Ravenscroft's Psalter (1621). He may be the same as the 'Mr. Blanke' whose 'Farewell' for 5 voices is in the Library of St. Michael's College, Tenbury (389/6). In these partbooks there are also an anthem, 'With wayling voice,' and a motet, 'Verbum caro factum est,' by the same composer. There are also parts of an Evening Service by Blanke preserved in the cathedral libraries at Durham and Peterhouse.

J. Mᴷ.

BLAND, John, a music-seller and publisher, established in or before 1779 at 45 High Holborn, where he remained until 1794, dying, or retiring, in that year.

He was commissioned in 1787 to go to Vienna for the purpose of inducing Haydn to visit England. In this mission he succeeded, and while in Vienna is said to have been the hero of the Razor quartet incident (see Haydn). When Haydn arrived in London, Jan. 1, 1791, he was for a short period a guest with Bland at his house in Holborn. Bland published many collections of catches and glees, and republished in volume and in sheet form most of Handel's compositions. Operas in the usual oblong shape and vast quantities of sheet music were also among Bland's publications. The historic place of business (which was at the corner of New Oxford Street) came, after Bland, into the hands of Lewis Houston and Hyde who, in 1796, were followed by Francis Linley, he in

turn giving place, before 1800, to William Hodsoll, who kept on the business for more than thirty years. In 1840, and for many years afterwards, the premises were occupied by Zenas T. Purday, a great publisher of sheet songs.

BLAND, Maria Theresa (*b.* 1769 ; *d.* Jan. 15, 1838), a singer, born of Italian Jewish parents named Romanzini, made her first appearance in public in 1773 at Hughes's Riding School, and at a more advanced age appeared as a singer on the opening of the Royal Circus (afterwards Surrey Theatre), Nov. 7, 1782, in a pantomime called ' Mandarina, or, The Refusal of Harlequin.'

She was very favourably received, and was next engaged at the Dublin Theatre, where she became an established favourite. On Oct. 24, 1786, she appeared at Drury Lane as Antonio in General Burgoyne's version of Grétry's ' Richard,' and remained attached to the Drury Lane company for nearly 40 years. On Oct. 21 1790, she was married to Bland, the brother of Mrs. Jordan, the celebrated actress. She sang at the Haymarket in 1791 in Arnold's ' Inkle and Yarico,' and for many years at Vauxhall, where her popularity was unbounded. She excelled as a ballad singer. She retired from public life in 1824, taking a benefit at Drury Lane, July 5. Her last public appearance took place at White Conduit House in July 1826. See W. Wroth's *Pleasure Garden*. Mrs. Bland had two sons, both singers.

(1) Charles, a tenor, appeared at Covent Garden as Oberon in Weber's opera, on its production, Apr. 12, 1826. His success, however, was but moderate. He subsequently appeared in the provinces, and in 1831 was singing at the Manchester Theatre. He then returned to London, and in 1831–32 appeared at the Olympic, and in 1833 and 1834 at Astley's.

(2) James (*b.* 1798 ; *d.* London, July 17, 1861), a bass, appeared in 1826 at the English Opera House (Lyceum) in Winter's ' Oracle.' He was afterwards engaged at Drury Lane. In 1831 he appeared at the Olympic as an actor and singer in burlesque with such success that he gradually abandoned serious singing and became the acknowledged representative of the kings and fathers in the extravaganzas of Planché and others. He died suddenly at the Strand Theatre. W. H. H., with addns.

BLAND & WELLER. This firm, which carried on business at 23 Oxford Street, must not be confounded with that of John Bland. It was founded by Anne Bland before 1790, who in 1793 went into partnership with Weller. About 1818–19, owing to the death or retirement of Bland, a sale of plates and copyrights took place, and the business was carried on for a few years as Weller & Co. F. K.

BLANGINI, Giuseppe Marco Maria Felice (*b.* Turin, Nov. 18, 1781 ; *d.* Paris, Dec. 18, 1841), a celebrated tenor-singer, teacher of singing and composer. At the age of 9 he was admitted into the choristers' school of Turin Cathedral. He made rapid progress in music under the Abbate Ottani, a pupil of Padre Martini. In 1799 Blangini went to Paris, where he soon became fashionable as a composer of songs and teacher of singing. In 1802 he was commissioned to complete Della Maria's unfinished opera ' La Fausse Duègne,' which was followed in 1803 by ' Chimère et réalité,' both for the Théâtre Feydeau, and in 1806 by ' Nephtali ou les Ammonites,' for the Grand Opéra. In 1805 he was called to Munich, where he produced ' Encore un tour de Caliphe,' and composed ' Inez de Castro,' and ' Les Fêtes lacédémoniennes,' which were not performed. In 1806 Napoleon's sister, Princess Borghese, appointed him her maître de chapelle, and in 1809 King Jerome made him his General Musikdirector at Cassel. In 1811 Blangini produced at Cassel ' Le Sacrifice d'Abraham,' and ' L'Amour philosophe,' and at the Feydeau in Paris, ' Les Femmes vengées.' In 1814 he returned to Paris, became professor of singing at the Conservatoire (Apr. 1, 1816), and in 1817 was called to the post of ' Surintendant de la chapelle du roi.' The whole fashionable world, particularly the Faubourg St. Germain, thronged to him for lessons. He drew up a list of his pupils, which includes 3 queens, 12 princesses, 25 countesses, etc. Blangini was an indefatigable composer of operas, though none of much interest were performed in Paris before ' La Marquise de Brinvilliers ' (1831), in which Cherubini and Carafa worked with him. His 174 ' Romances,' in 34 numbers, were the delight of a generation. His friend Maxime de Villemarest published his autobiography under the title *Souvenirs de Blangini, maître de chapelle du Roi de Bavière*, etc. (Paris, 1834). See also H. Radiquer, ' France 18e, 19e siècles,' *Encyclopédie de la Musique et Dictionnaire du Conservatoire.*

F. G. ; addns. M. L. P.

BLANKENBURG (Blanckenburgh), van (*b.* Gouda, 1654 ; *d.* after 1739) (there is good reason to suppose that Gerbrandt and Gideon van Blanckenburgh, and Quirijn van Blankenburg, are all the same person), studied mathematics at Leyden from 1680, was organist at Gouda in 1684, at the Hague in 1687, and at the New Church there in 1731.

He was the author of a work of historical importance, *Onderwyzinge hoemen alle de Toonen en halve Toonen, die meest gebruyckelyck zyn, op de Handt-Fluytzal konnen t'eenemal zuyverblaezen* (Amsterdam, P. Matthysz, 1684), a reprint of which was published at Amsterdam in 1871 ; and of a *Clavecimbel en Orgelboek der Psalmen en Kerkzangen* (1732 ; 3rd ed. 1772). In honour of the betrothal of the Prince of Orange he composed a collection of pieces in 2 parts (' De verdubbelde harmony,' 1733), which might be performed either upright or upside

down, forwards or backwards. His *Elementa musica* (1739) has some value as a theoretical work (*Q.-L.*). F. G.

BLARAMBERG, Paul Ivanovich (*b.* Orenburg, Sept. 26, 1841; *d.* Feb. 28, 1907), composer, was educated at the Alexandrovsky School in St. Petersburg, and entered the Government service. He retired in 1870 and edited, for a time, the Russian *Times*. In his early days Blaramberg wrote incidental music to Ostrovsky's play, *The Voyevoda*, and a cantata on Lermontov's poem, *The Demon*, from which the Tatar Dances were very popular. The decisive moment of his musical career was his meeting with Balakirev. After studying with him for a short period, he made a more ambitious effort: the opera, 'Mary of Burgundy,' to a libretto taken from a play by Victor Hugo. Completed in 1878, it was not performed until ten years later at Moscow. In 1881 Blaramberg wrote a national comic opera, 'The Mummers'; in 1887 a 1-act opera, 'The Roussalka Maiden,' and in 1891 another national opera, the subject taken from Ostrovsky's play, 'Tushino'. Blaramberg's style was first influenced by Meyerbeer and later by Wagner. His melody was pleasing but somewhat vapid; his technique, especially as regards harmony, was decidedly weak. The last act of 'Mary of Burgundy' proved him to possess considerable dramatic instinct. His facile, cosmopolitan style was not well adapted to the realistic national subjects he drew from the works of Ostrovsky. Besides these operas, Blaramberg composed:

Fantasia for solo, female chorus, and orchestra, 'The Dragon-Flies' (1879); a musical sketch, 'On the Volga,' for male chorus and orchestra; a symphonic poem, 'The Dying Gladiator'; a scherzo for orchestra; a symphony in B minor (1886); several folk-songs arranged for chorus *a cappella*, and a number of songs.

R. N.

BLAS DE CASTRO, Juan (*b.* Aragon *c.* 1560; *d.* Madrid, Aug. 6, 1631), Spanish composer of secular vocal music, and friend of the great dramatist Lope de Vega. From the *Elogio en la muerte de Juan Blas de Castro* (1637) it seems that about 1594 the composer was Músico Privado to the Duke of Alba at Salamanca. He appears in Lope's *Arcadia* in the character of Brasildo, *un excelente pastor en el arte de música*, playing upon the viol and singing. In 1605 he was musician and usher to Philip III. A stanza in the *Elegy* gives the information that for the last twenty years of his life he was blind. In 1621, however, he still held the post of usher to the King, and in 1622 his name occurs as recommended for the post of Scrivener in the royal Rent-office at Avila. Lope de Vega mentions Blas de Castro in many other poems and plays, *e.g. El peregrino en su patria* (1604)—the 'Pilgrim in his own country,' a pilgrim whose chief interests were mystery-plays and music—along with Cotes, Alonso Lobo, Palomares, and other contemporary musicians. He also appears in the *Jerusalén Conquistada* (1609), in *La Filomena* (1621; in the Epistle entitled *The Garden of Lope de Vega*), in the semi-autobiographical *Dorotea*, and in the plays, *El Caballero de Illescas*, *La Bella mal maridada*, and *El Acero de Madrid*. Tirso de Molina, author of the original play on Don Juan, also mentions the composer in *Los Cigarrales de Toledo*.

On the death of Blas de Castro, Philip IV. ordered that copies of all his works should be deposited in the Royal Library as models to future generations of composers; the MSS. were destroyed, however, in the fire of 1734. Twenty of his compositions (for 3 and 4 v.) are in the 'Cancionero de Sablonara' (Munich and Madrid) reprinted by D. Jesús Aroca (Madrid, 1916). They have generally the appearance of being songs sung in plays, but only one has been identified. (See Mitjana, *Rev. de Filología española*, *VI.* (1919), i. 3.) J. B. T.

BLASINSTRUMENTE, see Wind Instruments.

BLASIUS, Matthieu Frédéric (*b.* Lauterburg, Alsace, Apr. 23, 1758; *d.* Versailles, 1829), studied violin, clarinet and bassoon. He was director of the Republican Guard, later on conductor at the Opéra Comique and professor for wind instruments at the Paris Conservatoire. He was pensioned in 1816 and retired to Versailles. He wrote a good deal for military bands; also two operas, concertos for violin as well as for various wind instruments, string quartets, duets and trios, mostly for wind instruments, violin sonatas and sonatinas; also a 'Nouvelle Méthode pour la clarinette' (1796). One of the violin sonatas has been republished in Alard's 'Maîtres classiques.' E. v. d. S.

BLAUVELT, Lillian (*b.* Brooklyn, N.Y., Mar. 16, 1873), an American soprano. She studied the violin in her childhood; at the age of fifteen she began vocal study with Jacques Bouhy, in New York, and followed him to France for further instruction. Her first public appearance was in France; her début in opera was made in Brussels in 1891, in Gounod's 'Mireille,' and was followed by appearances as Juliet, Marguérite, Mignon, etc. On her return to America she sang often in concerts. In 1898 she went to Italy and appeared in Rome (in Verdi's Requiem), in Munich and in London. In that year she married William H. Pendleton. She sang thereafter in England and America, and appeared in opera at Covent Garden in 1903.

Her voice was an unusually clear and brilliant soprano, excellent in its finish in coloratura passages. R. A.

BLAUWAERT, Emil (*b.* St. Nikolaas, Belgium, June 13, 1845; *d.* Brussels, Feb. 2, 1891); a famous basso cantante, a pupil of the Brussels Conservatoire under Goossens and Warnots.

His début took place in 1865 in the principal part of Benoît's 'Lucifer,' with which he was identified for many years, singing it in Paris in 1883, and in London, Apr. 3, 1889. From 1874 onwards he was a successful teacher in the music-schools of Bruges, Antwerp and Mons; and in 1889 he attained the height of his reputation by his fine impersonation of Gurnemanz at Bayreuth, a performance which from the merely vocal point of view surpassed all other interpretations. M.

BLAVET, Michel (*b.* Besançon, Mar. 13, 1700; *d.* Paris, Oct. 28, 1768), flute *virtuoso* and composer, was successively in the service of the Duke de Lewis at Paris, Crown Prince Frederic of Prussia and Count de Clermont at Paris. He composed one of the first French opéras-comiques, as well as other operas, ballets, several books of flute sonatas, duet sonatas for 2 flutes or violins and 2 books of airs for flute or violin. He was also a good bassoon player. E. v. d. S.

BLAZE, François Henri Joseph, calling himself Castil-Blaze (*b.* Cavaillon, Dec. 1, 1784; *d.* Dec. 11, 1857), one of the most prolific writers on music and the drama whom France has produced.

His father (1763–1833), a lawyer by profession, was a good musician, friend of Grétry and Méhul, and composer of masses, operas and chamber music. Blaze was sent to Paris in 1799 to study the law, but became a pupil at the Conservatoire, and took private lessons in harmony. He obtained the position of sous-préfet in the Department of Vaucluse, and other appointments. In 1820 he threw up his post and set out with his family for the metropolis, chiefly with a view to publishing a book compiled during his leisure hours. It appeared in 1820, in two volumes, with the title *De l'opéra en France*, and is the work on which his claims to remembrance are chiefly founded. The first volume contains an elaborate though popular treatment of the various elements of music, including hints as to the choice of libretti, and the peculiarities of verse and diction best adapted for musical treatment. The second volume is devoted to the opera proper, describing at considerable length its various component parts, the overture, recitative, aria, ensemble, etc.

He attacks the various uses and abuses of theatrical managers, the arrogance of ignorant critics, and the miserable translations supplied by literary hacks for the masterpieces of foreign composers. On the latter point he was entitled to speak, having himself reproduced more or less felicitously the libretti of numerous Italian and German operas. Amongst these we may mention 'Figaro,' 'Don Juan,' and 'Zauberflöte'; 'Il Barbiere,' 'Gazza Ladra,' 'Otello,' 'Anna Bolena'; 'Der Freischütz,' 'Oberon,' 'Euryanthe'; and many others. Unfortunately Blaze frequently made bold to meddle with the scores, and even to introduce surreptitiously pieces of his own composition into the works of great masters. Amongst his romances 'King René' was deservedly popular. He wrote several pieces of sacred and chamber music, one serious and two comic operas, none of which was successful to any considerable extent. More valuable is a collection of songs of southern France called 'Chants de Provence.'

Other literary works by Blaze are:

Dictionnaire de Musique moderne (1821); *Biographie vlämischer Musiker* (1828); *Chapelle musique des Rois de France* (1832); *La Danse et les ballets depuis Bacchus jusqu'à Mademoiselle Taglioni* (1832); *Molière musicien* (1852); and a work in 3 vols. on the *Théâtres lyriques de Paris* (1847–56).

For 10 years previously to 1832 Blaze was musical critic of the *Journal des Débats*. He also wrote numerous articles for the *Constitutionnel*, the *Revue et Gazette musicale*, *Le Ménestrel*, etc., partly republished in book form. F. H.

BLAZE DE BURY, Baron Henri (*b.* Avignon, May 1813; *d.* Paris, Mar. 15, 1888), son of the foregoing, was first intended for the diplomatic service, and, while an attaché, was ennobled. In literary skill he surpassed his father; in musical knowledge he was decidedly his inferior. Amongst his works on music, which alone concern us here, the most remarkable are:

La Vie de Rossini (1854); *Musiciens contemporains*—short essays on leading musicians, such as Weber, Mendelssohn, Verdi and many others (1856); and *Meyerbeer et son temps* (1865). All these are reprints of articles contributed to the *Revue des deux mondes* and other periodicals.

Blaze de Bury wrote a comedy called 'La jeunesse de Goethe,' for which Meyerbeer supplied the incidental music. The score, unpublished when Meyerbeer died, was to remain so, along with other MSS., till 30 years after his decease, in accordance with his own arrangement. In 1868 Blaze de Bury attempted to set aside the portion of the will referring to the MS. in question, but the action brought against the family was unsuccessful. F. H.

BLECH, Leo (*b.* Aix-la-Chapelle, Apr. 21, 1871), pupil of Bargiel and Rudorff at Berlin. From 1892–98 he was conductor at the theatre, Aix-la-Chapelle, during which time he continued his studies, for four years, through the summer months under Humperdinck, and produced his first operas, 'Aglaja' and 'Cherubina.' In 1899 he went to Prague as first Kapellmeister of the German Landestheater; in 1906 he became Kapellmeister of the Berlin Opera; and in 1913 General-musikdirektor. He has written a number of operas, of which his 1-act comic opera, 'Das war ich,' met with great success in many towns. He composed also 3 symphonic poems, choral works with orchestra, songs and pianoforte pieces. E. v. d. S.

BLECHINSTRUMENTE (Ger.); Brass Instruments. See Wind Instruments.

BLEWITT, (1) Jonas (*d.* London, 1805), a

celebrated organist in the latter half of the 18th century, author of *A Complete Treatise on the Organ, with Explanatory Voluntaries*; 'Ten Voluntaries, or Pieces for the Organ,' etc.; 'Twelve Easy and Familiar Movements for the Organ,' etc. About 1795 he was organist of the united parishes of St. Margaret Pattens and St. Gabriel Fenchurch, also of St. Catherine Coleman, Fenchurch Street.

His son, (2) JONATHAN (*b.* London, *c.* 1780; *d.* there, Sept. 4, 1853), held various organistships in England till in 1811 he took up his abode in Ireland, as private organist to Lord Cahir. He was organist of St. Andrew's Church, Dublin, and composer and director of the music to the Theatre Royal in that city, succeeding Tom Cooke in the latter post in June 1813. In the same year the Duke of Leinster appointed him grand organist to the Masonic body of Ireland, and he became the conductor of the principal concerts in Dublin. He joined LOGIER (*q.v.*) in his system of musical instruction in Ireland, and soon procured the great majority of teaching in Dublin. In 1825 Blewitt was again in London, and wrote the music for a pantomime, 'The Man in the Moon; or, Harlequin Dog Star,' produced at Drury Lane with great success. In 1828 and 1829 he was director of the music at Sadler's Wells, and wrote several clever works:

'The Talisman of the Elements,' 'Auld Robin Gray,' 'My Old Woman' (adapted from Fétis), etc. He was also the composer of the operas of 'The Corsair,' 'The Magician,' 'The Island of Saints,' 'Rory O'More,' 'Mischief Making,' etc., and of a number of ballads, particularly in the Irish style, which enjoyed considerable popularity.

In his latter years he was connected with the Tivoli Gardens, Margate. In 1849 he revisited Ireland, as a pianist, with Templeton (*D.N.B.*).

E. F. R. and W. H. G. F.

BLEYLE, KARL (*b.* Feldkirch, Vorarlberg, May 7, 1880), studied first privately under Hugo Wehrle and S. de Lange; then at the conservatoire at Stuttgart (1897–99) under E. Singer and de Lange. From 1904–7 he studied at the Munich Conservatoire under Thuille, and later settled at Munich. His compositions consist chiefly of choral and orchestral works, a violin concerto and pianoforte pieces. E. v. d. S.

BLISS, ARTHUR (*b.* London, Aug. 2, 1891), composer, was educated at Rugby and at Pembroke College, Cambridge, taking his B.A. and Mus. Bac. in 1913. In the spring of 1914 he attended the R.C.M. for a term, during which he had a few lessons in composition from Stanford, besides valuable help from Vaughan Williams and Holst. Then war broke out. He obtained a commission, served in France with the 13th Battalion, Royal Fusiliers, then with the 1st Battalion, Grenadier Guards, was wounded on the Somme in 1916, gassed at Cambrai in 1918, and mentioned in despatches. Two of his early works, a string quartet in A major and a piano quartet in A minor, were performed whilst he was on active service, one of them being awarded a prize at the War Emergency Concerts. Both were also published, but on his return to musical life he destroyed the plates and the unsold copies, though the works are still to be found in some circulating libraries. During 1919 some incidental music which he had arranged from Elizabethan sources for 'As you like it' was performed at Stratford-on-Avon. In the autumn of that year he gave a series of Sunday concerts at the Lyric Theatre, Hammersmith, where he also conducted Pergolese's 'La Serva padrona.' About this time he wrote a piano quintet, somewhat influenced by contact with French musicians during a visit to Paris, and a rhapsody for two pianofortes and woodwind. Only the former has been performed (Aeolian Hall, Apr. 1920) and neither work is at present included in the official list of his compositions. This opens with 'Madam Noy,' a 'Witchery' song for soprano with flute, clarinet, bassoon, viola, harp and bass, composed in 1918 and first sung by Anne Thursfield in June 1920. Bliss regards this as the starting-point of his career as a composer, all preceding works being immature. Then followed a rhapsody for soprano, tenor, flute, cor anglais, string quartet and bass, the two voices vocalising on 'Ah' throughout, and being placed as instruments in the ensemble. This work was composed in 1919, and first performed in October 1920. It has been published by the Carnegie Trust and was performed at Salzburg by the International Society for Contemporary Music, in 1923. Next came 'Rout,' also composed in 1919, first performed in December 1920, and subsequently at Salzburg in 1922 during the preliminary meetings at which the International Society was founded. 'Rout' is for soprano with ten instruments, the text consisting of meaningless syllables chosen for their phonetic effect. Thus, by the close of 1920, Bliss had acquired a considerable reputation by means of three works of marked originality. He avows an inclination to experiment in untrodden ways of sonority and has employed many novel blends of timbre. His music reflects a breezy personality of refreshing vigour and vitality. It has revealed at various times influences whose number and variety make for safety. Chief among them may be mentioned those of Ravel followed by Stravinsky, and, less conspicuously, of 'les Six.' Later landmarks of his development are the 'Conversations,' the incidental music for Viola Tree's production of 'The Tempest' in 1921, the 'Mêlée fantasque' in memory of Lovat Fraser the same year, and the 'Colour Symphony' in four movements (purple, red, blue, green) composed for the Gloucester Festival, of 1922. In the spring of 1923 he left England to settle at Santa Barbara in California. Since his departure he has

composed a string quartet, several songs, including a cycle, 'The Women of Yueh,' with accompaniment for chamber orchestra, and some piano pieces. He is reported to be engaged upon 'Battle Variations' for orchestra and 'Inventions' for piano solo. E. E.

'Madam Noy' (E.H.W.M.). Song for soprano and six instruments (flute, clarinet, bassoon, viola, harp and bass). 1918.
Rhapsody for soprano and tenor voices, flute, cor anglais, string quartet and bass (Carnegie Trust). 1919.
'Rout' for soprano and chamber orchestra (flute, clarinet, harp, string quartet, bass, glockenspiel and side-drum), afterwards full orchestra. 1919.
'Conversations' for violin, viola, v'cl., flute (also bass flute) and oboe (also cor anglais). (5 numbers.) 1919.
Concerto, originally for piano and tenor voice accompanied by strings and percussion. Withdrawn in this form and being rewritten for two pianos and full orchestra. 1920.
Two studies for orchestra. 1920.
Incidental music to Shakespeare's 'The Tempest,' for tenor and bass voices, trumpet, trombone, four timpani, side-drum, tenor-drum, bass-drum, gong and pianoforte. 1921.
Mêlée fantasque for orchestra. 1921.
Two Nursery Rhymes (Frances Cornford) for soprano voice: (1) The Ragwort, with clarinet and piano; (2) The Dandelion, with clarinet. 1921.
Three Romantic Songs (Walter de la Mare). 1922.
A Colour Symphony for orchestra. 1922.
'Bliss,' one-step for piano. 1923.
The Ballads of the Four Seasons, song cycle (Li-Po). 1923.
Three Songs (W. H. Davies). 1923.
Song, 'Three Jolly Gentlemen' (Walter de la Mare). 1923.
The Women of Yueh, song cycle. (Translated from the Chinese by Shigeyoshi Obata), with accompaniment for flute, oboe, clarinet, bassoon, string quartet, bass, glockenspiel, triangle and side-drum. 1923.
String Quartet. 1923–24.
'Masks,' for piano solo. 1924.
Arrangements from Elizabethan music and from Purcell.
Incidental music to two plays.
Two Interludes, pianoforte. 1925.
Toccata, pianoforte. 1925.
Suite, pianoforte. 1925.
'Battle Variations' for orchestra; 'Inventions,' for piano solo.
'Hymn to Apollo,' orchestra. 1926.

BLITHEMAN, William (*d.* Whitsunday, 1591), English organist and composer of church music. In 1564 he was master of the choristers at Christ Church, Oxford, and took his B.Mus. at Cambridge in 1586. He was the instructor of John Bull, as is testified by the quotation below from Wood's *Fasti Oxon.*:

'This person (John Bull) who had a most prodigious hand on the Organ . . . was trained under an excellent master, Blitheman, organist to Queen Elizabeth.'

The following extracts from an epitaph once above his burial-place in St. Nicholas Olave's Church, Queenhithe, confirm this and give other details of his biography:

'Here Blitheman lies a worthy wight
. . . . . .
Of princes chapell gentilman
Unto his dying day.
Whom all took great delight to heare
Him on the organs play,
Whose passing skill in musicke's art
A scholar left behind
John Bull (by name) his master's veine
Expressing in each kind.'
(See Stow, *Survey Book*, iii. 211.)

Actually he became organist of the Chapel Royal in 1585. Bull was joint organist with him from 1588–91, and succeeded him at his death (West's *Cath. Org.*). Blitheman contributed an In Nomine to the 'Fitzwilliam Virginal Book.' Two 4-part motets 'In pace si dedero' and 'Gloria, laus et honor,' are in B.M. Add. MSS. 17,802-5 (the former is also in B.M. Add. MSS. 29,382-5). Another MS. (B.M. Add. MSS. 30,513), usually referred to as the Mulliner Book, contains the organ score of the following motets by Blitheman;

'Christe qui lux,' motet 'sine nomine,' 'An excellente meane,' 'Eterne rerum Conditor' (4 settings), T.D., 'Gloria tibi' (6 settings).

The 'meane' is printed in the appendix to Hawkins's *History*. J. M[K].

BLOCH, Ernest (*b.* Geneva, July 24, 1880), composer, had his first musical instruction from Jaques-Dalcroze. Already in 1895 he composed a string quartet and an 'Oriental Symphony.' Two years later he was sent to Brussels, where he continued his studies under Ysaÿe and Rasse at the Conservatoire. To this period belong a number of songs and pieces for piano and for violin; also an 'Orientale' for orchestra, a violin concerto, and a sonata for violoncello and piano.

In 1900 Bloch went to the Hoch Conservatoire at Frankfort on/M., where Iwan Knorr was his professor of composition, and the same year he wrote the symphonic poems 'Vivre-Aimer.' A symphony in C sharp minor was composed between 1901–02. After a year's study under Ludwig Thuille in Munich, Bloch went to live in Paris. Here his first published work, the four 'Historiettes au crépuscule' for voice and piano, appeared in 1903. About this time he began the composition of a lyric drama, 'Macbeth,' to a libretto based on Shakespeare by Edmond Fleg, but this was interrupted by the symphonic poems, 'Hiver-Printemps,' in 1905, and the four songs with piano or orchestra, 'Poèmes d'automne,' in 1906.

In 1909, the year which saw the completion of 'Macbeth,' Bloch was appointed to conduct the subscription concerts at Lausanne and Neuchâtel, engagements which were renewed the following year. 'Macbeth' was produced at the Opéra-Comique in Paris on Nov. 30, 1910. In 1912 two Psalms (137 and 114) for soprano and orchestra were composed, and in 1913 followed the 'Trois Poèmes juifs' for orchestra, written at Satigny near Geneva, and dedicated to the memory of the composer's father. Another Psalm (22), for baritone and orchestra, was completed in 1914.

In 1915 Bloch was appointed professor at the Geneva Conservatoire, where he lectured on the æsthetics of music. His activities there were interrupted the next year by his visit to America as conductor for Miss Maud Allen during her tour in the U.S.A. There he was invited by Muck to conduct his 'Trois Poèmes juifs' with the Boston Symphony Orchestra. In 1917 Bloch settled in New York. The 'Friends of Music' organised a concert devoted to his work, conducted by Artur Bodanzky and himself, and from that time onward he has frequently directed performances of his orchestral works in various important American cities.

Among the works begun in 1918 are a second opera, 'Jézabel,' and the suite for viola and piano. The latter was finished in 1919, when it won the Coolidge Prize, and about the same

time it was performed in an orchestral version by the National Symphony Orchestra.

A sonata for violin and piano is the most important work of 1920, in which year Bloch was appointed director of the Cleveland Institute of Music.

Even the early works of Bloch show no traces of strong outside influence. This must be ascribed to the fact that from the first he instinctively expressed himself in a peculiarly Jewish idiom such as no composer of his race had previously articulated with anything like the same instinctive power and inevitability. It was reserved for him to find a modern musical medium that conveys something akin to the poetry and passion, the turbulent sorrow and noble exaltation of Judaism as it is transmitted by the Old Testament, and still survives in its strongest modern representatives.

Already in Bloch's earliest works, as their titles suggest, this racial impulsion found an outlet, but it was at first mistaken by the composer himself as an unlocated Oriental trait, no doubt because a specific Jewish idiom was then all but unknown to modern music. It was in the Psalms (1912), and in the 'Trois Poèmes juifs' (1913), that he gave for the first time conscious and complete musical utterance to his Hebraic spiritual inheritance.

It is important to know that Bloch's music has no merely superficial Jewish character, imparted to it by adoption of Hebrew songs and other ready-made material, which he uses, in fact, only in rare cases. He regards the authenticity of the greater part of traditional Hebrew music as doubtful, and is aware that much of it was borrowed from other nations. His work is Jewish simply because his artistic nature happens to have fitted him to give expression to the racial currents that flow in his veins. He does so in a language that is his own, and thus his music reflects as much his individuality as his race. Many of his works, especially among those for chamber music combinations, though not distinctly Jewish, are no less strongly personal than 'Schelomo' or 'Israel.'

Bloch's harmony is subject to no restrictive system. Equally free is the rhythmic element of his music. He changes his time signatures very freely, and is fond of interpolating cadenza-like passages which, although barred for practical purposes, are devoid of metrical accents. Characteristic specimens of such free episodes, with explanatory footnotes, are to be found in the 'Trois Poèmes juifs' and in the later string quartet. As regards form, Bloch is rhapsodic rather than symphonic; he is inclined to let fully-developed melodic formations, logically strung together, take the place of gradual thematic evolution. His orchestration is laden with combinations of colour which match his subject-matter in glowing intensity and originality. E. B.

The following is a summary of Bloch's more important works:

OPERAS

Macbeth (produced Opéra-Comique, Paris, 1910).
Jézabel (begun 1918).

ORCHESTRAL

Symphonic Poems, 'Vivre-Aimer.' (1900.)
Symphony, C sharp minor. (1901–02.)
Symphonic Poems, 'Hiver-Printemps.' (1905.)
'Trois Poèmes juifs.' (1913.)
Rhapsody, 'Schelomo' (v'cl. with orch.). (1915.)
Symphony, 'Israel' (with voices). (1912–15.)
Symphony, 'La Montagne.'
Exotic Poem.

CHAMBER MUSIC

String quartet, B min. (1915.)
Suite, vla. and PF. (1919.)
Sonata, vln. and PF. (1920.)
Poem, 'Night,' for string quartet.
Quintet, PF. and strings. (1923.)
'Three Landscapes,' for string quartet.
Poem for PF., 'Jeremiah.'

VOICE AND PIANOFORTE

Four 'Historiettes au crépuscule.' (1903.)
Four Poèmes d'automne (also orch.). (1906.)
Three Psalms (cxxxvii., cxiv., xxii.) (also orch.). (1912–14.)

BLOCKX, Jan (*b.* Antwerp, Jan. 25, 1851; *d.* there, May 26, 1912), a very distinguished Belgian composer, was at first a choir boy, and a pupil of the Antwerp school of music, gaining great popularity as a composer in his native city at a very early age, with his numerous Flemish songs, various pieces of chamber music, and cantatas.

After completing his education at the Leipzig Conservatorium, he settled in Antwerp, where in 1886 he became a teacher at the Conservatorium, and director of the 'Cercle Artistique,' being appointed in 1902 to succeed Benoît, the pioneer of the Flemish national movement in Belgium, as director of the Antwerp Conservatorium. Blockx's choice of Flemish texts, both in the large cantatas (named below) for soli, choir and orchestra, and in several of his operas, shows him to have been a disciple of the national principles which Benoît propagated. His wider fame dated from the production of his ballet 'Milenka' at the Théâtre de la Monnaie at Brussels in 1886, repeated at Antwerp; this was followed by 'Maître Martin' (Opéra-Comique, Brussels, 1892); and 'Princesse d'Auberge' ('Herbergprinses') (lyric drama in three acts, Antwerp, 1896, in Flemish, and in French at Brussels, Ghent, Bordeaux, etc.). The great success of this was confirmed in 'Thiel Uylenspiegel' (Brussels, 1900), and still more in 'La Fiancée de la Mer' ('Der Bruid der Zee') (Antwerp, Brussels, 1902; Rouen, Lille, 1903), and subsequently given with fair frequency both in France and Germany. In his various compositions Blockx manifested a very interesting personality, which, while carrying out the newer tendencies in harmony and orchestration, succeeded in avoiding all imitation of Wagner. M. K.

The following is a list of Blockx's principal compositions:

CANTATAS

Op den Stroom.' (1875.)
'Het Droom van't Paradies.'
'Vredesang.'
'De Klokke Roelandt.' (1888.)
'Die Scheldezang.' (1903.)

OPERAS, Etc.

'Iets Vergeten,' 1-act. (Antwerp, 1877.)
'Milenka,' 1-act ballet. (Brussels, 1886.)
'Maître Martin,' 1-act opera. (Brussels, 1892.)
'Herbergprinses,' 3-act opera. (Antwerp, 1896.)
'Thiel Uylenspiegel.' (Brussels, 1900.)
'De Bruid der Zee' (La Fiancée de la mer). (Antwerp, 1902.)
'De Kapel.' (Antwerp, 1903.)
'Baldie.' (Antwerp, 1908.)

INSTRUMENTAL

Overture, 'Rubens,' for orchestra.
Romance, violin and orchestra.

Bibl.—Lucien Solvay, *Notice sur Jan Blockx*, Brussels, 1920.

BLODEK, Vilém (*b.* Prague, 1834; *d.* there, 1874), a virtuoso flautist and professor at the Prague Conservatoire. He composed several masses, symphonies, overtures, choruses for male voices, pianoforte pieces and songs, but his chief claim to remembrance is the opera in one act, 'V studni' (In the Well) which was produced in 1867, and still retains its place in the repertory of the Narodni Divadlo (National Theatre), Prague, and other Czechoslovak opera houses. It is a refined and tuneful comic opera, founded on a legend of St. John's Eve. The music has a certain Mozart-like freshness combined with an unaffected use of national melody. By the introduction of an instrumental intermezzo into his opera, Blodek forestalled Mascagni by nearly a quarter of a century. R. N.

BLONDEAU, Pierre Auguste Louis (*b.* Paris, Aug. 15,1784; *d.* there, 1865), studied at the conservatoire under Baillot, Gossec and Méhul; with a cantata, 'Maria Stuart,' he gained the Prix de Rome in 1808. After his return from Italy until 1842 he was viola player at the opéra. He composed 1 opera, 1 ballet, 3 overtures, 1 Mass for 2 choruses, 2 Te Deums, concertos for wind instruments, chamber music, pianoforte pieces and songs. He wrote also: *A Method for Singing*; *Elements of Music*; *Harmony*; *Counterpoint and Fugue*; an *Histoire de la musique moderne* (1847) and *Notice sur Palestrina.* E. v. d. s.

BLOW, John, Mus.D. (*b.* Nottinghamshire, 1648–49; *d.* Westminster, Oct. 1, 1708), an eminent English composer, organist and church musician.

Blow is generally believed to have been born at North Collingham, Notts.[1] The parish registers contain no entries relating to him or his family, but it has been discovered[2] that in 1646 a Henry Blow was married at Newark to a widow named Katherine Langworth, and that three of their children were baptized at the same place, viz., Henry in 1647; John,[3] Feb. 23, 1648–49, and Katherine. Since three of John Blow's children bore these Christian names, and as North Collingham is situated within six miles of Newark, it seems almost certain that the entries in the Newark registers refer to the parents of the composer and their family, and that Anthony à Wood's MS. note in the Bodleian Library,[4] to the effect that 'Dr. Rogers tells me that John Blow was borne in London,' cannot be relied on.

Blow was one of the first set of the children of the Chapel Royal on its re-establishment in 1660 under Captain Cooke. Clifford's 'Divine Services and Anthems' (1663) contain the words of three anthems, 'I will magnifie,' 'Lord, thou hast been our refuge,' and 'Lord, rebuke me not,' which had been set by him at that date; and to the same early period in his career belongs his share of the so-called 'Club Anthem,' 'I will always give thanks,' which was written in conjunction with Pelham Humfrey and William Turner: according to Tudway, to celebrate a naval victory over the Dutch in 1665; but on the authority of Boyce, as a record of the friendship of the three choristers. As Humfrey left the choir in 1664 it is more probable that Boyce's account of the origin of the work is correct. At about the same period Blow produced a 2-part setting of Herrick's 'Goe, perjur'd man,' written at Charles II.'s request in imitation of Carissimi's 'Dite, o cieli.' It was probably during the time he was a chorister that Blow studied under John Hingeston and Christopher Gibbons. On Aug. 21, 1667, Pepys wrote in his diary (ed. Wheatley, vii. 75):

'This morning came two of Captain Cooke's boys, whose voices are broke, and are gone from the Chapel, but have extraordinary skill; and they and my boy, with his broken voice, did sing three parts; their names were Blaew and Loggings; but, notwithstanding their skill, yet to hear them sing with their broken voices, which they could not command to keep in tune, would make a man mad—so bad it was.'

It has generally been assumed that Pepys's 'Blaew' was John Blow, but the editor of the diary remarks that this could hardly have been the case, as the composer at this time would have been 19 years of age. In 1668 Blow succeeded Albertus Bryne as organist of Westminster Abbey; on Mar. 16, 1673–74, he was sworn in as a Gentleman of the Chapel Royal, and on July 21 following he succeeded Pelham Humfrey as Master of the Children. In Sept. of the same year he was married at St. Paul's, Covent Garden, to Elizabeth, daughter of Edward Braddock, a member of the Abbey Choir and Clerk of the Cheque to the Chapel Royal. He received the honorary Mus.D. degree from the Dean of Canterbury on Dec. 10, 1677 (the Dean acting in consequence of the vacancy in the see). Blow's was the first musical degree of which there is any record granted by Lambeth. The Catalogue of the Music School Collection at Oxford shows that on at least three occasions—one so early as in 1671—act songs by him were performed in that university. An entry in the Act-Book of Westminster Abbey records that on Nov. 23, 1678, it was

1 See *Mus. T.*, Feb. 1902, p. 81.
2 *Athenæum*, Dec. 7, 1901.
3 See Dr. Cummings in the *Musical Association Proceedings* for Mar. 16, 1909, and the *Sammelbände* of the Int. Mus. Ges. x. 421 ff. The entry of Blow's degree, Mus.D., in the book of the Faculty Office of Canterbury describes him as 'John Blow of Newark.' See *Gentleman's Magazine*, 1864.
4 Wood, 19 D (4), No. 106.

'ordered that two leases be made to Dr. Blow of tenements in Atkins Alley in ye Sanctuary for ye Residue of a terme therein to come of a lease lately made to Mr. Rashleigh.'

By a subsequent entry (Apr. 30, 1687) it seems that he was granted a lease 'of tenements in ye Sanctuary' for forty years. About this time, *i.e.* between Dec. 10, 1680, and Aug. 1687, he wrote the remarkable 'Masque for the Entertainment of the King,' 'Venus and Adonis,' in which the part of Venus was taken by Mary Davies, and that of Cupid by her daughter by Charles II., Lady Mary Tudor. This work, his only recorded composition for the stage, exists in contemporary manuscripts in the British Museum, Christ Church, Oxford, and Westminster Chapter Libraries; it was first printed in 1902 by G. E. P. Arkwright as vol. xxv. of his Old English edition (London, J. Williams).[1]

In Oct. 1676 the death of Christopher Gibbons created a vacancy of one of the three organists' posts in the Chapel Royal. It is generally believed that Blow was appointed, but the *Cheque Book* has no record of this, merely stating that

'Dr. Christopher Gibbons organist, . . . departed this life the 20th day of October 1676, in whose place was sworne Mr. John Chrissostome Dusharoll the 26 day of the same month 1676.'

Dusharoll (otherwise Sharole or Sharold) was in orders, and his name occurs among those of the 'ministers' at the Coronation of James II. in 1685. He died in 1687, in which year Chamberlayne (*Angliae notitia*) gives Blow's name as one of the three organists, the other two being Child and Purcell. The first mention in the *Cheque Book* of Blow as organist occurs in the list of the Gentlemen of the Chapel present at the Coronation of William and Mary (1689): at that of James II. Dr. Child heads the list of lay members of the chapel; his name is followed by those of the Clerk of the Cheque and of Blow, who is styled 'Master of the Children,' but no names of organists are given.

The various appointments held by Blow, and the dates when he occupied them, are rather obscure, mainly owing to the silence of contemporary records. In 1679 he is said either to have resigned or to have been dismissed from Westminster Abbey to make room for Purcell, on whose death in 1695 he was reappointed organist, remaining at the Abbey for the rest of his life. In 1687 he succeeded Wise as Almoner and Master of the Choristers at St. Paul's, which offices he resigned in 1693 to his pupil, Jeremiah Clarke. If Chamberlayne (*Angliae notitia*, 1692) is to be relied upon, in 1691 or 1692 he must also have resigned the Mastership of the Children of the Chapel Royal to Purcell, though the *Cheque Book* records that he held this post at his death. On the accession of James II. he was appointed a member of the royal band and composer in ordinary; in 1695 he shared with Father Smith the post of 'tuner of the regals, organ, virginals, flutes and recorders, and all other kind of wind instruments in ordinary to His Majesty'[2]; according to Chamberlayne (*Angliae notitia*), in 1692 he was master of the royal vocal music (Staggins being master of the band) at a salary of £100 per annum, and in 1699, 'upon a new establishment of a composer's place for the Chapell Royal,'[3] Blow was appointed with an annual salary of £40, afterwards raised to £73. In 1684 he took part in the organ competition between Smith and Harris at the Temple Church, the latter engaging Draghi to play upon his instrument and the former Blow and Purcell, with the result that Smith was victorious.

In addition to the work which his numerous appointments entailed, Blow was a voluminous composer. For New Year's day 1681–82 he wrote an ode, 'Great sir, the joy of all our hearts,' which was followed by similar compositions for 1683, 1686, 1687, 1688, 1689, 1693 (?), 1694 and 1700; for 1684, 1691, 1695 and 1700, odes, etc., for the celebration of St. Cecilia's day, the first of which was printed in score, the year of its production. For the coronation of James II. he wrote two anthems, 'Behold, O God, our Defender' and 'God spake sometimes in visions.' In 1689 he contributed some harpsichord pieces to the second part of Playford's 'Musick's Handmaid' (reprinted in 1705 as 'A Choice Collection of Lessons . . . by Dr. John Blow and the late Mr. Henry Purcell,' etc.). In 1695 he published an Epicedium for Queen Mary; in 1696 an ode on the death of Purcell. In 1697 he wrote an anthem ('I was glad when they said') for the opening of St. Paul's Cathedral, and in the same year another ('Praise the Lord, O my soul') to celebrate the peace of Ryswick. In 1700 there was issued a 'Choice Collection of Ayres for the Harpsichord or Spinett,' by Blow, Piggott, Clarke, Barrett and Croft; another collection, containing four 'Setts,' or suites, entirely by Blow, was issued by Walsh without date (probably in 1704), besides a set of 'Psalms set full for the Organ or Harpsichord' (no date). In 1700 he published 'Amphion Anglicus,' a selection of songs, etc., dedicated to Princess (afterwards Queen) Anne, which he intended to follow by a collection of his church music. Most of this, however, still remains in manuscript. Boyce printed three services and eleven anthems, but the list printed below identifies 110 anthems and 13 services. Sacred songs and duets by Blow appeared in Playford's 'Harmonia Sacra,' and many secular songs and catches in the 'Pleasant Musical Companion,' the 'Catch Club,' the *Gentleman's Journal*, and other collections of the period. About 1697 Blow was living at an estate he had

[1] Its stage representation has been revived in modern times by the Glastonbury Players both at Glastonbury and at the 'Old Vic' (1920).

[2] Warrant, printed in *Mus. T.*, Feb. 1, 1902.

[3] *Cheque Book*, ed. Rimbault, Camden Soc., 1872, p. 23.

bought at Hampton, but his death took place at his house in Broad Sanctuary, Westminster, on Oct. 1, 1708. He was buried in the north aisle of the Abbey, and above his grave there is a monument to his memory, on which appears an open book, containing the 'Gloria' in Canon from his service in G.

His will [1] (dated Jan. 3, 1707) shows him to have possessed considerable property, which was mainly divided between his three daughters; 'my sister Cage' and 'my niece Elizabeth Blow' are also mentioned. His wife had died in childbed on Oct. 29, 1683, aged 30. By her he had five children: (1) Henry (buried in Westminster Abbey, Sept. 1, 1676); (2) John (*d.* June 2, 1693, aged 15); (3) Katherine (*d.* unmarried, May 19, 1730); (4) Elizabeth (*m.* Apr. 30, 1719, to Capt. William Edgeworth, and *d.* Sept. 2, 1719); and (5) Mary (*d.* unmarried, Nov. 19, 1738). In person Blow is said by Sir John Hawkins to have been a very handsome man 'and remarkable for a gravity and decency in his deportment suited to his station.' Three paintings of him are in existence: (1) a half-length in the possession of Mr. Algernon Ashton (see *PLATE XX.*); (2) an oval head and shoulders, belonging to Dr. W. H. Cummings; and (3) a small head, at St. Michael's College, Tenbury. A fine print, drawn and engraved by R. White, is prefixed to 'Amphion Anglicus,' which also gives Blow's arms, argent, a saltire sable between 4 torteaux: the same coat appears on the tablet in Westminster Abbey.

Blow's considerable merits as a composer have always been overshadowed by those of his great pupil, Henry Purcell, and so little of his music has been printed that even now it is difficult to estimate his position properly. Dr. Burney, judging from the point of view of the late 18th century, devoted some pages of his history to an unusually bitter attack on the 'crudities' to be found in Blow's music. The particular instances quoted by Burney have been pronounced by Sir Hubert Parry [2] to 'do Dr. Blow for the most part great credit, for they show that he adventured beyond the range of the mere conventional, and often with the success which betokens genuine musical insight.' The whole question has been excellently dealt with by G. E. P. Arkwright in his introduction to 'Six Songs by Dr. John Blow' (Old English edition, No. xxiii., 1900). W. B. S.

The following list of Blow's anthems and services has been compiled by H. D. Statham from MSS. in the library of St. Michael's College, Tenbury, collated with those in the British Museum, Christ Church and Fitzwilliam libraries.

Tenbury 1176 (1700) and 797 (1715) are sets of partbooks. 1176 has four partbooks missing; 797 has one missing. 1176 has the organ scores. The dates of the Tenbury MSS. are given in brackets.

A winged harbinger from heaven flown	V.	4. B.M. Add. MSS. 22,100 and organ bass.
And I heard a great voice of much people.	V.	4. *Fitz. 117 and organ. Ch. Ch. 525 and 621, score and symphonies. Harl. 7339, 2 bass pts. B.M. Add. MSS. 17,784, 33,235 organ bass. Tenbury 797, 1176, 1029 score (mid. 18th). 1023 score (late 17th).
Arise, O Lord, into Thy resting-place.	V.	4. Fitz. 117 and orch. B.M. Add. MSS. 17,839. Tenbury 1176.
As on Euphrates' shady banks (words by Sandys).	1, 2, 3.	Ch. Ch. 14. B.M. Add. MSS. 22,100 and organ bass. B.M. Add. MSS. 33,235, organ bass.
Ascribe unto the Lord.	S.	6. B.M. Add. MSS. 17,839.
Awake, awake, utter a song. (1704. Blenheim.)	V.	B.M. Add. MSS. 33,292. Tenb. 797, 1176.
Be merciful unto me, O God.	F.	B.M. Add. MSS. 33,292. Fitz. 116, organ only. Tenb. 797, 1176.
Behold, how good and joyful.	V.	4. Ely. Fitz. 117. B.M. Add. MSS. 17,839.
Behold, in heaven.		Ch. Ch. 12 and 16, ascribed to Blow, is by Carissimi.
Behold, O God our defender:		
(*a*) For Coronation of James II.		B.M. Add. MSS. 33,289.
(*b*)	F.	B.M. Add. MSS. 33,292.
Blessed be the Lord, my strength.	F.	B.M. Add. MSS. 33,292. Tenb. 1176.
Blessed is the man that feareth the Lord.	V.	4. Fitz. 117 and orch. B.M. Add. MSS. 31,444 and orch. Tenb. 1176. Tenb. 1031 score (1706).
Blessing and glory (from 'I beheld').	F.	5. B.M. Add. MSS. 33,292. Tenb. 797. Tenb. 1176.
Bring unto the Lord.	V.	B.M. Add. MSS. 31,444. Tenb. 1176.
Consider mine enemies.	F.	4. From 'Seven Short Anthems,' Novello—ed. Vincent Novello.
Christ being raised from the dead.	V.	4. Fitz. 88, 117. B.M. Add. MSS. 17,839. Tenb. 1176. Tenb. 843 (mid. 19th, from Ely).
Cry aloud and spare not.	V.	4. Fitz. 88, 117. B.M. Add. MSS. 31,444. B.M. Add. MSS. 33,291. Tenb. 1176.
Enough my muse of earthly things.	Duet	2. B.M. Add. MSS. 22,100 and bass.
God is our hope and strength: (*a*)	V.	8. Fitz. 88, 117. Boyce II. 108, Bass. Dec. B.M. Add. MSS. 17,784. Harl. 7340. Ch. Ch. 1205, organ.* Tenb. 797, 1176, 1031 score (1706) (late 18th).
(*b*)		B.M. Add. MSS. 33,290.
(*c*)		B.M. Add. MSS. 33,290.
God spake sometimes in visions. (Coronation of James II.)		8. B.M. Add. MSS. 31,445, orch. Tenb. 1008,* full score.
Hear my voice, O God.	V.	5. Fitz. 117, orch. B.M. Add. MSS. 17,839. Tenb. 1176.
How art thou fallen.		2. Ch. Ch. 14,621. Harmonica Sacra I. 1688.
How doth the city: (*a*)		3. Ch. Ch. 1422. B.M. Add. MSS. 33,235 and organ bass. Tenb. 843 (mid. 19th, from Ely).
(*b*) By M. Lock ?		5. B.M. Add. MSS. 33,235 and organ bass.
I beheld, and lo, a great multitude.	V.	5. Fitz. 117. Harl. 7340. Harm. Sacra II. 1714. Boyce. Playford. Tenb. 797. Tenb. 1176 (2 copies). Tenb. 1021 score (late 18th). Tenb. 1031 score (early 18th). Tenb. 1023 score (late 17th). Tenb. bass only (late 18th).
I beheld, and lo, in the midst.	V.	4. Fitz. 117, orch. Ch. Ch. 782, 1229.
I said in the cutting off.	V.	4 ? 3. Fitz. 117, org. Ch. Ch. 621, 628, instr. 691. B.M. Add. MSS. 35,235, orch. Harl. 7338, orch. Tenb. 789 score (1700). Tenb. 1176. Tenb. 1029 score (mid. 18th). Tenb. 843 (mid. 19th, copied from Ely).
I waited patiently.	V.	B.M. Add. MSS. 32,290.
I waited patiently (another version).	V.	B.M. Add. MSS. 32,292. B.M. Add. MSS. 31,444. Tenb. 1176.
I was glad. 1694.		6. B.M. Add. MSS. 17,839.
I was in the spirit (arranged by Aldrich from 'And I heard a great voice').	V.	4. Ch. Ch. 16. Boyce. Tenb. 1030 score (1800).
I was glad when they said unto me. (For the opening of St. Paul's Cathedral, 1697.)	V.	B.M. Add. MSS. 31,445.

* Autograph.

[1] Printed by F. G. Edwards in the *Mus. T.*, Feb. 1, 1902.

[2] *Oxf. Hist. Mus.* iii. p. 276.

I will always give thanks (' Club ' anthem with Humfrey and Turner).			Harl. 7339. Tenb. 310 score (1730). 1004 (late 18th).
I will call upon the Lord (treble of chorus missing).	S.		B.M. Add. MSS. 33,291.
I will cry unto God.	V.		Ch. Ch. 14, 22. B.M. Add. MSS. 30,932.
I will hearken.	V.	4.	Fitz. 117, orch. Tenb. 1176.
I will magnify (words only).			Clifford.
I will praise the name of God.	F.		Fitz. 116, org. only. B.M. Add. MSS. 33,292. Tenb. 797. Tenb. 1176.
In the time of trouble.	F.		Fitz. 116, org. only. B.M. Add. MSS. 33,292. Tenb. 797. Tenb. 1176.
Jesus, seeing the multitude.	F.	S.	Fitz. 117. Ch. Ch. 14, 22. ? R.C.M. B.M. Add. MSS. 33,235, with organ bass. Pt.-bk. B.M. K9, b9.
Let my prayer come up into Thy presence.	F.		B.M. Add. MSS. 33,292.
Let the righteous be glad.	V.		Tenb. 1176.
Let Thy hand be strengthened. (For the Coronation of James II.)	F.	4.	B.M. Add. MSS. 33,289.
Lift up your heads, O ye gates.	V.	4.	Fitz., orch. B.M. Add. MSS. 33,291, orch. Tenb. 1176.
Lord, how are they increased.	V	4.	Fitz. 117, orch. B.M. Add. MSS. 33,291, orch. Tenb. 310 score (1730). Tenb. 1029 score (mid. 18th). Tenb. 854 score (mid. 19th).
Look upon mine adversity.	F.	4.	'Seven Short Anthems,' ed. Vincent Novello.
Lord, rebuke me not (words only).			Clifford.
Lord, remember David. 1698.	V.	5.	B.M. Add. MSS. 31,444. Tenb. 1176.
Lord, Thou art become gracious.	F.		Fitz. 116, org. only. B.M. Add. MSS. 33,292. Tenb. 797. Tenb. 1176.
Lord, Thou hast been our refuge (words only).			Clifford.
Lord, Thou knowest all my desire.	F.		Fitz. 116, org. only. B.M. Add. MSS. 33,292. Tenb. 797. Tenb. 1176.
Man that is born of woman.			B.M. Add. MSS. 17,839.
My days are gone like a shadow.	F.		Fitz. 116, org. only. B.M. Add. MSS. 33,292. Tenb. 797. Tenb. 1176.
My God, my God. (Sept. 6, 1697.)	F.	4.	Boyce. B.M. Add. MSS. 30,932.*
My God, my soul is vexed.	?	5.	Fitz. 88, 117. Ch. Ch. 1220-4, A.T.B. only. Ch. Ch. 1230, org. only. B.M. Add. MSS. 33,292.
O give thanks, and call.	V.	4	Fitz. 117, orch. Tenb. 1176 has ' O give thanks ' in A. but the words after this are in the missing partbooks, and it is uncertain which anthem it is.
O give thanks for His mercy.	V.	4	Fitz. 117,* orch. B.M. Add. MSS. 31,444, orch. Fitz. 117 has note ' This anthem is sung some part in the singing-loft and some part in the quire.'
O give thanks unto the Lord, and call: (*a*)	V.		B.M. Add. MSS. 33,291. Tenb. 797, 1176.
(*b*)	V.		B.M. Add. MSS. 33,291.
O God, my heart is ready.	F.	4.	Fitz. 116,* org. only. Harl. 7339. Tenb. 797. Tenb. 1176.
O God, wherefore art Thou absent ?		5	Fitz. 88, 117.* Boyce II. 117. Ch. Ch. 1220-4. A.T.B. only. Ch. Ch. 1230, org. only. B.M. Add. MSS. 30,478/9. Harl. 7340. Tenb. 607, org. score (mid. 18th), 8050 score (late 18th), 1023 score (late 17th).
O how amiable are Thy dwellings.			B.M. Add. MSS. 17,839.
O Lord God of my salvation.	V.	8.	Fitz. 88, 117. Harl. 7339. Tenb. 1176.
O Lord God, to whom vengeance belongeth.	F.	8.	B.M. Add. MSS. 33,292. Harl. 7339. Tenb. 1176.
O Lord, I have sinned. (C mi.) (For the funeral of General Monk in the Abbey.)	V.	4.	Fitz. 88, 117, 152. Boyce III. 223. Ch. Ch. 14, 22. B.M. Add. MSS. 17,784, bass pt. Harl. 7338. Tenb. 310 score (1730). Tenb. 789 score (1700). Tenb. 1034 score (mid. 18th).
O Lord, Thou hast searched me out. (C mi.)	V.	5.	Fitz. 117. Boyce, Bass. Dec. B.M. Add. MSS. 17,784. B.M. Add. MSS. 17,820 (2 versions). B.M. Add. MSS. 17,840. Tenb. 310 score (1730). 1034 score (mid. 18th).
O praise the Lord of heaven.	F.		B.M. Add. MSS. 33,292. Tenb. 797. Tenb. 1176.
O pray for the peace of Jerusalem.	V.	4.	B.M. Add. MSS. 33,290. Playford's ' Divine Companion.'
O sing unto God, and sing praises.	V.		Boyce. Harl. 7340. Tenb. 210 sc. (1730). Tenb. 789 sc. (1700). Tenb. 1176. Tenb. 1031 sc. (1706). Tenb. 1029 sc. (mid. 18th). Tenb. 1021 sc. (late 18th).
O sing unto the Lord a new song, for He hath done marvellous things: (*a*)	V.	4.	Fitz. 88, 117. Boyce.
(*b*)	F.	6.	B.M. Add. MSS. 31,458,* orch. B.M. Add. MSS. 17,839.
Ponder my words, O Lord.	S.		B.M. Add. MSS. 17,819. Tenb. 1176.
Praise the Lord, O ye mighty.	V.		Tenb. 1176.
Praise the Lord, O my soul. (1697. Peace of Ryswick.) (*a*)		5.	B.M. Add. MSS. 31,444. Harl. 7339.
Praise the Lord, O my soul, while I live: (*b*)		8.	Fitz. 116, org. only. B.M. Add. MSS. 33,293. Cope. 'Anthems by eminent composers.' Tenb. 797. Tenb. 1176.
Praise thou the Lord.	V.	6.	'Seven Short Anthems,' ed. Vincent Novello.
Praise the Lord, ye servants.			Fitz. 116, org. only. B.M. Add. MSS. 309,322. Tenb. 797. Tenb. 1176.
Put me not to rebuke.	F.		Fitz. 116, org. only. B.M. Add. MSS. 33,292. Tenb. 797. Tenb. 1176.
Save me, O God.	V.		Fitz. 88, 117. Boyce II. 126. Ch. Ch. 1220-4, A.T.B. only. Ch. Ch. 1230, organ. Harl. 7339. Tenb. 797. Tenb. 607, org. (mid. 18th). Tenb. 1023 score (late 17th).
Save, Lord, and hear us.	V.	4.	'Seven Short Anthems,' ed. V. Novello.
Shew us Thy mercy.	V.	4.	'Seven Short Anthems,' ed. V. Novello.
Sing we merrily.	F and Solo	6.	Tenb. 310 score (1730). Tenb. 1034 score (mid. 18th).
Sing unto the Lord, O ye saints of His.	F.		Fitz., org. only. B.M. Add. MSS. 33,292.
Teach me Thy way, O Lord.	F.		Fitz. 116, org. only. B.M. Add. MSS. 33,292. Tenb. 797. Tenb. 1176.
The days of man.	V.		B.M. Add. MSS. 33,292. Tenb. 797. Tenb. 1176.
The kings of Tharsis.	V.	4.	Fitz. 117 and org. bass. Ch. Ch. 628, orch. ? R.C.M. Harl. 7339, orch. B.M. Add. MSS. 33,289 (Husk's collations). Tenb. 1176.
The Lord God is a sun (Coronation of William and Mary).			B.M. Add. MSS. 33,291.
The Lord hear thee.	F.	4.	Ch. Ch. 48, 1228, org. only. Boyce, Hullah.
The Lord is King, and hath put on	V.	5.	Fitz. 117, orch. Ely. B.M. Add. MSS. 33,298, orch. Tenb. 1176.
The Lord is King, the earth.	V.		B.M. Add. MSS. 33,292. Tenb. 1176.
The Lord is my shepherd.	V.	4.	Fitz. 117 and org. Ch. Ch. 628, orch. Harl. 7338 score. Tenb. 1176. Tenb. 1029 score (mid. 18th).
Thy hands have made me.	F.		Fitz. 116, org. only. B.M. Add. MSS. 33,292. Tenb. 797. Tenb. 1176.
The voice of the Lord is mighty.	V.	4.	'Seven Short Anthems,' ed. V. Novello.
Thy righteousness, O God.	V.		B.M. Add. MSS. 31,444. Harl. 7340. Tenb. 797. Tenb. 1176.
Thy way, O God, is holy.	V.		Ely. B.M. Add. MSS. 33,290.
Turn Thee unto me.	V.	4.	Fitz. 117. Ch. Ch. 14, 18, 22. S.A.B. 623-6. B.M. Add. MSS. 33,234 and org. bass. B.M. Add. MSS. 34,203, org. only.
Turn us again, O God.	V.		B.M. Add. MSS. 31,445. Tenb. 1176.
Up, Lord, and help me.	F.	4.	'Seven Short Anthems,' ed. V. Novello.
We will rejoice in Thy salvation. (Ryehouse Plot, 1695.)	V.	3.	B.M. Add. MSS. 31,444, 31,459. Harl. 7340. Tenb. 1029 (mid. 18th). Tenb. 843 (mid. 19th, copied from Ely).
When Israel came out of Egypt.	V.	4.	Fitz. 117. Ch. Ch. 1233, org. only. B.M. Add. MSS. 17,839, 30,931. ? R.C.M. Tenb. 897,* full score (1700). Tenb. 1176. Tenb. 1034 score (mid. 18th). Tenb. 1023 score (late 17th).
When the Son of Man.	V.		Tenb. 1176.
When the Lord turned.	V.	4.	Fitz. 117 and org. Ch. Ch. 628, orch. B.M. Add. MSS. 17,839. Tenb. 1176.
Why do the heathen.	V.	3.	Harl. 7340.

LATIN ANTHEMS

Cantate Domino.	2.	Ch. Ch. 14.
Gloria Patri.	2.	Ch. Ch. 14, 22.
Gloria Patri qui creavit nos.	5.	Ch. Ch. 14.
In lectulo meo.	2.	Ch. Ch. 14. B.M. Add. MSS. 33,234.
Laudate Nomen Domini.	2.	B.M. Add. MSS. 33,235. Ch. Ch. 14.
Miserere mei, O Jesu (canon).	2.	B.M. Add. MSS. 30,933.
O bone Jesu, miserere mei (canon).	2.	B.M. Add. MSS. 30,933.

* Autograph.

Paratum cor meum.	2.	B.M. Add. MSS. 33,235. Ch. Ch. 14.
Post haec audivi.	2.	Ch. Ch. 14.
Salvator Mundi (S.S.A.T.B.).	5.	Ch. Ch. 14 (Ouseley's illustr.). Auld. Cantiones Sacrae, 35 (Novello).
Quam diligo legem.	2.	Ch. Ch. 14.

SERVICES

In A.	Fitz. 116, org. Ch. Ch. 22, 256,* org. 1228. Harl. 7340. B.M. Add. MSS. 17,840. B.M. Add. MSS. 17,835. Tenb. 741 (early 19th). Tenb. 1174 (mid. 18th).
In A min.	B.M. Add. MSS. 30,933, 31,404. Fitz. 117. B.M. Add. MSS. 31,559.
In B flat.	B.M. Add. MSS. 31,457.
In E.	Fitz. 116, org.
D (Dorian).	Fitz. 116, org. B.M. Add. MSS. 31,559.
G (at least three distinct services).	Fitz. 116, org. B.M. K9, b9. Fitz. 117. Ch. Ch. 780. Hart. 7339. B.M. Add. MSS. 17,839. B.M. Add. MSS. 31,404 (Triple Kyrie and Creed). Fitz. 117. Ch. Ch. 780. B.M. Add. MSS. 30,933.
Six voices.	Pt.-bk. K9, b9.
G m.n.	B.M. Add. MSS. 31,559. Fitz. 116, org.
E min.	B.M. Add. MSS. 17,784. Ely. Ch. Ch. 22. Ch. Ch. 1 * and 526. Boyce. Fitz. 117. Ch. Ch. 1103, orch. B.M. Add. MSS. 30,933, 34,203. Harl. 7338. B.M. Add. MSS. 33,288.
D	B.M. Add. MSS. 31,457,* orch. Fitz. 116, org. B.M. Add. MSS. 17,835, orch. B.M. Add. MSS. 33,288.
F.	B.M. Add. MSS. 31,559. Fitz. 116.

* Autograph.

BLUETHNER, Julius Ferdinand (*b.* Falkenheim, Mar. 11, 1824; *d.* Leipzig, Apr. 13, 1910), founded the now famous firm of piano manufacturers which bears his name. He opened his piano manufactory at Leipzig, Nov. 7, 1853. In 1873 he took out a patent for his Aliquot system, which, through the vibration by influence of an additional unused string to each note, increases the value in combination of the octave upper partial.

A. J. H.

BLUMENFELD, Felix Michaelovitch (*b.* in the Russian government of Kherson, Apr. 19, 1863), composer, pianist and conductor, studied composition at the St. Petersburg Conservatoire under Rimsky-Korsakov, and piano under Stein, and was appointed a professor in 1885, at the close of his student years. He remained on the staff until 1918, besides being first chorus master, and then for a time conductor at the Maryinsky Theatre, conducting numerous symphony concerts and making frequent appearances as a pianist. Though his works include a symphony (op. 39), and a string quartet (op. 26), he is more widely known as a composer for his instrument, the piano. Apart from an 'Allegro de Concert,' with orchestra (op. 7), Variations (op. 8 and 34) and a Sonata-Fantaisie (op. 64), his piano works are mostly in the smaller forms. The best known of them are the set of 24 preludes, in four books (op. 17), which are a characteristic example of what might be termed his pianistic felicity, a quality which makes even his less interesting pieces generally attractive to play. He has also written a few songs. E. E.

BLUMENTHAL, Jacob (*b.* Hamburg, Oct. 4, 1829; *d.* Chelsea, May 17, 1908), pupil of F. W. Grund of Hamburg, and of C. M. von Bocklet and Sechter in Vienna, was the composer of songs which had a wide vogue in England.

His proficiency in pianoforte-playing was attained under Herz at the Conservatoire in Paris, which he entered in 1846. In 1848 he took up his residence in London, where he became pianist to Queen Victoria, and a very fashionable teacher. As a composer he is known for a large number of brilliant, effective and pretty pianoforte pieces, and for many songs, some of which, such as 'The Message,' have become widely and justly popular. Numerous song-albums, representing the work of his later life, show his command of a fluent sentiment. A. M.

BOATSWAIN'S MATE, THE, opera in 2 parts; founded on a story by W. W. Jacobs; written and composed by Ethel Smyth; produced Shaftesbury Theatre, Jan. 28, 1916.

BOB, a change-ringing term for a 'call' made by a 'conductor' to cause an alteration in the working of certain bells. W. W. S.

BOCAN, see Cordier, Jacques.

BOCCABADATI, Luigia (*b.* Parma; *d.* Turin, Oct. 12, 1850), a singer who made a brilliant début at Parma in 1817.

She appeared at Venice in 1823, at Rome in 1824, at Milan in 1826, and again at Rome in 1827; and was especially successful in opera buffa. On this account she was persuaded to sing at Naples during the years 1829, 1830 and 1831. Despréaux, the composer, writing from Naples, Feb. 17, 1830 (*R.M.* vol. vii. p. 172), describes her as

'a little dry, dark woman, who is neither young nor old. She executes difficult passages well; but she has no elegance, grace or charm about her. Her voice, although extensive, is harsh at the top, but otherwise she sings in tune.'

Berlioz says in the same *Revue* (xii. 75) in 1832,

'She is a *fort beau talent*, who deserves perhaps, more than her reputation.'

She appeared in London on Feb. 18, 1833, at the King's Theatre, in 'Cenerentola,' sang at Turin for three seasons, and at Lisbon in 1840, 1841 and 1842. She returned to Turin in 1843, and sang at Genoa in 1844, and in the next year at Palermo. She was married to a M. Gazzuoli, by whom she had a son, and a daughter Augustine, who was also a singer.

J. M.

BOCCHERINI, Luigi (*b.* Lucca, Feb. 19, 1743; *d.* Madrid, May 28, 1805), a highly gifted composer.

The first rudiments of music and the violoncello were taught him by his father, an able bass-

player, and the Abbé Vannucci, maestro di cappella to the Archbishop. The boy's ability was so great as to induce them to send him (1757) to Rome, where he rapidly made himself famous both as composer and player. Returning to Lucca he entered the theatre orchestra, and was in the town band from 1764–79. Two oratorios, 'Giuseppe riconosciuto' and 'Gioas,' were given at Lucca during this period, as well as an opera, probably 'La Clementina,' in 1765. He joined Filippo Manfredi, a scholar of Tartini, in a tour through Lombardy, Piedmont, and the south of France, and even as far as Paris, which they reached in 1768. Here they found a brilliant reception from Gossec, Capon and Dupont, sen., and their appearance at the Concert Spirituel confirmed the favourable judgment of their friends. Boccherini became the rage; Venier and La Chevardière, the publishers, contended for his first trios and quartets, the eminent Mme. Brillon de Jouy (to whom Boccherini dedicated 6 sonatas) attached herself to the two artists, and the Spanish ambassador, a keen amateur, pressed them to visit Madrid, promising them the warmest reception from the Prince of Asturias, afterwards Charles IV. Accordingly, in the end of 1768 or beginning of 1769 they started for Madrid, but their reception at first was disappointing. Neither King nor Prince offered the strangers any civility. They were, however, patronised by the Infante Don Luis, brother of the King, whom Boccherini has commemorated on the title-page of his 6 quartets (op. 6), calling himself 'Compositore e virtuoso di camera di S. A. R. Don Luigi infante d' Ispagnia,' a title which he retained until the death of the Infante in 1785. He seems to have travelled in Germany between 1782 and 1787, and in the latter year he dedicated a composition to Friedrich Wilhelm II., King of Prussia, which procured him a valuable present and the post of chamber-composer to the King, with an annual salary, but burdened with the condition that he should compose for the King alone. With the death of Friedrich in 1797 the salary ceased, and Boccherini found himself unknown except to a small circle of friends. He returned to Spain and found a patron in the Marquis Benavente, in whose palace he was able to hear his music performed by his former comrades of the Villa Arenas—whither his old protector Don Luis had retired after his *mésalliance*—and to become once again known. Meantime ill-health obliged him to drop the violoncello; he was often in want, and suffered severe domestic calamities. With the advent of Lucien Buonaparte, however, an ambassador of the French Republic at Madrid, better times arrived. Lucien appreciated Boccherini, and his productive talent revived. In 1799 he wrote 6 pianoforte quintets, and dedicated them to the French nation and Republic, but they were not published till after his death, and then appeared with the name of the Duchesse de Berri on the title-page. In 1801 and 1802 he dedicated 12 string quintets (op. 60 and 62) 'per il Cittadino Luciano Bonaparte,' and in 1801 a 'Stabat Mater' for 3 voices, presented to the same, and published by Sieber of Paris. After this Boccherini's star sank rapidly, and his poverty was so great that he was glad to make arrangements of his works for the guitar for the use of the Marquis Benavente and other wealthy amateurs, till at length death released him from his troubles. The last of his sons, Don José, died in Dec. 1847, as librarian to the Marquis Seralbo, leaving a son Fernando, professor at the Academy of Fine Arts in Madrid (1851), the last representative of the name of Boccherini.

Compositions.—The ability in Boccherini's chamber music, which is generally contemporary with Haydn's, is obvious and unquestionable. He is certainly wanting to some extent in force and contrast, but pleasant method, expressive melody, good treatment of ideas, and dignified style are never absent in his music. His originality was great, and had its influence on the progress of the art, though only a very small proportion of his work is ever heard in the modern concert room. Six sonatas for violoncello were edited by Grützmacher and Piatti, one quintet for strings is in Payne's miniature edition, and four violoncello concertos were published in Paris in 1898.

Boccherini and Haydn are often named together in respect of chamber music. Puppo the violinist is credited with the oft quoted saying that 'Boccherini is the wife of Haydn.' It is usually assumed that these two great composers knew and esteemed each other's works, and that they even corresponded. No evidence of this is brought forward by Picquot, the earnest and accurate biographer of Boccherini, but it is nevertheless a fact. In a letter to Artaria ('Arenas, Feb. 1781') Boccherini sends his respects to Haydn, and begs him to understand that he is an enthusiastic admirer of his genius. Haydn, on his side, in two letters to Artaria, mentions his intention of writing to Boccherini, and in the meantime returns a complimentary message. Artaria at that time had published several string trios and quartets of Boccherini's, and had for long been in business relations with him.

Boccherini's facility was so great that he has been described as a fountain, of which it was only necessary to turn the cock to produce or suspend the stream of music. That he was remarkably industrious is evident from the detailed catalogue of his works made by Picquot. His first 6 trios date from 1760, and were followed in the next year by 6 quartets, published in Paris in 1768. The total number

of his instrumental works amounts to 467, of which 74 are unpublished. The printed ones are as follows:

21 sonatas for PF. and vln.
6 ditto for vln. and bass.
6 sonatas for v'cl. and bass (assumed to be arrangements from violin sonatas, but probably original).
6 duets for 2 vlns.
48 trios for 2 vlns. and v'cl.
12 ditto for vln., vla., v'cl.
102 string quartets.
18 quintets for flute or oboe, 2 vlns., vla., v'cl.
12 ditto for PF., 2 vlns., vla., v'cl.
113 ditto for 2 vlns., vla. and 2 v'clli.
12 ditto for 2 vlns., 2 vlas. and v'cl.
16 sextets for various instruments.
2 octets for ditto.
1 suite for full orchestra.
20 symphonies, including 8 concertante.
4 v'cl. concertos.

In addition to the above his vocal works are:

Stabat Mater for 3 v., with quintet string accompaniment; Mass for 4 v. and instruments.
Christmas Cantata for 4 solo v., chorus and orch.
Villancicos or Motets for Christmas-time for 4 v. and orch.
An Opera or Melodrama, 'La Clementina.'
14 Concert Airs and Duets, with orchestra.
Of the vocal works the Stabat Mater alone is published (Paris, Sieber, op. 61).

The system of numeration, by which a new series of opus-numbers begins with each branch of his compositions, is very confusing: even from Eitner's catalogue, in *Q-L.*, it is difficult to get an exact idea of the extent of Boccherini's works.

There are also many other pieces which are either spurious or mere arrangements by Boccherini of his own works. See *Notice sur la vie et les ouvrages de Luigi Boccherini, suivie du catalogue raisonné de toutes ses œuvres, tant publiées qu'inédites*, par L. Picquot, Paris, Philipp, 1851, with two portraits; and the biography by D. A. Cerù (1864).

C. F. P., with addns.

BOCHSA, Robert Nicolas Charles (*b.* Montmédy, Aug. 9, 1789; *d.* Sydney, Jan. 6, 1856), composer and eminent harpist, was the son of Karl Bochsa (*d.* 1821), a flute and clarinet player.

Before he was 16 his opera 'Trajan' was produced at Lyons in honour of the Emperor's visit. His family having removed to Bordeaux, he became a pupil of Franz Beck, under whom he wrote a ballet, and an oratorio, 'Le Déluge universel.' In 1806 he entered the Conservatoire at Paris as a pupil first of Catel and then of Méhul. He studied the harp under Nadermann and Marin, but soon formed a style of his own. He was continually discovering new effects, even to the close of his life, and may fairly be said to have revolutionised harp-playing. In 1813 he was appointed harpist to the Emperor Napoleon, and three years later to Louis XVIII. and the Duc de Berri. Eight operas from his pen were performed at the Opéra-Comique between 1813 and 1816. He composed a Requiem to the memory of Louis XVI., which was performed with great solemnity in Jan. 1816; but a year later he was detected in extensive forgeries, and fled from France, never to return. He was tried in his absence, and condemned to 12 years' imprisonment, with a fine of 4000 francs. He took refuge in London, where his fine playing was universally admired, and so popular did the harp become that he was unable to satisfy all the applicants for lessons. Parish-Alvars and J. B. Chatterton were both pupils of Bochsa. In 1822 he undertook the joint management, with Sir George Smart, of the Lent oratorios, and in 1823 the entire direction of them. On the institution of the R.A.M., Bochsa was appointed professor of the harp and general secretary, but in 1827 was dismissed on account of public attacks upon his character which he was unable to deny. In 1826 he succeeded Coccia as conductor at the King's Theatre, and six years later was himself succeeded by Costa. Rossini's 'Comte Ory' was produced under his management. Bochsa gave annual concerts, the programme of which always contained some striking novelty, though not always in the best taste. For instance, at one of them, Jan. 22, 1829, Beethoven's 'Pastoral Symphony' was accompanied by acted illustrations. In 1839 he ran away with the wife of Sir Henry Bishop (see Bishop, Ann), and undertook a concert tour, visiting every country of Europe (except France), America and Australia, where he died. Immediately before his death he composed a Requiem, which was performed at his funeral.

As a composer Bochsa was too prolific for his own fame. His many compositions for the harp include a 'Method' for that instrument.

M. C. C.

BOCKLET, Carl Maria von (*b.* Prague, 1801; *d.* July 15, 1881), a pianist who learned the pianoforte from Zawora, the violin from Pixis, and composition from D. Weber.

In 1820 he settled in Vienna as first violin in the Theatre 'an der Wien,' but shortly after resigned the violin and gave his whole attention to the piano. Beethoven took much interest in him, and at different times wrote him three letters of recommendation (Nohl, *Beethovens Briefe*, Nos. 175, 176, 324). He was very intimate with Franz Schubert, whose piano compositions he was the first to bring into public notice, and for whom he had a romantic attachment. His great object in performance was to catch the spirit of the composition. Meeting with great success as a teacher, he gradually withdrew himself from all public appearance; but in 1866, after a long interval, appeared once more to introduce his son Heinrich to notice.

F. G.

BOCKSHORN, Samuel (*b.* 1629; *d.* Stuttgart, Nov. 12, 1665), was originally pupil and afterwards director of the music at the Gymnasium in Pressburg, about 1655 was director of the music at the church of the Trinity, Nuremberg, and in 1657 Kapellmeister to the Duke of Würtemberg.

Amongst his compositions, many of which

were published under his Latinised name, Capricornus, may be named :

'Opus Musicum,' for 1-8 voices, with instrument (1655); 'Geistliche Concerten' (1658); 'Geistliche Harmonien' (1659, 1660 and 1664); 'Theatrum musicum' (1659, 1669); the latter contains the 'Judicium Salomonis' (see CARISSIMI); 'Jubilus Bernhardi' (1660): 3 pt. sonatas (1660); a dramatic cantata, 'Raptus Proserpinæ' (1662). Two 'Lieder von dem Leyden und Tode Jesu' were published in 1660, and a volume of *Neucangestimmte . . . Tafel-Music* in 1670-71.

A number of motets and other sacred compositions are in the State Library at Berlin and elsewhere. (*Q.-L.*) His works were largely published, and even as late as 1708 a new edition of his sonatas, cappricci, allemandes, etc., was published in Vienna. F. G.

BIBL.—HANS BUCHNER, *S. Fr. Capricornus* (Bockshorn), *Munich Dissertation*, 1921-22.

BODANZKY, ARTUR (*b.* Vienna, Dec. 16, 1877), an Austrian conductor. He was a pupil of Grün, Grädener, and J. N. Fuchs at the Vienna Conservatory, and later of Zemlinsky, becoming a violinist in the orchestra of the Imperial Opera in 1896. In 1900 he was conductor of operetta at Budweis, in Bohemia, and then at the Karltheater, in Vienna. In 1902 Bodanzky became assistant to Mahler, then chief conductor of the Imperial Opera. He was thereafter conductor in various opera houses in Central Europe. He conducted the first 'Parsifal' performances at Covent Garden in 1914. In 1915 he was made chief German conductor at the Metropolitan Opera House, New York, succeeding Alfred Hertz. In 1918 he became also conductor of the Society of the Friends of Music, and in 1919 of the short-lived New Symphony Orchestra of New York. R. A.

BODE, JOHANN JOACHIM CHRISTOPH (*b.* Barum, Brunswick, Jan. 16, 1730; *d.* Weimar, Dec. 13, 1793). He had a strange and varied life as bassoon- and oboe-player, composer, newspaper editor (*Hamburger Correspondent*), printer (Lessing's *Hamburgische Dramaturgie*), and translator (Burney's *Present State of Music in Germany*, 1773). M. C. C.

BODENSCHATZ, ERHARD (*b.* Lichtenberg *c.* 1570; *d.* Gross-Osterhausen, 1638), studied theology and music at Leipzig, in 1600 became cantor at Schulpforta, in 1603 pastor at Rehausen, and in 1608 pastor at Gross-Osterhausen, near Querfurt. Bodenschatz's Magnificat (1599) and his 'General-bass' show him to have been an able contrapunist; but his real value arises from the collections of music which he brought out—'Psalterium Davidis,' 4 v. (Leipzig, 1605); 'Florilegium hymnorum,' 4 v. (Leipzig, 1606); a Psalter without title (1607); 'Harmonia angelica,' a collection of Luther's hymns (1608); 'Bicinia XC' (1615); and especially 'Florilegium Portense,' in 2 parts. Of Part 1 the first edition was printed by Lamberg of Leipzig in 1603, and contains 89 motets—increased in the second edition (1618) to 120. Part 2 appeared in 1621, and contained 150 motets. There is no score of the work. It was published, like our own 'Barnard,' in separate parts, small 4to—8 of the first Part, and 9 of the second, including in the latter case a basso continuo part. A copy of the work is in the British Museum. It has been frequently reprinted. A full list of the contents was given in earlier editions of this Dictionary. Other works include 'Manuale sacrum' (1627) and another edition (Leipzig, 1633), the second part entitled 'Geistliche Lieder und Psalmen' (Leipzig, 1627), both parts without the melodies. G. rev.

BODINUS, SEBASTIAN, an early 18th-century composer, born in the duchy of Altenburg. On his trios he calls himself chamber musician of the Prince of Würtemberg; later on he was Konzertmeister to the Margrave of Baden-Durlach. The publication of his numerous works falls probably between the first and fifth decades of the 18th century. They consist of concerti grossi, quartets and trios in various combinations, sonatas for violin and bass, sonatas for violin or oboe and bass, etc. (For list see *Q.-L.*) E. v. d. S.

BÖDDECKER, PHILIPP JAKOB, 17th-century organist and theorician who followed his father, PHILIPP FRIEDRICH, a composer of motets and sonatas, as organist of the Abbey Church (Stiftskirche) at Stuttgart, Apr. 23, 1686. He wrote an important work in 3 parts on thorough bass, *Manuductio nova methodico-practica bassum generalem* (Stuttgart, 1701). E. v. d. S.

BOEHM, ELIZABETH (*b.* Riga, 1756; *d.* 1797), a singer who made her first appearance in 1783. She afterwards married the tenor Cartellieri at Strelitz, from whom she separated, and married then Boehm the actor, under whose name she became one of the favourite actresses of the Berlin national theatre. She was the first to play Donna Elvira in Berlin (1790). F. G.

BÖHM, GEORG (*b.* Goldbach near Gotha, Sept. 1661; *d.* Lüneburg, May 18, 1733 [1]), was organist in Hamburg before 1698, when he became organist at the Johanniskirche of Lüneburg at the time when Bach was a member of the choir of the Michaeliskirche. It seems likely that it was his account of the music at Hamburg that suggested to Bach his famous journey to that city to hear Buxtehude. (See Spitta, *J. S. Bach*, Eng. trans. i. 194-6.) His compositions are numerous. He wrote music for Elmenhorst's hymns, a setting of the Passion, and many Choral-preludes and arrangements in the State and Hochschule libraries, Berlin, at Königsberg, Leipzig, etc. Some of his Chorals, his suites, and a prelude and fugue for clavier, are minutely analysed by Spitta, *J. S. Bach* (Eng. trans.), i. 203-10. Some of his Choral-preludes are published by Schuberth

[1] Date given by *Riemann*.

& Peter (*Alte Meister des Orgelspiels*, 1904). (See *B. J.-B.*, 1908, pp. 107-22; *ibid.* 1912, pp. 142-60.) M.; addns. C. S. T.

BOEHM, Joseph (*b.* Pest, Mar. 4, 1795; *d.* Vienna, Mar. 28, 1876), a violinist of repute and a great teacher.

He was a pupil first of his father, and then of Rode, who took a lively interest in his talent. After having played with much success at Vienna, he travelled (1815) for several years in Italy, giving concerts in most of the principal towns. On his return to Vienna in 1819 he was appointed professor of the violin at the Conservatorium, which post he occupied till 1848. In 1821 he became a member of the imperial band, and retired in 1868. But it is as a teacher that Boehm's name has won a permanent place in the history of modern violin-playing. For fifty years he resided at Vienna, devoting his powers to the instruction of his numerous pupils, among whom it will suffice to name Ernst, Joachim, L. Straus, Hellmesberger and Singer. In fact, all the excellent violinists of that period who came from Vienna were pupils either of Boehm or Mayseder (*q.v.*), or both. These two masters appear to have supplemented each other by the different bent of their talents: Mayseder excelling chiefly by brilliant technique, while breadth of tone and thorough musical style were the prominent features of Boehm's playing.

He published a number of compositions for the violin, polonaises, variations, a concertino, also a string-quartet, which, however, are of no importance. P. D.

BOEHM, Theobald (*b.* Munich, Apr. 9, 1793 or 1794; *d.* Nov. 25, 1881), a flute-player of distinction and Hof-Musicus at Munich.

Besides composing many brilliant works for his instrument, he introduced several notable improvements in its mechanism; especially a new fingering which bears his name, and was introduced in London about the year 1834. It has been found applicable also to the oboe and bassoon, and has been adapted by Klosé to the clarinet, though with less success than in the other cases, owing to the foundation of the latter scale on the interval of a twelfth.

Its principal peculiarity is the avoidance of what are termed 'cross-fingered' notes, viz. those which are produced by closing a hole below that through which the instrument is speaking. For this purpose the semitone is obtained by pressing down the middle finger of either hand, and the corresponding whole tone, by doing the same with the forefinger. A large number of duplicate fingerings is also introduced, which facilitate passages previously impracticable. On the flute the system has the advantage of keeping different keys more on a level as regards difficulty: E major, for instance, which on the old eight-keyed instrument was false, uneven in tone, and mechanically difficult, is materially simplified. On the other hand, it alters to a certain extent the quality of the tone, making it coarser and less characteristic. It also complicates the mechanism, rendering the instrument heavier, and more liable to leakage.

Boehm's method has been generally adopted by flute-players both in England and abroad. The history of a famous controversy as to the priority of its invention may be read in Christopher Welch's *History of the Boehm Flute* (1896). Klosé's modification applied to the clarinet is used in France for military bands; many of Boehm's contrivances are incorporated in the oboes of M. Barret as made by Triebert of Paris. Bassoons on this system are rarely to be met with. (See Fingering (3) and Flute; also Gordon.) W. H. S.

BÖHNER, Johann Ludwig (*b.* Töttelstedt, Gotha, Jan. 8, 1787; *d.* Mar. 28, 1860), deserves mention as the original of Hoffmann's 'Capellmeister Kreisler,' and thus of Schumann's 'Kreisleriana.'

He had an immense talent for music, which was developed by his father and by Kittl, J. S. Bach's pupil; but his habits were so irregular that he could never retain any regular employment.

He wandered about through Germany, and in 1808 lived at Jena, where he made the acquaintance of Goethe and Hoffmann, and was about 1810 theatre conductor at Nuremberg, but returned in the end to his native village. At length, drink and privation carried him off. He gave a concert at Leipzig in Sept. 1834, in speaking of which Schumann [1] mentions that he 'looked so poverty-stricken as quite to depress me. He was like an old lion with a thorn in his foot.' He had at one time been celebrated for his improvisation, but at this date Schumann was disappointed by it—'it was so gloomy and dull.' This was in the early days of the *Neue Zeitschrift für Musik*, and Schumann utters a half intention to write Böhneriana for the paper, founded on the old man's own confessions, 'both humorous and pathetic.' These were afterwards to be the basis of the PF. pieces, op. 16, called the 'Kreisleriana' (1838). Böhner's absurdities almost pass belief. He announced an organ concert at Oldenburg, the church was filled and every one full of expectation, when Böhner appeared in the organ-loft and said, 'It is impossible for Ludwig Böhner to play to such an idiotic audience.' [2] Fétis gives a long list of his works, containing an opera, orchestral pieces, quartets, sonatas, motets, etc., ending with op. 120. Some piano pieces were republished by the 'Böhner-Verein,' a small society in Gotha. G.

BOËLLMANN, Léon (*b.* Ensisheim, Alsace, Sept. 25, 1862; *d.* Paris, Oct. 11, 1897), composer and organist, entered the École de Musique

[1] *Jugend-Briefe.* Letter to von Fricken. [2] *Ibid.*

Religieuse, founded in Paris by Niedermeyer, at an early age, as a pupil of Eugène Gigout.

After obtaining various honours at this school, he was appointed in 1881 sub-organist, and soon afterwards chief organist at the church of St. Vincent de Paul, Paris. Boëllmann tried, in his numerous compositions, every form excepting only dramatic music. A symphony in F was played at the Conservatoire of Nancy, and afterwards under Lamoureux in Paris ; the 'Variations symphoniques' for violoncello and orchestra have made his name famous abroad, and have been often played in London. He also wrote a sonata for piano and violoncello ; a quartet, op. 10, for piano and strings, a work which gained the prize of the Société des Compositeurs in 1877 ; a trio, and much church music. His output for the organ was not large, but its quality is so good that it seems to have secured a permanent place in the repertory. It consists of 2 suites—the Gothic, and No. 2 in C—a set of 12 pieces, an Offertoire on 2 Noels, a Fantasia in A, and the well-known 'Fantaisie dialoguée' for organ and orchestra. The last-named work has been arranged for organ solo by Eugène Gigout. He was a fine organ player, and had a very remarkable gift of improvisation. Hugues Imbert, in a sketch of Boëllmann, has said :

'His music is naturally fresh, graceful, poetic, and built on solid scientific foundation. It is genuinely French, in that his harmonic treatment, though often bold, is never otherwise than clear. His symphonic compositions are written in a pure style, derived from his intimacy with the classics of music, and are admirably scored.'

G. F. ; addns. H. G.

BOËLY, Alexandre Pierre François (*b.* Versailles, Apr. 19, 1785 ; *d.* Paris, Dec. 27, 1858), composer, was the son of Jean François Boëly (1739–1814), 'ordinaire de la musique du roi,' and harp-master to the Countess of Artois. It is impossible to verify Fétis's assertion regarding his studies in violin and piano at the Conservatoire, as the laureates only are mentioned in the official annals. His piano teachers, however, are known—Mme. de Montgeroult, and the composer Ignaz Ladurner. His first post as organist was a temporary one at St. Gervais, Paris, between the death of the organist Marrignes (1834) and the appointment of Mlle. Bigot (1838). On Aug. 1, 1840, he was appointed at St. Germain l'Auxerrois, and remained there until Oct. 1, 1851. The marked characteristics of his considerable production for the pianoforte and the organ combine the French traditions of the 18th century with the influence of the German classics and romantics, Boëly's contemporaries. Beethoven's first sonatas were known in France when he composed his op. 1 (*c.* 1810), 'Deux sonates' ; his 'Trente caprices' op. 2 (*c.* 1812) are dedicated to Mme. Bigot, the well-known pianist. He composed for the piano a great number of études, some dedicated to Fred. Kalkbrenner and J. B. Cramer ; preludes, fugues, canons, sonatas for pianoforte and violin, collections of 'Pièces,' etc. His trios and quartets are in the style of Haydn, and when only twenty he was imbued with J. S. Bach's style, whose preludes and fugues had been published by Choron in 1809. His organ compositions, opp. 9, 10, 11, 12 (1842), consisting of offertories, masses, etc., '14 préludes ou pièces d'orgue sur les cantiques de Denizot,' are conceived in the same spirit.

Amongst musicians of his epoch his position was isolated, unofficial, and his music almost ignored. Admired by younger artists who never sought his help in vain, he acquainted them at St. Germain l'Auxerrois, with the works of J. S. Bach, an innovation at that time. C. Saint-Saëns never concealed how much he owed to the old organist, who dedicated to him a 'Fantaisie' (1858). C. Franck's organ music is directly influenced by Boëly. He was buried on the 29th of Dec. 1858, leaving more than 300 unpublished compositions issued by Richault as 'Collection des œuvres posthumes de A. P. F. Boëly' (1859–60). A collection of 41 pieces has been reprinted, edited by Michel Brenet (Sénart, Paris).

Bibl.—Paul Fromageot, *Un Disciple de Bach, Pierre François Boëly* (*Revue de l'histoire de Versailles*, 1909) ; Michel Brenet, *Boëly et ses œuvres de piano* (*S.I.M.* 1914) ; F. Raugel, *Les Organistes* (1924).

M. L. P.

BOEMO, Il Divino, see Myslivečeк, Josef.

BOËMO, Padre, see Černohorsky.

BOER, Joseph, see Beer.

BOESENDORFER, Ludwig, the most famous piano-maker in Vienna. The firm was founded in 1828 by Ignaz (*b.* July 28, 1796 ; *d.* Apr. 14, 1859), the father of Ludwig (*b.* Apr. 1835), who succeeded to the business in 1859.

While adopting overstringing and high tension with nearly all other leading piano-makers, he adhered to the light Viennese action for his ordinary grand pianos, adopting, however, the English action with a simple repetition contrivance for his concert grand instruments. He went beyond all others in compass, his 'Imperial' grand pianos having the extraordinary range of 8 octaves (from F below the usual A). These were given up after a time, and the extreme compass reduced to 7½ octaves. He opened a concert room in 1872, which became the home of the chief chamber music concerts and piano recitals given in Vienna. A. J. H.

BOESSET (Boĕsset, Boisset), (1) Antione (Anthoine), Sieur de Villedieu (*b. circa* 1585 ; *d.* Paris, Dec. 8 or 9, 1643).[1] Recent investigation on the subject determines certain points of his musical career, which was, principally, that of a court musician. Through his marriage with Jeanne,[2] daughter of the composer Pierre

[1] Burial Certificate, Dec. 10. Fétis.
[2] Marriage Contract, Feb. 16, 1613.

Guédron, he bought from his father-in-law his post of 'maître des enfants de la musique de la chambre, du roi' (Louis XIII.), that is to say 'maître de la musique du roi.' According to Fétis, he became 'intendant' of the Queen's music in 1615. He is known to have been secretary-in-ordinary of the King's 'chambre' (1620), and his title of 'surintendant de la musique du roi et maître de la musique de la reine' appears on a document of Nov. 29, 1623.[1] He held that post until his death. He also bore the title of 'conseiller et maître d'hôtel ordinaire du roi.' He published from 1617–42, 9 books of 'Airs de cour' in 4 and 5 parts (Ballard). An English translation of the first book appeared with the title: 'French Court Ayres with their Ditties Englished' (London, 1629). He is mentioned in the title with the name of his father-in-law following his. These books consist chiefly of pieces composed for the ballets represented at court since 1613 (24 in number; see list in *Fétis*). Numerous airs of his are contained in the 8 books of 'Airs de cour de différents auteurs' (Ballard, 1621–28); in the 'Airs de cour mis en tablature de luth,' 1621–32, of which the 10th book is of his composition (Ballard). Some masses and motets are kept in the National Library. Reprints of 35 of his airs are extant in the collection: 'Chants de France et d'Italie,' 2nd series, by H. Expert (Sénart, Paris).

Of his three sons, the eldest, (2) Jean Baptiste, Seigneur de Dehault (*b. circa* 1613; *d.* Paris, Dec. 27, 1685), succeeded his father in his post of 'maître de la musique du roi' and that of 'surintendant' (Jan. 12, 1644). He was ennobled in 1648. He composed 2 books of 'Airs' in 3 or 4 parts (Ballard, 1669, 1671). The Philidor Collection (vol. 6), contains some of his 'airs' for the 'Ballet du temps' (1654), and 'Triomphe de Bacchus' (1666). He wrote the music for another ballet, 'Alcidiane,' performed Feb. 14, 1658, that of 'La Mort d'Adonis,' words by Perrin, of which some airs were sung at court in 1659. He is the composer of 'Paroles de musique pour le concert de chambre de la musique de la reine' (1667), and the choruses for Corneille's 'Andromède' (1650) are attributed to him. His son, (3) Claude Jean Baptiste, 'Seigneur de Launay' (*bapt.* Aug. 3, 1664), was his father's successor in posts and titles for ten years only. In 1696 he was replaced in both charges by Lully's second son Jean Baptiste, and by Colasse (not Lalande, as has been said). He published 'Fruits d'automne' (Ballard, 1684).

Bibl.—H. Prunières, *Le Ballet de cour en France avant Benserade et Lully*, 1914; *Bulletin de la Société Française de Musicologie*, 1920, No. 6; M. Cauchie, *La Dynastie des Boesset; Grande Encyclopédie*, article by Michel Brenet. M. L. P.

BOETHIUS, Anicius Manlius Torquatus Severinus (*b.* Rome, *c.* 475; *d.* Pavia, 524 or 525). He came of a noble family, studied in Rome and Athens and became one of the most brilliant scholars of his time. He was confidential advisor to Theodoric, king of the Eastern Goths, who raised him to the rank of sole consul (before there were always two); but falling, through court intrigues, under suspicion of treacherous dealings with the Byzantine emperor, he was imprisoned, and finally executed. Boethius wrote 5 books on music which, with the work of Cassiodorus, transmitted the knowledge of the musical art of the Greeks to the Middle Ages, and even to modern times. His works are preserved in many MSS. and printed copies of all ages.

E. v. d. s.

BOHÈME, LA, (1) opera in 4 acts; libretto founded on Mürger's *Vie de Bohème* by Giuseppe Giacosa and Luigi Illica; music by Puccini; produced, Teatro Regio, Turin, Feb. 1, 1896; Covent Garden, July 1, 1899; in English (Carl Rosa Co.), Manchester, Apr. 22, 1897; San Francisco, Mar. 1898; Wallack's Theatre, New York, May 16, 1898. (2) Opera on the same subject by Leoncavallo; produced Teatro della Fenice, Venice, May 6, 1897.

BOHEMIAN GIRL, THE, opera in 3 acts; libretto adapted by Bunn from Fanny Elssler's ballet of 'The Gipsy' (not the 'Gitana'); music by Balfe; produced Drury Lane, Nov. 27, 1843; Her Majesty's, Feb. 6, 1858, as 'La Zingara'; and in Dec. 1869, Théâtre Lyrique, Paris, as 'La Bohémienne,' with additions by the composer.

BOHEMIAN (CZECH) STRING QUARTET. This organisation was founded in 1892, by four young musicians, all being pupils of Professor Hanuš Wihan (Vihan) at the Prague Conservatoire in 1891: Karel Hoffmann (first violin), Josef Suk (second violin), Oskar Nedbal (viola), and Otto Berger (violoncellist). In the autumn of 1892, Wihan recommended the Chamber Music Union of Prague to engage his four pupils for one of their concerts. This was done, not without protest from some of the committee, who feared the engagement of mere students might lower the prestige of the Union. Results, however, proved Wihan to have been justified in his advice.

The name Bohemian (Czech) String Quartet was only assumed after the young players had given their first independently organised concert in Prague, on Oct. 22, 1892. One of the first works they took into practice as a corporate body was Smetana's quartet in E minor, op. 116, 'From my Life,' of which they have become the most intimate interpreters. Their deliberate choice of material for study, and of a name to work under, shows that they were resolved from the outset to dedicate themselves to the national service. In 1893 the Quartet gave four consecutive concerts with brilliant success in Vienna. Shortly afterwards Berlin endorsed the favour-

[1] National Library.

able verdict of Prague and Vienna, and the gates of the musical world were thrown open to them.

The personnel of the Quartet has undergone several changes. The chronic illness of Berger, which declared itself during the winter of 1893, threatened to put a premature end to its activities. Fortunately a permanent substitute was found in Professor Wihan himself, who then joined his pupils as violoncellist. In 1906 Nedbal left the Quartet and followed henceforth a conductor's career. His place was filled by the present viola player, Jiři Herold. In 1918 Wihan, then in his fifty-third year, resigned his place to Ladislav Zelenka.

From 1895 the Quartet, well established in Bohemia, steadily extended their reputation throughout Europe. Tours in Russia in 1895–96 and 1899–1900, included Finland, the Baltic provinces, and the Caucasus. The Società del Quartetto of Milan, and Liceo Società Benedetto Marcello of Venice invited them to Italy as early as 1895. They first played in France in 1896, and in Belgium in 1897. The foundation of their lasting popularity in Holland was laid in 1898, and in that year they came to England for the first time, playing in many centres, from Bournemouth to Edinburgh. In 1901 and 1902 they toured the Balkans and penetrated to Constantinople. The tenth anniversary of their organisation and their 1000th concert coincided in 1902. The history of the second decade of their activity is practically a repetition of similar tours and triumphs, only interrupted by the Great War of 1914–18.

The Quartet with its changes of personnel has undergone also some modifications of style. They modestly waited until 1911 before offering to the public for the first time their own interpretation of the entire cycle of Beethoven's quartets. They have rendered the same service to all Dvořák's chamber music, and have also given a series of concerts illustrating the historical development of the quartet. But although the didactic purpose has not been specially prominent in its concerts, the organisation has undoubtedly educated the Czechs in a pure taste, and a permanent wish to hear the best chamber music.

The programmes of fifteen concerts given between Oct. 1922 and Mar. 1923 in celebration of the thirtieth year of their activity bear witness to the great range of their musical sympathies

Opening their jubilee with the chamber works of Smetana, two concerts were next devoted to Dvořák. Other representative Czech composers included: Fibich, Chvala, Bendl, J. B. Foerster, Suk, Novák, and—among the younger school—Vycpálek, Jirak, Karel, and Štepan. The miscellaneous concerts were ordered as follows: I. Haydn, Cherubini, Mozart. II. Beethoven. III. Schubert, Schumann, Brahms. Then, after a series of Czech concerts, came XII. (*Russian*) Borodin, Tchaikovsky, Taneiev. XIII. (*Modern German*) Pfitzner, Reger, Schönberg. XIV. (*International*) Sgambati, Elgar, Grieg. XV. (*French*) Franck, d'Indy, Ravel.

In the autumn of 1922 all the members of the Quartet were appointed by the Ministry of Education professors at the Prague Conservatoire. R. N.

BOHN, Emil (*b.* Bielau, near Neisse, Jan. 14, 1839; *d.* Breslau, July 5, 1909), organist at the Kreuzkirche, Breslau, in 1868, founded the Bohn Choral Society in 1882, which became widely known by its historical concerts. In 1884 the University bestowed upon him the honorary degree of Ph.D. and appointed him lecturer on church music in 1887. He was elected honorary member by the academies of several countries; in 1895 he received the title of Professor, and in 1908 became a salaried Professor of the University. He composed songs for chorus and single voices. The importance of his work lies in his treatises and books on musical bibliography and history, and his collection of 16th and 17th century scores, which contain most valuable material with regard to the German polyphonic Lied (about 10,000 numbers), and are preserved in the Breslau town library (*Riemann*; *Mendel*).

BOHRER, the name of a family of musicians. (1) Caspar (*b.* Mannheim, 1744; *d.* Munich, Nov. 14, 1809), trumpeter in the court band, and remarkable performer on the double-bass; called to Munich in 1778.

(2) His son and pupil Anton (*b.* Munich, 1783; *d.* 1852), learned the violin from Kreutzer, and composition from Winter and Danzi, and became violin-player in the court orchestra at Munich. With his brother, (3) Max (*b.* 1785; *d.* Feb. 28, 1867), a clever violoncellist, he undertook in 1810 an extensive tour, ending in Russia, where they narrowly escaped transportation to Siberia as employés of the King of Bavaria, Napoleon's ally. In 1823 the brothers were appointed to the royal orchestra in Berlin, but, quarrelling with Spontini, lost their posts. Anton then resided in Paris till 1834, when he was made Konzertmeister at Hanover. Max was first violoncellist and Konzertmeister at Stuttgart, from 1832 until his death. The brothers married two sisters of Ferdinand David and of Madame Dulcken. Anton's daughter, Sophie (*b.* 1828; *d.* Petersburgh, 1849), was a promising pianist. F. G.

BOIELDIEU, François Adrien (*b.* Rouen, Dec. 16, 1775; *d.* Jarcy, Oct. 8, 1834), composer. His father held the position of secretary to Archbishop Larochefoucauld at Rouen. His mother kept a milliner's shop in the same city.

He studied music with Broche, the organist of Rouen cathedral, who, although an excellent musician and pupil of the celebrated Padre Martini, was known as a drunkard, and occasionally treated Boieldieu with brutality. We are not informed of any other master to whom the composer owed the rudimentary knowledge of his art. This knowledge, however acquired, was put to the test for the first time in 1793, when an opera by Boieldieu, called 'La Fille coupable' (words by his father), was performed at Rouen with considerable success. On Oct. 28, 1795, another opera written by him in co-operation with his father, 'Rosalie et Myrza,' was performed at the theatre of that city. The success of this second venture does not seem to have been brilliant, to judge at least by the *Journal de Rouen*, which, after briefly noticing the book, observes silence with regard to the music. Many of Boieldieu's 'romances' owe their origin to this period, and added considerably to the local reputation of the young composer. Much pecuniary advantage he does not seem to have derived from them, for Cochet, the Paris publisher of these minor compositions, told Fétis that Boieldieu was glad to part with the copyright for the moderate remuneration of 12 francs apiece. Soon after the appearance of his second opera Boieldieu left Rouen for good. Ambition and the consciousness of power caused him to be dissatisfied with the narrow sphere of his native city, particularly after the failure of a plan (advocated by him in an article in the *Journal de Rouen*, entitled *Réflexions patriotiques sur l'utilité de l'étude de la musique*) of starting a music school on the model of the newly-founded Conservatoire.

To Paris therefore Boieldieu went for a second time, with an introduction from Garat the singer to Jadin (a descendant of the well-known Belgian family of musicians), at whose house, as well as at that of the Erards, he found a hospitable reception, and became acquainted with the leading composers of the day, Cherubini amongst the number. Boieldieu made his début as an operatic composer in the capital with 'Les Deux Lettres' (1796),[1] and the 'Famille suisse,' which was performed at the Théâtre Feydeau in 1797, and had a run of thirty nights. Other operas followed in rapid succession. 'Le Calife de Bagdad' was performed in Sept. 1800 with enormous success. To these operatic works ought to be added some pieces of chamber music, which we mention less for their intrinsic value than for the sake of completeness. They are, according to Fétis, a concerto and 6 sonatas for pianoforte, duets for piano and violin, duets for harp and pianoforte, and 3 trios for pianoforte, harp and violoncello. To the success of these minor compositions Boieldieu owed his appointment as professor of the pianoforte at the Conservatoire, 1798–1809. With the year 1800 we may close the first period of Boieldieu's artistic career. Boieldieu's first manner is chiefly characterised by an absence of style—of individual style at least. He began by unconsciously adopting, and reproducing with great vigour, the peculiarities of other composers, and during this earlier period matter and manner too were as yet equally far from maturity.

After one of the successful performances of the 'Calife' Cherubini accosted the elated composer in the lobby of the theatre with the words 'Malheureux! are you not ashamed of such undeserved success?' Boieldieu's answer to this brusque admonition was a request for further musical instruction, a request immediately granted by Cherubini, and leading to a severe course of contrapuntal training under the great Italian master. The anecdote rests on good evidence, and is in perfect keeping with the characters of the two men, though Fétis strongly denies the fact of Boieldieu having received any kind of instruction or even advice from Cherubini—on what grounds it is not easy to perceive. Three years later 'Ma tante Aurore' was first performed at the Théâtre Feydeau, Jan. 13, 1803, and met with great success. Meanwhile Boieldieu had, in 1802, married Clotilde Mafleuroy, a dancer, a union however which did not prove to be happy, and in 1803 he left Paris for St. Petersburg, where he was appointed conductor of the Imperial Opera. Artistically speaking, the eight years spent by Boieldieu in Russia must be called all but total eclipse. By his agreement he was bound to compose three operas a year, besides marches for military bands, the libretti for the former to be found by the Emperor. But these were not forthcoming, and Boieldieu was obliged to have recourse to books already set to music by other composers. Numerous vaudevilles and operas belong to the Russian period (see list). Only three of these were reproduced by Boieldieu in Paris; the others he consigned to oblivion. 'Télémaque' ought to be mentioned as containing the charming air to the words 'Quel plaisir d'être en voyage,' afterwards transferred to 'Jean de Paris.'

In 1811 Boieldieu returned to Paris, where great changes had taken place in the meantime. Dalayrac was dead; Méhul and Cherubini, disgusted with the fickleness of public taste, kept silence; Nicolo Isouard was the only rival to be feared. But Boieldieu had not been forgotten by his old admirers. The revival of 'Ma tante Aurore' and the first performance in Paris of an improved version of 'Rien de trop' were received with applause, which increased to a storm of enthusiasm when, in 1812, the first of the composer's two most charming operas, 'Jean de Paris,' saw the light. The second,

[1] According to L. Angé de Lassus, Boieldieu's début in Paris took place with 'La Dot de Suzette' (Théâtre Feydeau, Sept. 5, 1795). He considers 'Les Deux Lettres' to have been the work of Jadin.

'La Dame blanche,' came out in 1825 following a succession of lesser works (see list), many of which were composed in collaboration with Cherubini, Catel, Isouard and others; 'Le Nouveau Seigneur de village' (1813) and 'Le Petit Chaperon rouge' (1818), both by Boieldieu alone, may be mentioned here. After the successful production of the last-named opera, Boieldieu was appointed, in 1817, to succeed Méhul as professor of composition in the Conservatoire. The success of 'La Dame blanche' was unprecedented. Boieldieu modestly ascribes part of this success to the national reaction against the Rossini-worship of the preceding years. It kept its place in the repertory for many years and ranks high in the French school of comic opera.

Peculiar to Boieldieu is a certain homely sweetness of melody, which proves its kinship to that source of all truly national music, the popular song. 'La Dame blanche' might indeed be considered as the artistic continuation of the chanson, in the same sense as Weber's 'Der Freischütz' has been called a dramatised Volkslied. In it Boieldieu made use of some Scottish airs—the plot is a compound of two of Scott's novels, *The Monastery* and *Guy Mannering*.

The remainder of Boieldieu's life is sad to relate. He produced another opera, called 'Les Deux Nuits,' in 1829, but it proved a failure, owing chiefly to the dull libretto by Bouilly, which the composer had accepted out of good nature. Pecuniary difficulties increased the discomforts of his failing health, due to pulmonary disease apparently first contracted in Russia. The bankruptcy of the Opéra-Comique and the expulsion of Charles X., from whom he had received a pension, deprived Boieldieu of his chief sources of income. At last M. Thiers, the minister of Louis Philippe, relieved the master's anxieties by a Government pension of 6000 francs. For some time about 1833, Boieldieu lived at Geneva (see an interesting article in the *R.M.I.* vii. 269). The troubles of his last years were shared and softened by his second wife, the singer Philis Desoyres, whom the composer married, Jan. 22, 1827, after a long and tender attachment.

By her he had a son, Adrien Louis Victor (*b.* Nov. 3, 1815; *d.* Quincy, July 9, 1883), educated at the Conservatoire under his father. He wrote several comic operas, some of which have been successfully performed at the Opéra-Comique and other theatres. It was perhaps chiefly the burden of his name which prevented him from taking a more distinguished position amongst contemporary French composers. At the centenary celebration of his father's birthday at Rouen in 1875, a Mass, and a comic opera by the younger Boieldieu, called 'La Halte du Roi,' were performed with great success.

The following list summarises Boieldieu's chief theatrical works:

La Fille coupable, 1793.
Rosalie et Myrza, 1795.
Les Deux Lettres, 1796.
La Famille suisse; L'Heureuse Nouvelle; Le Pari, ou Mombreuil et Merville, 1797.
La Dot de Suzette; Zoraïme et Zulnare, 1798.
Les Méprises espagnoles; Emma, ou La Prisonnière (with Cherubini), 1799.
Beniowski; Le Calife de Bagdad, 1800.
Ma tante Aurore; Le Baiser et la quittance (with Méhul, Kreutzer and Nicolo), 1803.

Produced at St. Petersburg—

Aline, Reine de Golconde, 1804.
Amour et Mystère; Abderkhan; Un Tour de soubrette; La Jeune Femme colère, 1805.
Télémaque, 1806.
La Dame invisible, 1808.
Les Voitures versées, 1808, and choral portions of Racine's Athalie.
Rien de trop, 1810.

After his return to Paris—

Jean de Paris, 1812.
Le Nouveau Seigneur de village, 1813.
Bayard à Mézières (with Cherubini, Catel and Nicolo); Les Béarnais, ou Henri IV en voyage (with Kreutzer); Angéla, ou l'Atelier de Jean Cousin (with Mme. Gail), 1814.
La Fête du village voisin; Charles de France, ou Amour et gloire (with Hérold), 1816.
Le Petit Chaperon rouge, 1818.
Blanche de Provence, ou La Cour des fées (with Berton, Cherubini, Kreutzer and Paër), 1821.
La France et l'Espagne, 1823.
Les Trois Genres (with Auber), 1824.
La Dame blanche; Pharamond (with Berton and Kreutzer), 1825.
Les Deux Nuits, 1829.
La Marquise de Brinvilliers (with Auber, Batton, Berton, Blangini, Carafa, Cherubini, Hérold and Paër), 1831. (Pougin's Supplement to Fétis's Dictionary.)

Marguerite was produced after Boieldieu's death in 1838; and L'Aïeule, another posthumous work, in 1841. (*Q.-L.*)

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F. H.

BOISDEFFRE, Charles Henri René Le Mouton de (*b.* Vesoul, Apr. 3, 1838; *d.* Vézelise, Meurthe et Moselle, Nov. 25, 1906), a composer who, in 1883, gained the Prix Chartier with his chamber compositions among which may be mentioned, PF. sonatas, 2 trios, a PF. quartet, 2 PF. quintets, and a PF. sestet, op. 43. He wrote 'Scènes champêtres,' a symphony in A minor, and other works for orchestra, a 'Messe solennelle,' and a cantata-setting of the 'Cantique des Cantiques.' Boisdeffre wrote with great elegance of style, but lacked the qualities of invention required in composers of the highest rank. (See the sketch by Hugues Imbert in *Nouveaux Profils de musiciens*, 1892.)

G. F.

BOISMORTIER, Joseph Bodin de (*b.* Perpignan, *c.*1691; *d.* Paris, *c.*1765), composer. He composed four ballet operas, of which three met with great success, the fourth was not performed; a number of cantatas, and over 50 opus numbers of instrumental works, including a large number of pieces for musette and vielle (hurdy-gurdy) which (*c.* 1725–35) were in the height of fashion, especially at the French court. He was a gifted composer, but writing at high pressure for gain detracted from the value of his work. In spite of this, however, it contains here and there a distinct gem.

E. v. d. S.

BOITO, Arrigo (the baptismal name was Enrico) (*b.* Padua, Feb. 24, 1842; *d.* Milan, June 10, 1918), was both poet and composer. His fame as a composer rests mainly on his opera 'Mefistofele,' which, first produced in 1868, is still amongst the most popular works of the Italian repertory. His poetical works include the libretti of 'Otello' and 'Falstaff' written for Verdi—by far the best libretti ever written for Italian operas.

Arrigo Boito was the son of an Italian miniature painter, Silvestro Boito, and of a Polish lady, Countess Josephine Radolinska. The marriage was not a happy one, for Silvestro Boito appears to have been unable to curb an inborn taste for adventure, and a few years after the birth of the second son, Arrigo, the unfortunate mother was left alone and almost penniless to provide for herself and for the education of her children. To this task she devoted herself with courage and devotion above praise. It was her intention to make musicians of both her sons, Camillo and Arrigo, and the first news we have of them at their studies (1851) describes Camillo (he later made a name as a writer and architect) as more proficient in his work than the younger brother. But Arrigo showed, even at this early age, an extraordinary interest in composition. During a visit to her native Poland, Mme. Boito was informed by her correspondent in Venice that Arrigo 'is always writing tunes and sonatinas. His teacher [Giovanni Buzzolla] wants me to assure you that he has in him the making of a capital composer.'

After a final break with her husband, Mme. Boito left the elder son in charge of friends at Venice and took Arrigo to Milan, where she meant him to follow his musical studies at the Conservatoire. In applying for her son's admission to that institution she set forth her tragic circumstances, and the appeal was favourably received. At first, however, Arrigo did not seem likely to distinguish himself in the school. His sense of rhythm was found to be undeveloped, and he was only saved from dismissal by the keen interest he showed in his work, his eagerness for knowledge of all kind and the pity inspired by his mother's condition. He was admitted finally to the composition class of Alberto Mazzucato and to the study of violin and pianoforte. As a corrective for his wanting rhythmical sense he was made to compose dance music. Whether the remedy had the desired effect or not, it was not long before his wider range of interests and unusual mental calibre asserted itself. The Brera library was the storehouse from which he fed his eager intellect. He mastered the rules of Italian prosody and could soon write neat verse with uncommon ease; he also mastered the classical and foreign languages. When the time came for the final examination he was already marked as one of the most promising students the famous music school had ever prepared. In 1860 his cantata, 'Il 5 giugno' was performed with considerable success at the Conservatoire, and in the following year he wrote the words and one half the music of a still more successful work, 'Le Sorelle d' Italia.' The other half of the score had been written by a fellow-student, Boito's senior by two years, who later became famous as conductor, Franco Faccio. The 'Sorelle d' Italia' attracted so much attention at the time that the Italian Government, in deference to public opinion, granted the young composers a travelling scholarship, and the two went to Paris, then the literary and artistic as well as the political Mecca of all Italians. There they met Victor Hugo, Verdi, Berlioz and Rossini, the last of whom requited the young men's homage with some kindness and hospitality. After Paris, Boito left Faccio to go to Mystki, in Poland, in order to become acquainted with his mother's relatives. While in Poland he first conceived the idea of an opera on Nero, but this scheme, which occupied him all his life and was unfinished at his death, was not pursued then very far. From Poland Boito went to Germany, then to Belgium, concluding his travels with a visit to England, where so many of his greatest countrymen had found a welcome.

On his return to Milan, Boito, young and ardent, threw himself whole-heartedly on the side of those who advocated musical reforms. The natural bias of the Italian for opera had brought about a neglect of the classics, and especially of the great Germans, which alarmed the more intelligent Milanese and was particularly galling to Boito, whose admiration for Beethoven went to the length of imitation. With these needed and urgent reforms the young writer advocated ideals which must have appeared revolutionary at the time, although, in part at least, he only foretold what has come to pass. The years from 1861–68 were the most active of his life. He had a large share in the publication of a combative weekly paper, *Figaro*; he collaborated with Emilio Praga in a comedy, 'Le Madri galanti,' which was unsuccessfully performed at Turin; he wrote words and music of an opera, 'Ero e Leandro,' of which later he destroyed the music and handed the text to Luigi Mancinelli; he wrote the text of a 'Hamlet' for his friend Franco Faccio; he contributed actively to the *Giornale della Società del Quartetto*, a musical paper edited by Alberto Mazzucato, to excite an interest in the study of classical music. He came hence to be identified with the most advanced reformers, and the legend was thus circulated that he was a follower and an imitator of Wagner. As a matter of fact, Boito's hero at the time was not Wagner but Beethoven. His understanding and admiration for Wagner

came much later, and oddly as it may seem at first, followed upon the study of Bach. Some of his articles gave offence, for he attacked both Italian music and musicians violently, and one particular essay led to a duel, in consequence of which Boito had to carry his right arm in a sling for several weeks.

The outbreak of war with Austria in 1866 found him engaged in the first sketches for his opera 'Mefistofele.' All thought of the opera was set aside, and Boito with Faccio and Praga joined the Garibaldian volunteers. After seeing active service he returned to Milan, and for a time he appears to have been undecided whether to devote his whole attention to writing and accept an offer to join the Parisian press, or to continue in the old way—a first indication of that divided allegiance mainly responsible for the lack of determination, the indecision which later prevented him from bringing sooner to a satisfactory conclusion the opera 'Nerone.' During another visit to Poland the subject of Faust again attracted his attention. But 'Mefistofele' was written rapidly in Milan in a few months, and at the beginning of 1868 the score was ready. Fortunately for Boito, the managers of the La Scala theatre were on the look-out for a new *opera d' obbligo* to complete their programme, and, well aware of the reputation the young musician had already earned amongst the more thoughtful musicians of the Lombard capital, they decided to put 'Mefistofele' to the test. The announcement revived all the antagonism between the partisans of the old and the new music, the upholders of a narrow nationalism, and the advocates of a more liberal and comprehensive criterion. The long process of rehearsal at La Scala added fuel to the flame by the enthusiasm some of the interpreters felt for Boito's music which exasperated his opponents. Long before the first performance, 'Mefistofele' had assumed the importance of a great national event. Contrary to all customs, the composer was allowed to conduct his own work, and the libretto was published and sold to the public some days before the production. On Mar. 5, 1868, the actual performance took place before an audience so deeply steeped in prejudice—either in favour or against Boito—that its verdict was bound to be worthless. That performance remains memorable in the annals of the Italian theatre on account of the extraordinary scenes witnessed, and the violence, the passions, aroused in the audience by the work of a young artist of twenty-six. Boito's appearance at the conductor's desk was the signal for a warm demonstration of sympathy, and the conclusion of the prologue was again received with the greatest enthusiasm. Strangely enough, the least traditional and most original part of the opera had apparently won over even the partisans of tradition and routine. During the other acts, however, the opposition began to assert itself, and the unusual length of the opera played into their hands. The behaviour of the audience towards the end can only be compared to that of an exasperated crowd. There was no longer a desire to understand and discriminate between faults of interpretation and the faults of the composition. For instance, deep offence was given by the singing of the plainsong of the Tantum Ergo at the coronation of 'Mefistofele' by the infernal crews. The truth is that the first act had failed to make an impression, and the enthusiasm excited by the prologue had consequently cooled down. The section of the audience which held the balance between Boito's friends and his opponents was determined that the occasion should mark either a great triumph or a great fiasco. Doubly disappointed by the first act, after the success of the prologue, it refused to listen patiently, and the evening ended in a riot which continued in the piazza outside the theatre after the doors of La Scala had been closed. Two more performances of 'Mefistofele' were given during the week, but the demonstrations continued, and the opera was finally withdrawn by order of the chief of the police.

The failure of 'Mefistofele' was a great grief to its author. But the performance had shown him certain obvious weaknesses, and these he determined to remedy, curtailing its excessive length, retouching the orchestration, adding where additions seemed advisable. The andante 'Spunta l' Aurora pallida,' and the duet 'Lontano, lontano, lontano' (the latter originally written for 'Ero e Leandro'), belong to these interpolations of the second version. Seven years had to pass, however, before 'Mefistofele' was produced again. Even then the memory of its first failure caused many to doubt the advisability of such an experiment. Bologna, however, wholly reversed the verdict of the Milanese. The prologue, imperfectly sung, did not make a deep impression; the second and third acts were only moderately well received; but the 'Sabba classico' and the epilogue were rapturously applauded, and thus the opera was saved. Since then 'Mefistofele' has had, in various Italian theatres, more than 5000 performances. Outside Italy it has been less fortunate. In Latin countries, with the exception of France, it has been quite popular. It has never been very successful in London nor in Germany or Austria.

Boito's second opera, 'Nerone,' occupied him almost his whole lifetime. He first thought of it on his first visit to Poland in 1862. On Oct. 12, 1916, he wrote the word 'end' at the close of the fourth act, signing 'Arrigo Boito and Kronos.' At his death, however, the score still needed retouching here and there, and the opera was given on May 2, 1924, after the score

had been revised by Signor Toscanini. Great interest was aroused by the performance of the opera, which all Italy had awaited for almost half a century. Indeed, the first performance had been definitely promised for the Milanese season of 1902. But at the last moment Boito withdrew it, saying that he had discovered that he did not know harmony, and had retired to Sirmione to study.

Great preparations were made in 1924 to secure an adequate performance. The rehearsals under Signor Toscanini had been many and thorough. Special attention had been paid to the spectacular side of the entertainment. Nevertheless, the production, admirable as it was, did not quite realise the expectation it had aroused. It showed but too clearly how much thought, how much anxious consideration, Boito had given to the subject of opera and to the arts of which opera consists. The result was a work in which the deepest impression was made by the grandeur of the conception and the splendour of the setting. The contrast between the Roman decadence embodied in the figure of Nero for whom 'the monstrous is beautiful' and the great purity and simplicity of the early Christians is effectively portrayed on the stage. But the most important element of all operas, the music, exquisitely tender as it often is, lacks the unifying force of character and personality. It is the music of a poet rather than of a master musician. The lyrical impulse so evident in 'Mefistofele' has been curbed, perhaps in obedience to a theory, until it has lost the power to carry the listener in its swing. The omission of the fifth act—which exists in the text but not in the opera—is also regrettable, for it robs the action of its logical conclusion.

Of his poetical works, the notable poems contained in *Il Libro dei versi* do not come within our field of survey. But he wrote also libretti for operas, all of which are of rare poetic excellence. Besides those already mentioned, he provided the text-books for 'Gioconda' (Ponchielli), 'Alessandro Farnese' (Palambo) and 'Tram' (Dominiceto). The finest work, however, is found in the two libretti he wrote for Verdi—'Otello' and especially 'Falstaff,' which must rank as his, as well as Verdi's, masterpiece. The story of the relations between the poet and the composer of 'Falstaff' has never been told in all its details. To us it seems almost inevitable that the vast knowledge and critical experience of Boito should exercise a certain influence on Verdi. What is certain, however, is that their friendship had to stand more than one serious test. The two had known one another since 1862, when Boito wrote the words of 'The Hymn of the Nations' for Verdi's music. But in his early years the opinions openly expressed by Boito about Italian music and musicians could not but estrange Verdi. A toast in which Boito expressed the hope that Italian art may escape from the clutches of the old, the senseless and the vulgar (1863) considerably annoyed Verdi, who, it is said, retaliated by excluding Boito from those who were to contribute a number to the Mass to be written by Italian composers in memory of Rossini. Ten years later Tito Ricordi, the publisher, tried to bring the two together, but it was only in 1879 that the idea of 'Otello' was first discussed, an idea suggested in the first place by Faccio and Giulio Ricordi. Another unfortunate toast very nearly defeated all their plans; for, in a speech made at a banquet in Naples, Boito was reported to have regretted the fact that he was himself unable to write the music for 'Jago'—the first title of the libretto of 'Otello.' Verdi understood this to mean that Boito did not believe him capable of writing music worthy of such a theme, and decided to return the text. Boito, however, convinced him that the words attributed to him were nothing more than the opinion of an irresponsible reporter, and the work was resumed.

The project of 'Falstaff' again appealed at first more to Boito than to Verdi, who, writing in 1889, adduced many reasons for not undertaking such a labour at his age, remarking, not without a slight touch of malice, that the public would never forgive him if the writing of the libretto of 'Falstaff' were to distract Boito's mind from the composition of 'Nerone.' As time went on, however, differences of opinion were forgotten in the deep and sincere admiration the poet felt for the other's genius, and friendship ripened into intimacy. On his part, Verdi was ready to admit the value of his collaborator. 'I have known "The Merry Wives of Windsor" fifty years,' he writes, 'and I have wished to write a comic opera for the last forty years. The usual ever-present "buts" stood in the way of my wish being fulfilled. Now Boito has answered all "buts" and has given me a lyrical comedy unlike any other.' Boito declared that of all the great musicians he had known, Verdi was the one whose society he found most stimulating and interesting. When Verdi died no one felt the loss more acutely than Boito (see Boito's letter, *Mus. T.*, 1918, p. 571).

It must be recalled here that Boito came to England in 1893, when he conducted the Prologue to 'Mefistofele' at the Jubilee Concert of the Cambridge University Musical Society (June 12), and on the following day received the degree of Doctor of Music '*honoris causa*' in the University. At a later date Oxford bestowed a similar honour.

The closing years of Boito's life were uneventful on the whole, although he took to the end an active interest in the political as well as in the artistic life of his country. Elected a Senator in 1912, he never failed to be present

in the Senate whenever an important subject was debated. In deference to the nationality of his mother he also took active part in the creation of the Polish museum in Zürich. When the war (1914) broke out he paid a visit to the front, but the discomfort and the strain of the journey told on him, and on his return to Milan he began to feel unwell. In Nov. 1917 he was present at a religious ceremony held in the church of Sant' Ambrogio. There he caught a chill from which he never recovered. Taken to a nursing-home to be operated on, he appeared to improve. On June 10 he woke up feeling much better and in excellent spirits. He was last heard singing to himself. A short time later the nurse entered his room and found him dead.

Although Boito wrote but two operas, it is not easy to form a correct or even an approximately correct estimate of his place amongst Italian composers. 'Mefistofele,' in spite of its continued popularity, begins to show unmistakable signs of age and discrepancies. The literary work—the verses, the libretti, the translations of 'Tristan,' 'Rienzi'—give us but an imperfect idea of the vastness of his mind. There was something besides taste and scholarship in the young composer who startled all Italy in 1868, something which was irretrievably lost, perhaps, during the seven years of doubts and misgivings dividing the first from the second version of 'Mefistofele,' in which the critical faculty was developed at the expense of the creative. Before the first production a friend of the composer described 'Mefistofele' as 'a second "William Tell."' The phrase was ridiculed by the admirers of Rossini, to whom it seemed incredible that a first work should equal the Rossinian masterpiece. 'Mefistofele,' as a matter of fact, bears in almost every page the stamp of a comprehensive and elastic mind. There is in the first place its remarkable literary quality. 'Mefistofele' is not like Gounod's opera, an episode, or like 'La Damnation de Faust,' a distortion of the German poet's conception. The central theme is still the antagonism between good and evil. And the musical climax is faithful to the poetic idea, for the most salient scenes are those which represent the contrast between the powers of heaven and hell. Boito, moreover, realised, as Rossini never did, the importance of the orchestra in the music drama. He is thoroughly Italian in his belief in the power of melody. But his study of Beethoven taught him to discriminate between the facile tunes which were the current coin in Italy at the time and the poignant beauty of the slow movements of the great German classics. Unfortunately, he modelled his technique on Beethoven's at a time when the world was to be converted to the new technique of Wagner.

In 'Nerone' the skill in handling harmony marks certainly an advance on the methods of 'Mefistofele.' But the opera came far too late to interest the technician. If 'Mefistofele' was given in the same year which saw the first production of 'Die Meistersinger,' 'Nerone' came after Debussy, and the Russian had revolutionised the technique of musical composition. It is said of Arrigo Boito's brother, Camillo, that he could argue a question so convincingly from opposite points of view that a final decision became impossible. Perhaps Arrigo came in time to share this ability to see problems from opposite sides and discovering that there may be something to be said for apparently irreconcilable ideals. This quality, however enviable in itself, is a doubtful boon to the composer. At any rate, ripeness and experience brought in their train irresolution and indecision, which contrast strangely with the fertility of his mind during the days of dogmatic partisanship and robust aversions.

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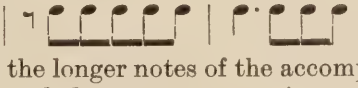
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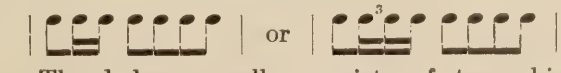
BOLERO, a brisk Spanish dance in 3-4 time. The earliest form of its rhythm was



which later became



while to the longer notes of the accompaniment shorter melody notes were given, and *vice versâ*. Gradually the rhythm of the castanets, which were used as an accompaniment to the dance by the dancers themselves, was introduced into the music, which now assumed this form:



The bolero usually consists of two chief parts, each repeated, and a trio. The castanet rhythm above referred to mostly begins at least one bar before the melody. Good

examples of the bolero in classical music may be found in Méhul's 'Les Deux Aveugles,' Weber's 'Preciosa' (gipsy-ballet), and Auber's 'Masaniello,' as well as Chopin's bolero for piano solo, op. 19. E. P.

BOLLA, Signora, an Italian prima buffa, who sang in London at the opera in 1794.

She was a very pretty woman, and a 'pleasing, genteel actress,' who with a better voice would have been an excellent singer. She was very successful in Paisiello's 'Zingari' and in 'Nina,' which latter she chose for her benefit, with spoken dialogue instead of recitative; but this was considered an infringement of the rights of the English theatres, and after a few nights it was stopped 'by authority.' In 1802 she was singing at Paris in opera buffa with Lazzarini and Strinasacchi. J. M.

BOLOGNA. Bologna has long been known as an important centre of music. Musical studies flourished from the 16th to the 19th century, and in his study on Padre Martini, Busi affirms that already in the 13th century the cult of musical art had many and devoted followers. Of the old composers known to us some works are still to be found. Songs for 2 and 3 voices by Jacopo da Bologna (15th century) are found in the National Library, Paris, and in the Laurenziana, Florence (*Q.-L.*). Vocal compositions exist by a Benedictine friar, Bartolomeo de Bononia. Later on Pope Nicholas V. founded a chair of music in connexion with the 'Studio.' But a real school of music was established only towards the end of the 15th century.

The first impulse came from Bartolomeo Ramis da Pareja, a daring theorist and critic whose opinions were widely debated by his contemporaries, amongst whom are Nicola Burzio of Parma and an English Carmelite monk, John Hotby. The real founder of the Bologna school was Ramis's follower, Giovanni Spataro.

In the 16th century ecclesiastical music also flourished. Amongst the most ancient of the 'Cappelle Musicali' is the one attached to the Church of S. Francesco which existed already in 1537, and was first under the direction of the Franciscan, Bartolomeo da Tricarico, and later rose to European fame, thanks to the work of Padre Martini (1706–84), who was its director for over half a century.

Opera was first performed in 1608 when Girolamo Giacobbi, the maestro di cappella of the Cathedral, caused to be performed an opera entitled 'Dramatodia, or L'Aurora ingannata,' and two years later 'Andromeda'; the text of both these works was written by Count Ridolfo Campeggi. In 1616 Peri's 'Euridice' was produced under the direction of the composer and of the poet Rinuccini. Amongst the better known composers of the time are G. A. Perti, Ariosti, Sibelli, Buini; in a general way, the Bologna school of the latter half of the century reveals the influence of the Roman school of Rossi, Carissimi, and Cesti.

The most flourishing era of music in Bologna was the 18th century (De Brosses in a letter written in 1739 speaks of Bologna as 'Le grand Séminaire de la musique de l'Italie'), when Padre Martini lived and taught, admired by his contemporaries and by visitors his fame drew to Bologna from all parts of Europe. Burney visited him in 1770 (v. *Journal*), and was deeply impressed by Martini and by the singer Farinello. Academies were then fashionable, and Bologna had some forty of them, of which four were devoted to music—Accademia dei Concordi (1615); Accademia dei Filomusi (1622); Accademia dei Filaschisi (1633), and Accademia dei Filarmonici. Of these, most important by far is the last (later called Accademia Filarmonica) which still exists. It was founded in 1666 by Marchese Vincenzo Maria Carrati, and admission was gained after a difficult examination in counterpoint. Mozart was admitted in 1770 when he was only 14 years old, after astounding his examiners—including Padre Martini—by his wonderful skill.

Amongst the notable musicians living in Bologna at the time mention must be made of Antonio Bernacchi, who taught some of the most celebrated singers of the day, including Anton Raaff of Gelsdorf, later considered the best living interpreter of German music. (See L. Frati, *Antonio Bernacchi e la sua scuola* in *R.M.I.* xxix. 473.) Theatres were also flourishing, and the Teatro Comunale, built on the plans of Bibbiena, was opened in 1763 with 'Il Trionfo di Clelia' of Gluck.

At the beginning of the 19th century the musical life began to decay, owing to the political situation. New impetus, however, was given to the study of music by the foundation in 1804 of the Liceo Musicale, established by the municipality with six classes, including the composition class entrusted to a pupil of Martini, Padre Stanislas Mattei. The Liceo still resides in the Convento di S. Giacomo where its activities first began. Soon, however, the general apathy overtook the new institution, and a remedy was sought with the appointment of Rossini as 'councillor' to the institution in 1839.

Rossini, however, left Bologna in 1861, and the direction of the studies was given sometimes to an individual, sometimes to a committee until Luigi Mancinelli was appointed in 1886. But it was his successor Giuseppe Martucci who during his years of office (1886–1909) raised the importance of the school and the musical life of the city to an eminent position. Martucci was followed by Enrico Bossi (1902–11), and Bossi by Busoni (1914–1915). In 1915 the post was given to Gino

Marinuzzi who relinquished it two years later, and was succeeded by Franco Alfano (1918–1923).

Two musical events of considerable importance stand out in the recent history of Bologna, the first is the reversal of the unfavourable verdict of the Milanese on Boito's 'Mefistofele' (1885), and the second the first successful production of 'Lohengrin' on an Italian stage in Nov. 1871.

An important season of opera is given every year in the autumn at the Teatro Comunale. Two societies—the 'Società del Quartetto' and the 'Società del Risveglio' are mainly responsible for concert performances. The first of these has old and high traditions. Other societies exist which cultivate modern music. (See also LIBRARIES and COLLECTIONS OF MUSIC.) G. M. G.; trans. F. B.

BOLT, JOHN (*b.* 1564; *d.* Aug. 3, 1640), a famous player on the virginals, who lived at the English court for three years.

He joined the Roman Church in 1588, and was organist to Sir John Petre. He was arrested as a papist in 1594, and went to Brussels, where he was organist 1608–11, and thence to Louvain, where he was organist of St. Monica's convent, 1611 till his death. He became a secular priest at Douai, 1605. Queen Elizabeth thought highly of him for his voice and skill in music. W. H. G. F.

BOMBARDON, BOMBARD, BASS-POMMER or BRUMMER, were originally names of the deeper varieties of the oboe or bassoon family; the bombardon, or contra-bass pommer, the largest instrument, reaching to F. These large instruments differed from the bassoon in being in one length without bend (the crook only excepted), and in having a much more limited compass. There are examples of 16th-century date in the Hochschule für Musik at Berlin, and in the Conservatoire Royal de Musique, Brussels (see OBOE). From these the name was transferred to a bass reed stop on the organ, with 16-foot tone. In the *Traité de l'orgue*, by Dom Bédos, it appears that the stop was sometimes carried down to 32-foot F. It was mainly employed in accompanying plain-chant.

The name is now applied to the lowest pitched of the brass valved instruments, as made with large calibre and broad quality of tone. As valves were applied to instruments of this type before the date of Sax's improvements, the bombardons may be considered as a group by themselves and apart from the SAXHORNS (*q.v.*), which are more particularly a series of instruments of the bugle type, ranging from soprano to baritone in compass. (See TUBA.) D. J. B.

BOMTEMPO, JOÃO DOMINGOS (*b.* Lisbon, Dec. 28, 1775; *d.* there, Aug. 18, 1842), an important Portuguese musician and composer who settled in Paris 1795, visited London, returned to Paris, and finally went back to Lisbon in 1820 and founded a philharmonic society which lasted till 1823. In 1833 he became head of the Conservatoire.

The following published works deserve mention: 'Varições sobre o fandango'; Capriccio and God Save the King with variations; 'Messe de Requiem à la mémoire de Camoëns' (4 v., and orch.); quintet for PF. and strings; 4 PF. concertos and a 'Methodo de piano' (London, 1816). Among those left unpublished are Responsorii for Queen Carlotta Joaquina (1822); Missa solenne for the promulgation of the Constitution (1821); Requiems for Maria I. and Pedro IV.; 'Alessandro in Efeso,' opera seria. His style is clear and dignified, obviously formed on Handel and Haydn. F. G.; addns. J. B. T.

BONA, FRA VALERIO (*b.* Brescia, *c.* 1560 *d.* ? Verona, after 1619), a Franciscan friar and maestro di cappella successively at San Francesco, Vercelli (1591); then Mondovi; San Francesco, Milan, 1596; the cathedral, Monti Regali, 1601. He was musician at St. Francesco, Brescia, in 1611, and prefect at St. Fermo Maggiore, Verona, in 1614. Bona composed a considerable number of masses in 6 and 8 parts; and for 2 and 4 choirs; also litanies, Lamentations, motets, canzonets, madrigals, etc., all in polyphonic style, and often for 2 choirs; also a work on counterpoint and one on harmony. (For list see *Q.-L.* and *Fétis.*) E. V. d. S.

BONAVENTURA, ANTERUS MARIA DE S., a 15th/16th century Minorite friar of S. Francesco, Brescia, was the author of *Regula musicae planae*, which appeared in many editions between 1500 and 1545. In MS. his *Compendium Musice* (1511) and *Brevis collectio artis musice* (1489) exist still. E. V. d. S.

BONAVIA, FERUCCIO (*b.* Trieste, 1877), music critic on the staff of the *Daily Telegraph*: studied music in Milan. Bonavia played the violin in Richter's orchestra for ten years, during which time he contributed articles on musical subjects to the *Manchester Guardian*, for which he was musical correspondent. About 1920 he gave up this post to join the staff of the *Daily Telegraph*. He has written compositions for the violin (Schott), and a quartet and octet for strings by him have been played by Brodsky at Manchester and elsewhere. He also wrote the music for the Manchester University performance of Aeschylus' 'Choephori,' which he conducted. C.

BONCI, ALESSANDRO (*b.* Cesena, near Bologna, 1870), one of the best of living Italian tenors. He received his musical education at the Pesaro Lyceum, then under the direction of Carlo Pedrotti, his vocal teacher being Professor Coen. His studies extended over 5 years, and to the care with which his

voice was placed before he attempted to sing in public he attributes much of his success. For a time he was principal tenor in the Loreto choir, but the stage claimed him, and in due course he made his début at Parma, appearing as Fenton in 'Falstaff.' His charming voice won him immediate recognition, and in a few years he took a high position. He came to London in 1900, his first part at Covent Garden being Rodolfo in 'La Bohème.' His success was beyond question, but Caruso's appearance, two years afterwards, told against him, and it cannot be said that he reached in England quite the place that under other circumstances might have been his. He took part in the disastrous season at the Waldorf Theatre in 1905, singing with great charm in some operas of the old repertory, and was back at Covent Garden in 1908 when, for the first time in England, he sang Faust and also sang in 'Il Barbiere' with Madame Luisa Tetrazzini. Always a favourite in America, Bonci toured in the States in the winter of 1920–21, and repeated his visit a year later. During these tours he appeared occasionally on the stage, but was chiefly occupied in giving song recitals. It is worthy of notice that his enunciation of English was warmly praised. During the winter 1922–23 he was at the Costanzi Theatre in Rome, and in addition to his stage work took part in some memorable performances of Verdi's Requiem. Bonci is essentially a lyric tenor; he does not attempt the strongly dramatic parts, restricting himself to the music that suits his voice and style. He has been described, not inaptly, as the Giuglini of his day. S. H. P.

BOND, Capel (*d.* 1790), a mid-18th-century composer and organist, conductor and organist of the first Birmingham musical festival in 1768. He composed '6 Anthems in score, one of which is for Christmas Day' (1769). This work had at least 6 editions, as the copy in the R.C.M. shows. In 1766 appeared 'six concertos in 7 parts.' E. v. d. S.

BOND, Hugh (*d.* 1792), appointed lay-vicar of Exeter Cathedral in 1762, was also organist of the church of St. Mary Arches in that city. He published 'Twelve Hymns and Four Anthems for four voices' of his composition. W. H. H.

BONI, Guillaume[1] (*b.* St. Flour, 1st half of 16th cent.), master of the children in the choir of St. Étienne at Toulouse. He composed the sonnets of Pierre Ronsard (Paris, 1579), several editions to 1624, also 2nd book; 'Les Quatrains (21) du sieur de Pibrac a 3-6 voc.' (1582); 'Lib. 1 Modulorum a 5-7 voc.' (1573); 'Psalmi Davidici' (1582) (*Q.-L.*).

BONINI, Severo (*b.* Florence), pupil of Giulio Caccini, entered the Benedictine monastery of Vallombrosa, Toscana, was organist at S. Mercuriale at Forli, in 1615, or possibly 1613. He was one of the first composers in the monodic style, and wrote: 'Madrigali et canzonette spirituali a una voce sola sopra il chitarrone o spineta' (lib. 1-2, 1607–9); 'Motetti a 3 voc. e B. cont.' (1609); 'Affetti spirituali a 2 voc. parte in istilo Firenze o recitativo' (1615); also a setting of Rinuccini's 'Lamento d' Arianna,' in the recitative style (1613). He also wrote a treatise, *Prima parte de' discorsi e regole sovra la musica* (MS.), which is preserved in the Bibl. Riccardiana, Florence. This treatise, which is of great historical interest, has been republished by Solerti, *Origini*, p. 129. E. v. d. S.

[1] Fétis and Labat erroneously call him 'Gabriel.'

BONMARCHÉ, Jean (*b.* Ypres or Valenciennes, 1520), Belgian composer. He was canon and master of the children at the church at Cambrai. In 1565, having acquired a reputation as one of the best musicians in the Low Countries, he entered the service of Philip II. of Spain, as master of the Royal Chapel. He appears to have retired to Valenciennes late in life. Many of his masses and motets exist in MS., but the only work of his known to have been published is an 8-part motet which appeared in the collection of Clemens Stephani, 'Cantiones triginta selectissimae, quinque, sex, septem, octo, duodecim et plurimum vocum . . . .' Nuremberg, 1568. The name here appears as 'Bonmarchié' (*Fétis*). J. Mk.

BONNET, Joseph (*b.* Bordeaux, Mar. 17, 1884). At 14 years of age he became organist at St. Nicholas, Bordeaux, going shortly after to Paris, where he became a pupil of Guilmant at the Conservatoire. He was appointed to St. Eustache, Paris, in 1906, and soon established himself as a player of the first rank. Later he made successful tours as a recitalist in England and America. His organ compositions comprise 3 sets of Twelve Pieces, and a few works for concert use. H. G.

BONNO (Bono), Giuseppe (*b.* Vienna, 1710; *d.* there, Apr. 15, 1788), son of one of the imperial running footmen. He studied composition at Naples at the Emperor's cost, and in 1738 was taken into the imperial Hofkapelle as Hofscholar, from which he rose to be Hofcompositeur (1739), and, on Gassmann's death, Hofkapellmeister (1774). He was essentially a court musician.

His oratorios were performed after Lent at the court chapel, and his 'festi teatrali,' or occasional cantatas, were mostly performed by archduchesses before their imperial parents. Bonno was for many years vice-president of the Tonkünstler Societät, and the society performed his oratorio of 'Il Giuseppe riconosciuto' (1774). The scores of 25 other pieces, serenatas, pastorales, oratorios, masses and hymns, are preserved in the Imperial Library and the Musik-Verein at Vienna, and they show a very moderate amount of invention, sufficient to meet the wants of the time and the

society in which he lived, but no more. He must, however, have had some qualities to make up for these defects, for Mozart (writing Apr. 11, 1781, of the performances of one of his symphonies under Bonno's direction) calls him 'der alte ehrliche brave Mann.' A fine Amen by him, in the grand Italian style, is engraved in the Fitzwilliam music from an unfinished Mass in the collection at Cambridge.

C. F. P.

BONNY BOOTS, the nickname of a man who appears to have been both a singer and dancer of unequalled ability at the court of Elizabeth, a devoted adherent of the Queen, and—as may be inferred from the style in which he is mentioned in verses published during her lifetime—a personal favourite of hers. He is mentioned in the 9th and 25th Madrigals of the 'Triumphes of Oriana,' published in 1601, also in the 1st and 9th of Morley's Canzonets published in 1607 (see Fellowes, *English Madrigal School*, vol. iii.).

BONOMETTI, Giovanni Battista, published in 1615 'Parnassus Musicus Ferdinandaeus,' which contains one of the richest and most representative collections of motets, etc., by 16th-century Italian composers.

E. v. d. S.

BONONCINI (Buononcini), a family of musicians in the 17th and 18th centuries.

The father, (1) Giovanni Maria (*b.* Modena, *c.* 1640; *d.* there, Nov. 19, 1678), was chief musician to the Duke, maestro di cappella of the church of San Giovanni in Monte there, afterwards (*c.* 1675) of the cathedral, and a member of the Accademia dei Filarmonici of Bologna.

He was a competent and productive artist, who left compositions in many classes, vocal and instrumental, and a treatise on *Musico prattico* (Bologna, 1673, 1688), which was translated into German, and is a clear and sensible work, still of use to the student. Five MS. operas are in the State collection at Dresden, and many masses, cantatas, sonatas, etc. (see *Q.-L.*).

His son, (2) Marc Antonio (*b.* Modena, 1675; *d.* Rome, July 8, 1726), appears to have travelled much, and to have been for some years in Germany—though this may be merely a confusion with his brother. In 1714 he was at Rome, in 1721 maestro di cappella to the Duke of Modena. Six operas of his are mentioned as remaining in MS. His 'Camilla,' which has been published, had an extraordinary popularity abroad, and in England ran 64 nights in 4 years (Burney, *Hist.* iv. 210). (See *Q.-L.*)

He was apparently the best of the family, though his light is considerably obscured by his brother, (3) Giovanni Battista (*b.* Modena, 1672), who for the most part spelt his name 'Buononcini,' and on whom, rightly or wrongly, the fame of the family rests. He was instructed by his father and by Colonna, and according to Eitner his op. 2 appeared in 1678.

He was a musician of undoubted merit, though not of marked originality, who suffered from too close comparison with Handel and from a proud and difficult disposition very damaging to his interests. His first entrance into the musical world was as his father's successor at San Giovanni in Monte; afterwards he was attached to the court of Vienna at or about 1692. His earliest operas, 'Tullo Ostilio' and 'Serse,' were given at Rome 1694. In 1696 we find him and Ariosti at the court of Berlin, when Handel, then a lad of 12, was there too for a time (Chrysander's *Händel*, i. 52). At Vienna he was court composer from 1700–11, and a very prominent personage; but from 1706–20 his time seems to have been divided between Vienna and Italy. In the latter year he received a call to London.

A great impulse had been given to Italian opera by the establishment of the Royal Academy of Music. Handel was director, and Bononcini and Ariosti were invited over to place the new institution on the broadest possible basis. Bononcini was received with extraordinary favour, and there are perhaps few subscription-lists so remarkable as that to his 'Cantate e duetti' (1721), for the large number of copies taken by individuals of rank. In England at that time everything was more or less political, and while Handel was supported by the Hanoverian King, Bononcini was taken up by the great houses of Rutland, Queensberry, Sunderland and Marlborough. From the Marlborough family he enjoyed for many years an income of £500, and a home and an agreeable position in their house. His connexion with the Academy continued for 7 or 8 years, during which he produced the operas of 'Astarto' (originally given in Rome, 1714, revived in 1720), 'Crispo' (1722), 'Erminia' (1723), 'Farnace' (1723), 'Calfurnia' (1724), 'Astyanax' (1727) and 'Griselda' (1722)—though that was suspected to be really his brother's (see Burney's *Hist.* iv. 284). All these pieces were well received, and 'Astarto' ran for 30 nights. An episode of his operatic career was the joint composition of the 3 acts of 'Muzio Scevola,' in 1721, by Filippo Mattei, or Pippo (Chrysander, ii. 56)—Bononcini, and Handel. Bononcini's act was superior to Mattei's, but the judgment of the public was so unmistakably in favour of Handel's as to allow of no appeal. On the death of Marlborough, June 16, 1722, Bononcini was commissioned to write the anthem for his funeral in Henry VII.'s Chapel (Aug. 9), to the words 'When Saul was king over us.' It was afterwards published in score, and has fine portions, though it is very unequal. About the year 1731 the discovery that a madrigal to the words 'In una siepe ombrosa,' which had been submitted to

the Academy of Ancient Music (see also Greene, Dr. Maurice) some years previously as his composition, was a mere transcript of one by Lotti, led to a long correspondence, and caused a great deal of excitement and much irritation against Bononcini, and was the first step in his fall. It is difficult to understand why a man of his abilities, whose own madrigals were well known and highly thought of (see Hawkins's testimony), should have borrowed from another composer, if indeed he did borrow Lotti's music at all—which is by no means certain (Hawkins, ch. 185). The pride and haughty temper of the man, which closed his lips during the whole contest, was probably a chief reason for the feeling against him. It is certain that it led to the severance of his connexion with the Marlborough family, which took place shortly after this affair. He produced a pastoral play or 'Serenata' at the King's Theatre in 1732, which followed on the production of Handel's 'Acis,' and this seems to have been his last important venture in London. He then attached himself to a certain Count Ughi, who professed to have the secret of making gold, went to France, and remained there for some years. There we catch sight of him once more, playing the violoncello to a motet of his own in the Chapel of Louis XV. In 1748 he was sent for to Vienna to compose the music for the Peace of Aix-la-Chapelle (Oct. 7), and soon after left Vienna to be composer to the Opera at Venice.

Besides the operas ascribed to him—22 in all—and the other works mentioned above, before leaving Bologna he published 4 masses for 8 voices each, duetti di camera, and an oratorio, 'Il Giosuè.' Four other oratorios, a Te Deum, etc. etc., remain in MS. at Vienna and elsewhere. 'S. Nicola di Bari,' and a Psalm, 'Laudate pueri,' are in the R.C.M.; the Fitzwilliam Collection, Cambridge, contains an act of the opera 'Etearco,' madrigals and motets, a Mass, and many cantatas, duets and divertimenti. Novello, in his 'Fitzwilliam Music,' published 4 movements, of which the Sanctus and Pleni sunt, from a Mass, are the finest, and they are very fine. (See *Q.-L.*) G.

BONPORTI (Buonporti), Antonio Francesco (*b.* Trent, 1660[1]), composer. As he was Aulic Counsellor to the Emperor of Austria, it is possible that he belonged to the Imperial private chapel during the first half of the 18th century and that he died in Vienna. Some of his compositions being dedicated to the Grand Duke Karl Leopold of Mecklemburg-Schwerin, it is also possible that his death occurred at Schwerin. The number of his works amounts to twelve; the first, sonatas for two violins and bass, appeared at Venice in 1696. 'Le Triomphe de la Grande Alliance,' op. 8, consisting of 100 minuets for violin and bass, and his 'Concertini e serenate con arie variate . . .,' op. 12, were printed at Augsburg in 1741. His op. 10, entitled 'La Pace,' containing 10 'Invenzioni' for violin and bass (Trient, 1714; Amsterdam, 1715), is very remarkable. Four of these were published in the *B.-G.* (vol. xlv. pp. 172, 189) after an autograph MS. from Bach; they were recognised as being the compositions of Bonporti by Dr. Werner Wolffheim (*Zeitschrift* of the I.M.G., Jan. 1912), then by Charles Bouvet (*Bulletin* of the Société Française de Musicologie, No. 2 (May 1918), and reprinted through the latter's care (Durand, Paris). M. L. P.

[1] *Fétis*; *Q.-L.*; but 1672 according to other sources.

BONTEMPI, Giovanni Andrea Angelini (*b.* Perugia, *c.* 1630; *d.* there, June 1, 1705), the son of a citizen of Perugia named Angelini, adopted the name of Bontempi from a rich citizen, Cesare Bontempi, who was, according to one account, his godfather. He is said to have been an artificial soprano, and sang in the choir of St. Mark's, Venice, from 1643 to the middle of the century, when he went to Dresden, either in 1647 or 1650 (Fürstenau, in various books on the music at Dresden, gives contradictory information, and in one, *Beiträge*, says that he was at the court of Brandenburg in 1644).

At Dresden he was befriended by Heinrich Schütz, and in 1666 was appointed Kapellmeister as coadjutor to Schütz. After a year he gave this up, and devoted himself to science, architecture, etc. He went in 1669 to Italy, and after a final visit to Dresden in 1671, settled down in his native city. He wrote 3 theoretical works: *Nova quatuor vocibus componendi methodus* (Dresden, 1660, dedicated to Schütz); *Tractatus in quo demonstrantur convenientiae sonorum systematis participati* (1690); and *Historia musica*, etc. (Perugia, 1695). His operas were 'Paride' (1662), published in Dresden with Italian and German words; 'Dafne,' written with Peranda (1672); and 'Jupiter and Io' (1673). (See *Q.-L.*; *Riemann.*) M.

BOOM, (1) Jan van (*b.* Rotterdam, Apr. 17, 1783), a flautist who belonged to the band of King Louis Bonaparte, settled at Utrecht, and made many successful tours in Germany. His works chiefly consist of bravura pieces for the flute.

His son, (2) Jan (*b.* Utrecht, Oct. 15, 1807; *d.* Apr. 1872), was brought up as a pianist, and after a tour in Sweden and Denmark in 1825 settled at Stockholm, where in 1849 he became professor in the Academy and Music School. In 1862 he visited the chief capitals of Europe to examine the systems of musical education. He gave up his post in 1865. He composed symphonies, quartets, trios and pianoforte pieces of every description.

Another son, (3) Hermann (*b.* Feb. 9, 1809;



JOHN BEARD

From a mezzotint by J. Faber after J. M. Williams



G. B. BONONCINI

From a painting attributed to Hogarth at the Royal College of Music

d. Amsterdam, Jan. 6, 1883), was an excellent flautist, a pupil of Tulou, settled in Amsterdam in 1830. F. G.

BOOSEY & CO., music publishers and musical instrument manufacturers, established in 1816 by Thomas Boosey.

He began business as an importer of foreign music, and was one of the very few persons then engaged in that trade. Subsequently he became the English publisher for Hummel, Romberg, De Beriot, Rossini, Vaccaj, Mercadante and other well-known composers. The house was afterwards identified with the Italian operas of Bellini, Donizetti and Verdi, until 1854, when a decision of the House of Lords deprived it of all its foreign copyrights. This judgment caused the firm to lose 'La Sonnambula,' 'La Traviata,' 'Il Trovatore' and 'Rigoletto,' four of the most valuable properties that have existed in the music trade. G.

The firm's modern catalogue includes a number of important English choral works which are given at the concerts of the Westminster Choral Society as well as songs of the type propagated by the London Ballad Concerts (Albert Hall). C.

In addition to their original business of music publishing, Boosey & Co. carry on an important business in the manufacture of wind instruments. This originated about the middle of last century, and has been gradually developed and extended. The first extension was in 1856, when the firm entered into arrangements with the late R. S. Pratten, the flautist, to work out his ideas in flutes, and to manufacture the instruments. In 1868 they purchased the business of Henry Distin, the acquisition of whose factory and plant enabled them to develop their brass instrument manufacture. In 1874, when the firm removed from Holles Street, Cavendish Square, to their present premises in 295 Regent Street, the name of Distin & Co., which had been used in connexion with the section of the business formerly Henry Distin's, was given up, and the whole has been carried on since that date under the name of Boosey & Co. only. In 1876 their factory was installed at Stanhope Place, Marble Arch, but these premises were totally destroyed by fire in 1913, and have since been rebuilt and largely extended on the most complete modern lines. In 1879 the manufacture of clarinets and other reed instruments, including saxophones, was added to the brass and flute departments. In addition to the Clinton clarinets the firm have several specialities, notably the compensating pistons for brass instruments, designed to correct the error in ordinary pistons due to the sharpening effect of valves used in combination (see VALVE).

D. J. B.

BORD, (1) ANTOINE JEAN DENIS (*b.* Toulouse, Oct. 13, 1814; *d.* Mar. 5, 1888), a piano-maker in Paris. He learned his craft in Marseilles, then at Lyons, and when 19 years old settled in Paris. He started business in 1843, and exhibited at the Exhibition of 1844 (Paris).

His claims to special notice as a piano-maker are founded upon his invention, in 1843, of the pressure, or Capo Tasto, bar; his introduction in 1857 of the 'Bibi'—the French name of the ungrammatical English 'Pianette'—a very small upright piano, and of a spiral hopper spring first employed in those instruments.

A. J. H.; rev. M. L. P.

His nephew, (2) ANTONIN (*b.* Toulouse, 1853), succeeded him. The firm still exists, but passed into other hands, under the name of A. Bord, on the death of Antonin.

BIBL.—CONSTANT PIERRE, *Les Facteurs d'instruments de musique, les luthiers et la facture instrumentale.* Paris, 1893.

M. L. P.

BORDE, JEAN BENJAMIN DE LA (*b.* Paris, Sept. 5, 1734; *d.* July 22, 1794), became a pupil of D'Auvergne for the violin, and of Rameau for composition, and ultimately attained great eminence as an amateur composer. He wrote nearly 50 operas of a more or less trifling kind, many songs for single voice, and several works on music, among which the *Essai sur la musique ancienne et moderne* (1780) is the most important. The 4 volumes of his *Choix de chansons mises en musique* (1773), with their charming illustrations, have become a bibliographical rarity. Some of the contents were edited separately by Miss L. E. Broadwood. De la Borde was guillotined July 22, 1794.

M.

BORDES, CHARLES (*b.* la Roche-Corbon, near Vouvray, Indre-et-Loire, May 12, 1863; *d.* Toulon, Var, Nov. 8, 1909), studied piano with Marmontel and composition under César Franck. He devoted all his short life to the revival of polyphonic, sacred and secular music and, generally speaking, to the musical art of the past, from the time of his appointment, in 1887, as maître de chapelle and organist at Nogent-sur-Marne. In Mar. 1890 he went to Paris to act in the first-mentioned capacity at St. Gervais, where his performances attracted an immense amount of attention. He gave César Franck's 3-part Mass with the co-operation of the composer (June 1890); Schumann's Mass, op. 147 (Feb. 8, 1891); Palestrina's Stabat Mater, Allegri's Miserere (Mar. 26, 1891). In 1892 he grouped his singers in an association, under the name of 'Chanteurs de St. Gervais,' for the performance of church music of the 15th, 16th and 17th centuries, and of Gregorian chant. On Jan. 28, 1892, they executed works of Victoria, Josquin des Prés, Palestrina, etc.; a series of musical services was arranged, the 'Semaines saintes de St. Gervais,' the first of which took place with the assistance of V. d'Indy. From 1893 a large number of concerts was given by

this society, notably a series during the Paris Exhibition of 1900 : its success and popularity did not decrease after its rupture with the church from which it took its name. For the society's use Bordes published an *Anthologie des maîtres religieux primitifs*; this, and a remarkable work, *Archives de la tradition basque*, undertaken under the authority of the Minister of Education in 1889 and 1890, made his name widely known. He was the founder of the Schola Cantorum, in Oct. 6, 1894, as a society of sacred music, transformed into a school for the restoration of church music, Oct. 15, 1896, when Bordes was professor. In 1899 Bordes founded the 'Schola' of Avignon, and in 1905 that of Montpellier. Bordes also wrote orchestral and PF. works, given at the Société Nationale in Paris, a Fantasie on a Basque theme for piano and orchestra, an orchestral Fantasie with trumpet obbligato, motets, choruses, spiritual dialogues, of which 'Domine, puer meus jacet' is of great interest, and 33 songs (1883–1908), perhaps the most original and characteristic part of his production, with pianoforte accompaniment. His 3-act musical drama 'Les Trois Vagues' (1892–98) was left unfinished, and is preserved at the Bibliothèque de l'Opéra, Paris.

Bibl.—Octave Séré, *Musiciens français d'aujourd'hui* (1921); *Revue musicale*, 1924, No. 10; Paul Dukas, *Charles Bordes*; G. Samazeuilh, *Un Drame basque de Charles Bordes. Catalogue of Bordes' Works.* G. F.; addns. M. L. P.

BORDES-PÈNE, Mme. Léontine Marie (*née* Pène), sister-in-law to Charles Bordes (*b.* Lorient, Finistère, Nov. 25, 1858; *d.* Rouen, Jan. 24, 1924), a remarkable pianist and great interpreter of the French pianoforte works belonging to the end of the 19th century. She obtained the first pianoforte prize at the Conservatoire in 1872 and was the first performer, with E. Ysaÿe, of Franck's violin sonata, at Brussels. To her he dedicated 'Prélude, aria et finale,' and Vincent d'Indy, his 'Symphonie sur un thème montagnard' for orchestra and piano, which she played for the first time (Paris, 1886). She was active in propagating the music of Franck, Chabrier, Duparc, Chausson, Bordes, de Bréville, Fauré and others. Struck with paralysis in 1890, she retired to Rouen, where she died after a successful teaching career.

Bibl.—V. d'Indy, *Madame Bordes-Pène* (*Tablettes de la Schola*, 1924, No. 4); G. Samazeuilh, *Madame Bordes-Pène* (*Revue musicale*, 1924, No. 10). M. L. P.

BORDOGNI, Giulio Marco (*b.* Gazzaniga, near Bergamo, 1788; *d.* Paris, July 31, 1856), pupil of Simone Mayr, appeared with great success as tenor at Milan from 1813–15, and was engaged at the Théâtre Italiens, Paris, 1819–33.

His chief claim to remembrance is based on his great renown as a teacher of singing; he was engaged from 1820–23 at the Paris Conservatoire, and after an interval again appointed, retaining his place for many years. He wrote a large number of 'vocalises' of great practical use (*Riemann*).

BORDONI, Faustina, see Hasse (1).

BORECKY, Jaromir, D.Ph. (*b.* Budějovice, southern Bohemia, 1869), director of the University Library of Prague; musical critic of the *Narodni Listy* and from 1893–1910 chief editor of the musical journal *Dalibor*. His *Brief Summary of the History of Czech Music* (in Czech), described also as a supplement to Riemann's *Catechism of Musical History*, is an invaluable guide to the student as far as the beginning of the present century. R. N.

BORETTI, (1) Giovanni Antonio (*b.* Rome, *c.* 1640), composed a number of operas between 1662 and 1672, 8 whereof are enumerated by Fétis and 6 in *Q.-L.*; also an oratorio, a cantata and a vocal duet. Fétis calls him Jean André, but (2) Giov. Andrea was a late 17th-century composer, two of whose madrigals appear in Playford's 'Scelta di canzonette,' 1679. E. v. d. S.

BORGHI, (1) Adelaide (*b.* Bologna, Aug. 9, 1829; *d.* there, Sept. 29, 1901), was a favourite mezzo-soprano opera singer.

After vocal instruction from Pasta she made her début in 1846 at Urbino in Mercadante's 'Il Giuramento.' She sang next at Messina, where she married Sig. Mamo, and later in other Italian towns, and at Vienna. From 1856–60 Mme. Borghi-Mamo was singing in Paris both in Italian and French opera. In 1860 she sang with approval for a season in England, making her début Apr. 12, as Leonora ('La Favorita') at Her Majesty's Theatre. She also sang in concerts, and at the Norwich Festival, after which she returned to Italy. Her daughter,

(2) Erminia, also an opera singer in Italy and Paris, sang the soprano parts in Boito's 'Mefistofele' on its very successful revival at Bologna. A. C.

BORGHI, Giovanni Battista (*b.* Orvieto, *c.* 1740; *d.* Italy, after 1800), composer and singer. His first opera, 'Alessandro in Armenia' (1768), he looked upon as a study and never had it performed. In 1770 he became organist at the cathedral of Loreto, and in 1771 his 'Ciro' was performed at Venice, but proved a failure, with the result that he did not succeed in having any of the four operas performed which he wrote between 1773–80. In 1783 his opera 'Piramo e Tisbe' was given at Florence and pleased so much that it became a repertory opera in all Italian theatres, which then produced also his previously composed operas as well as new ones. In 1798 he had his 'Semiramide' performed at Vienna, and from there he visited Russia, returning to Italy in 1800. Fétis and Clément mention 9 of his operas. E. v. d. S.

BORGHI, Luigi, a violinist and composer;

pupil of Pugnani; appeared in London as a violinist in 1774, as a viola-player in 1777, and settled there in about 1780; he was leader of the second violins at the Handel Commemoration in 1784, and second violin in Cramer's quartet at the professional concerts. He composed with others the opera 'Dames' in 1783, was manager of the Italian Opera at the Pantheon (1790), and married the prima donna Cassentini. He published 'Litanies de la Vierge à 4 voix' in Paris; vln. soli; duos for vlns., vln. and alto, vln. and v'cl.; vln. concertos symphonies for orch., and a set of Italian canzonets. P. D.; addns. E. v. d. S.

BORGO (Borgho, Borghi), Cesare, a 16th-century Milanese composer. Fétis mentions 2 books of 8-part masses and 2 books of canzonets. Eitner has only been able to trace one book of masses (1602) and one book of canzonets, published in 1584 and again in 1591; also some motets, hymns, etc., in collective volumes. E. v. d. S.

BORIS GODOUNOV, opera by Moussorgsky; the text founded on Poushkin's poem. Produced Maryinsky Theatre, St. Petersburg, Jan. 24 (Feb. 6), 1874; a revised version by Rimsky-Korsakov, St. Petersburg, 1876; Paris, 1908; New York, Metropolitan Opera House, Mar. 19, 1913; Drury Lane, June 24, 1913; in English (Beecham), Birmingham, Feb. 1917.

BORJA (Borgia), S. Francisco de, Duke of Gandía (*b.* Gandía, Oct. 28, 1510; *d.* Rome, 1572), Saint, and General of the Company of Jesus, who also wrote music. His works, the authenticity of which has never been doubted, consist of music for a mystery play on the Resurrection, a Mass for 4 voices, and various motets, preserved in the Collegiate Church of Gandía. He was also a great designer of processions and ceremonies accompanied by trumpets, hautboys, bassoons and organ.

J. B. T.

BORJON, Charles Emmanuel (incorrectly Bourgeon) de Scellery (*b.* Pont-de-Vaux, Bresse, 1633; *d.* Paris, May 4, 1691), advocate in the Parlement of Paris, author of many law books, and an eminent amateur.

He was a remarkable performer on the musette, and author of a *Traité de la musette avec une nouvelle méthode pour apprendre de soy-même â jouer de cet instrument facilement et en peu de temps* (Lyons, 1672), which contains a method of instruction, plates and airs collected by him in various parts of France. It is a work of interest concerning wind instruments and their makers at that time.

M. C. C.; addns. M. L. P.

BORLASCA, Bernardino (*b.* Gavio, near Genoa, late 16th cent.). He came of a noble family. In 1610 he was a musician in the Munich court chapel; in 1612 vice-Kapellmeister; and in 1617 court Kapellmeister. In 1621–23 he was again vice-Kapellmeister at that court, and in 1624 only Konzertmeister. Borlasca composed music of most varied nature: 'Scherzi musicali ecclesiastici sopra la cantica a 3 voci,' 1609; 'Canzonette a 3 voci,' 1611. E. v. d. S.

BORNE, Fernand le (*b.* Charleroi, Mar. 10, 1862), of Belgian origin, ranks as a French composer, having been a pupil of Massenet, Saint-Saëns and César Franck, so that he has passed under varied influences. He has brought out the following works for orchestra:

'Scènes de ballet,' 'Suite intime,' 'Symphonie dramatique,' 'Aquarelles,' 'Temps de guerre' (Concerts de l'Opéra, 1896), 'Fête bretonne,' 'Marche solennelle,' 'Ouverture guerrière,' 'Ouverture symphonique,' and a 'Symphonie-concerto,' for PF., vln., and orch.

His chamber music includes a string quartet, a trio, and a vln. sonata.

A Mass in A and some motets represent his work for the Church. He has also written numerous songs ('L'Amour de Myrto,' 'L'Amour trahi,' etc.), PF. pieces, etc.

Le Borne's dramatic works are as follows: 'Daphnis et Chloé,' a pastoral drama (Brussels, May 10, 1885); 'Hedda,' symphonic legend in 3 acts (Milan, 1898); 'Mudarra,' lyric drama in 4 acts (Berlin, Apr. 18, 1899); incidental music for G. Mitchell's 'L'Absent' (Odéon, 1903); 'Les Girondins,' lyric drama in 4 acts (Lyons, Mar. 25, 1905). Another 3-act opera, 'Le Maître,' has not yet been performed.

In 1901 Le Borne obtained the Chartier prize of the Institut for his chamber music. He contributes musical criticisms to the *Monde artiste*; *Le Soir*, Brussels; and is musical critic of *Le Petit Parisien*. G. F.

BORODIN, Alexander Porphyrievich (*b.* St. Petersburg, Nov. 12, 1834; *d.* there, Feb. 28, 1887), a distinguished composer.

The illegitimate son of a prince of Imeretia, he was brought up by his mother, who gave him every educational advantage. In boyhood he showed great love of music, and still more marked aptitude for science. He chose the medical profession, and served two years in a military hospital. From 1859–62 he studied abroad at the Government's expense, and soon after his return, at the early age of 28, was appointed assistant professor of chemistry at the Academy of Medicine, St. Petersburg. In 1862 Borodin met Balakirev (*q.v.*), whose enthusiasm rekindled his own former love of music and gave it a more serious intention. He now became one of Balakirev's most fervent disciples, and devoted all his leisure to the study of harmony and composition. Henceforward he engaged in that strenuous endeavour to serve two masters which probably accounted for his comparatively early death. He made his mark in the world of science no less clearly than in that of art, leaving not only numerous important treatises on chemistry, but taking an active part in founding the School of Medicine for Women, where he lectured from 1872 until the day of his death. In 1877 Borodin, with two of his pupils, made a kind of scientific and musical pilgrimage across Germany, with Weimar for its final goal. Liszt was once more there, and his court and school are described by Borodin in the series of delightful letters to his wife, afterwards published by his friend and biographer

Vladimir Stassov. These letters present an incomparable portrait of the great virtuoso, and reveal his intimate views upon the music of the new Russian school. Between 1885 and 1886 Borodin and Cui, at the suggestion of Countess Mercy Argenteau, paid two visits to Belgium. In Brussels, Liège and Antwerp, Borodin's two symphonies and his symphonic sketch 'In the Steppes of Central Asia' were most cordially received. Borodin married in 1863 Mlle. Catharine Protopopova, an accomplished amateur, who initiated him into the styles of Chopin and Schumann. In winter Madame Borodin's health compelled her to seek the drier climate of Moscow, and it was during one of these enforced separations that Borodin died suddenly. On the previous day he wrote to his wife: 'To-morrow we have a musical party here. It will be very grand—"il y aura de la bougie," as Mürger says in *La Vie de Bohême* . . . I must not unveil the mysteries!' The party took place. Borodin, who was strikingly handsome, after the Oriental type inherited from his father, wore the Russian national dress. While conversing gaily with his guests, he was seen to stagger, and succumbed instantaneously to a ruptured aneurism. He was sincerely regretted by his friends and students, for his modesty, benevolence and single-heartedness left an ineffaceable impression on all who came in contact with him.

Compositions.—Borodin joined Balakirev's circle with a purely amateur equipment. He played the piano and violoncello tolerably well; adored Mendelssohn's chamber music; knew little of Beethoven; nothing of Schumann; and—having spent his life in the capital—was not versed in the folk-music as were Rimsky-Korsakov and Moussorgsky. Intercourse with Balakirev revolutionised his views and aims. Like Glinka, he realised his powers and his nationality simultaneously. 'Borodin,' says Stassov, 'is a national poet in the highest sense of the word.' His first symphony, in E flat major, begun in 1862, is conventional as regards form, and shows a wonderful command of technical resources for the work of a mere amateur. The national element is already discernible, especially in the trio of the scherzo and the adagio. But it was not until he undertook, at Stassov's suggestion, to compose an opera on the subject of 'The Epic of the Army of Igor,' that he began to feel his way to complete independence. This rhapsody, or prose-poem, is the most interesting of all the mediæval Russian chronicles. Its historical significance may, perhaps, be compared with that of the Arthurian legends. It was an inspiring theme for a composer of patriotic proclivities; moreover, it offered an Oriental element which, contrasted with the Russian style, gave scope for great variety of musical colouring. 'Prince Igor' is rather a melodic than a declamatory opera. Borodin had more gift for cantilena than for recitative, and clung to the old operatic divisions; therefore 'Prince Igor' approaches more closely in form and style to Glinka's 'Rousslan and Lioudmilla' than to Dargomijsky's 'Stone Guest'; while in its racy humour and robust realism it claims some affinity with Moussorgsky's national music-dramas. Since this article was first written, 'Prince Igor,' with indeed all Borodin's more important works, has been acclaimed in Western Europe, and the orgy in the Polovtsi camp now needs no defence against the charge of barbarism. Its barbaric energy as interpreted by the Diaghilev troupe has popularised it beyond all else in the opera. Apart from the Polovtsi dances there are in 'Prince Igor' a wealth of contrasting character, skilful combination of tragedy and comedy and impassioned love-music, which entitle it to rank as one of the finest of national operas. The spirit of pessimism which overshadows Russian poetry and fiction has also found its way into opera: the cheerful major colouring and healthy popular optimism of 'Prince Igor' form an agreeable exception to the rule. 'Borodin,' says Cheshikhin in his *Russian Opera*, 'is an admirable foil to Tchaikovsky.' This opera, left unfinished at Borodin's death, was completed by Rimsky-Korsakov and Glazounov, and published by Belaiev in 1889. The second symphony, in B minor, and the symphonic sketch 'In the Steppes,' both owe their origin to patriotic sentiment. Borodin was not strongly attracted to the innovating principles of the then new school, but the second symphony has something like a definite programme. Speaking of this work, Stassov says: 'It owes its strength chiefly to the national character of its subject. The old heroic Russian sentiment predominates as in "Prince Igor."' 'In the Steppes,' composed for a representation of *tableaux vivants* in honour of the twenty-fifth anniversary of the reign of Alexander II., is the most generally popular of all the composer's works. Borodin left a few beautiful songs—about 12 in all—to some of which he wrote his own words. In these we find the same distinction of style and poetical feeling which characterise his orchestral and operatic music. From the technical side, his songs are remarkable for certain peculiarities of harmony, such as the frequent use of the augmented second and sequences of whole tones. They are like the folk-songs in their characteristic changes of rhythm.

The following is a complete list of Borodin's works:

1. First Symphony in E flat major. (1862–67.)
2. Four Songs. (Jurgenson, Moscow.)
3. Four Songs. (Bessel & Co., St. Petersburg.)
4. First String Quartet, in A major, on a theme from the finale of Beethoven's quartet, p. 130. (Finished 1878.)
5. Second Symphony in B minor. (1871–77.)
6. The Paraphrases, twenty-four variations and fourteen pieces for piano, 'on a favourite theme' (*i.e.* the childish tune known

in Germany as the 'Coteletten Polka,' and in England as the 'Chopsticks Waltz'). The Polka, Marche Funèbre and Requiem are by Borodin, the other members of the new Russian school, and Liszt, being among the contributors.
7. In the Steppes of Central Asia. Symphonic Sketch. (1880.)
8. Petite Suite for pianoforte, dedicated to Countess Mercy Argenteau. (1885.)
9. Scherzo in A flat major, for orchestra.
10. Septains: verses for voice and pianoforte, dedicated to Countess Mercy Argenteau. (1886.)
11. Quartet on the name B-la-f, by Borodin, Rimsky-Korsakov, Liadov and Glazounov.
12. Serenata espagnola, for the pianoforte (four hands).

POSTHUMOUS WORKS

13. Second Quartet, in D major.
14. Prince Igor: opera in four acts with a prologue.
15. Arab Melody, for voice and piano.
16. Song to words by Poushkin. (Composed in 1881 on the death of Moussorgsky.)
17. Sérénade de quatre galants à une dame. Humorous quartet for male voices.
18. Song, words translated from Count A. Tolstoi: 'La Vanité marche en se gonflant.'
19. 'Chez ceux-là et chez nous.' Song with orchestral accompaniment. Words translated from Nekrassov.
20. Two movements of a Third Symphony in A minor, orchestrated by A. Glazounov.
21. Finale of 'Mlada,' an unfinished opera-ballet, orchestrated by Rimsky-Korsakov.

R. N.

BORONI (BURONI, BORRONI), ANTONIO (*b.* Rome, 1738; *d.* there, Dec. 1792), studied under Padre Martini, and at Naples Conservatorio under G. Abos. He became court composer at Dresden, 1766; court Kapellmeister, Stuttgart, June 18, 1771–77; maestro di cappella at St. Peter's in the Vatican, Rome, 1778 to Sept. 21, 1792, where Reichard, who formed a high opinion of him, met him in 1792. He composed 21 operas, the last one for Rome in 1778, masses and other church music, arias, duets, etc. He contributed with J. Christian Bach and others to a book of 6 odes, published in London *c.* 1775. E. v. d. s.

BOROSINI, (1) FRANCESCO (*b.* Bologna, *c.* 1695), an admirable tenor singer, and in 1723 one of the principal singers at the Opera at Prague.

Very little more of his history is known; but we have evidence that he came, with his wife, to London in 1724, and sang in operas; as in 'Artaserse' by Ariosti, and Handel's 'Tamerlane.' In 1725 he appeared in 'Rodelinda' and 'Giulio Cesare' by Handel, in Ariosti's 'Dario,' and the pasticcio 'Elpidia' given by the former master, with recitatives of his own. The names of Borosini and his wife are not found again in England after 1725.

His wife, (2) LEONORA (*née* D'AMBREVILLE), was originally French, and was a very remarkable contralto singer. In 1714, according to Fétis, she sang at the Palatine court, and was engaged in 1723 for the Opera at Prague, with her husband. When they were married is not known, but that they came to England together in 1724 is certain, for her name is found in the casts of the same operas in which he also performed. In 'Dario' and 'Elpidia' she is called Signora Sorosini, but this is a mere misprint. It is only curious that it should occur in two different works. J. M.

BOROWSKI, FELIX (*b.* Burton, England, Mar. 10, 1872), an Anglo-American composer, critic and teacher. He studied at the Cologne Conservatory and in London. In 1897 he was made professor of theory and counterpoint at the Chicago Musical College, later becoming its head. He was also at different times musical critic of the *Chicago Evening Post* and the *Chicago Herald*; and has been the writer of the programme notes of the Chicago Orchestra since 1908. His compositions include the following:

Eugene Onegin, symphonic poem.
Allegro de concert, for organ and orchestra.
Élégie symphonique, for orchestra.
Trois Peintures, for orchestra.
Youth, symphonic poem.
Boudour, pantomime ballet.
String Quartet, A minor.
Pieces for organ, piano, violin and songs.

R. A.

BORREN, CHARLES JEAN EUGÈNE VAN DEN (*b.* Ixelles, near Brussels, Nov. 17, 1874), has done important work as an historian of music, particularly with regard to the polyphonic schools of the Netherlands.

Van den Borren studied the law, and took his doctorate at Brussels in 1897. He practised as a barrister for eight years, when he gave up his legal work in favour of musical studies. He contributed criticism to many journals, lectured at the Institut des Hautes Études Musicales et Dramatiques on the beginning of polyphony and the history of music in Belgium, and at the New University of Brussels on the history of pianoforte music. He succeeded Wotquenne as librarian to the Conservatoire of BRUSSELS (*q.v.*) in 1920. He has gained a high position as historian and critic, and his researches into English music, contemporary with the field of his Belgian studies, are particularly interesting. In this connexion *Les Origines de la musique de clavecin en Angleterre*, Brussels, 1912, an analytical study of the English writers for the virginal, and *Les Musiciens belges en Angleterre à l'époque de la Renaissance*, Brussels, 1913, deserve particular attention. On Feb. 2, 1926, van den Borren read a paper before the Musical Association of London, *De la valeur esthétique du madrigal anglais*, in which the breadth of his study of the English school of polyphonists was fully demonstrated. His works on Belgian music include: *Les Origines de la musique de clavecin dans les Pays-Bas jusque vers 1630*, Brussels, 1914; *Les Débuts de la musique à Venise*, Brussels, 1904; *Orlando di Lassus*, 1920; *La Musique belge*, 1920; *Origines et développement de l'art polyphonique vocal du XVI^e siècle*, 1920. A small work on Dufay was succeeded by a larger one in 1926, *Guillaume Dufay, son importance dans l'évolution de la musique du XV^e siècle*; and he has further written on subjects outside his special province, such as the dramatic music of César Franck, the opera of Alessandro Scarlatti and modern Belgian music. C.

BORRI, GIOVANNI BATTISTA, a 17th-century composer of Bologna, composed 1 oratorio, 'La Susanna,' 1 mass and other church music; a

'Cantata morale,' 12 'Sinfonie a 3 : 2 violini e violoncello coll' organo,' Modena, 1687; 'Sinfonie a tre,' etc., op. 1, Bologna, 1688, etc. (*Q.-L.*).

BORSDORF, Friedrich Adolph (*b.* Dittmansdorf, Saxony, Dec. 23, 1854; *d.* London, Apr. 15, 1923), a distinguished horn-player who studied his art at Dresden under Lorenz and settled in England. Engaged first at Covent Garden, he became third and then first horn in Richter's orchestra, and held a leading position in this country playing with the Scottish Orchestra, the Queen's Hall Orchestra and the London Symphony Orchestra in turn. The beauty of his sensitive phrasing made him a wonderful chamber-music player, and his performance in Brahms's horn trio was his masterpiece. As a teacher he achieved work of lasting value, for he was professor of the horn at the R.C.M. from its foundation and of the R.A.M. from 1897. Most of his successors in the London orchestras, therefore, have been his pupils, including his own son, Oscar, who has taken a place not only as a leading orchestral player but as a fine performer of concertos and chamber music. C.

BORTKIEVICZ, Sergei Edourdovitch (*b.* Charkov, Russia, Feb. 22, 1877), studied law in St. Petersburg from 1896–99 and music under van Ark and Liadov. He journeyed to Leipzig, where he continued his musical training under Reisenauer, Jadassohn and Piutti. From 1904–14 he was in Berlin, where he made a home. At the outbreak of the war he joined the Russian army. Since 1921 he has resided in Constantinople. His compositions (for the greater part pianoforte works) are partly Russian, partly Oriental, and with a slight inclination towards the new German style, recalling on occasions, especially in his preludes, the fine craftsmanship of Liszt and the dreamy expression of Chopin. His music is based on sane principles, melodic invention, sincere feeling and romantic poetry.

His works include:

Concerto in B maj. for PF. and orch. (op. 16); 'Othello' symphonic poem for large orch. (op. 19); Concerto for v'cl. and orch. in one movement (op. 20); Concerto in D maj. for vln. and orch. (op. 22); Concerto in E♭ maj. for the left hand for PF. and orch. (op. 28); 'Per aspera ad astra,' PF. concerto No. 3 (op. 32). In MS. two concertos for PF. and vln. and many songs and PF. pieces, including sonatas. H. J. K.

BORTNIANSKY, Dimitri Stepanovich (*b.* Gloukoff in the Ukraine, 1752; *d.* Sept. 28 (Oct. 9), 1825), a composer who studied in Moscow and in St. Petersburg under Galuppi, at that time Kapellmeister there. Galuppi soon left Russia, but the Empress Catherine supplied Bortniansky with funds to follow him to Venice (1768). He afterwards studied in Bologna, Rome and Naples. The motets he composed at this period are not remarkable except for richness of harmony. Pälschlich counts him among the opera-composers then in Italy. His 'Creonte' was given in Venice in 1776, and his 'Quinto Fabio' at Modena in 1778. In 1779 he returned to Russia, and became director of the Empress's church choir (later—1796—called the 'Imperial Kapelle'), which he thoroughly reformed, and for which he composed 35 sacred concertos in 4 parts, 10 concertos for double choir, and a Mass for 3 v. It was this choir which was placed at the disposal of Boieldieu (*q.v.*) when, at St. Petersburg, he was commissioned to compose the music for Racine's 'Athalie.' Bortniansky's works were edited by Tchaikovsky and published at St. Petersburg in 10 volumes. F. G.

BORWICK, Leonard (*b.* Walthamstow, Feb. 26, 1868; *d.* Le Mans, France, Sept. 15, 1925), a distinguished pianist, studied under Mme. Schumann at Frankfort, 1883–89.

He made his début at Frankfort in 1889, playing Beethoven's concerto in E flat, and in the following year appeared first in England, playing Schumann's concerto at the Philharmonic Society's concert (London) on May 8. His success was emphatic, and he was soon accepted as an able performer of the classics, and particularly as an exponent of the interpretative methods of the Schumann school. His performance of Brahms's D minor concerto with Richter in Vienna (1891) helped to establish his reputation abroad, and at home he was in request for the 'Popular' concerts of St. James's Hall, for chamber concerts in association with the Joachim quartet, and indeed wherever in England the ideal of the classics was paramount. For some years he gave numerous recitals with Plunket Greene (*q.v.*) in London and the provinces, in which he played a very large repertory of music from Bach to Brahms. Borwick was first and foremost a refined and scholarly player of these composers; but he did not stand still. He played in Germany and in Paris and elsewhere in Europe, notably in Scandinavia. In 1911 he undertook a considerable concert tour in America and Australia, and returned to London in 1912, playing with a freedom and vigour which gave to his art a new force. From this time onward, too, his growing interest in the modern French school of piano music widened his powers of expression, and his playing of Debussy and Ravel was specially admired. C.

BOSCH, Pieter Joseph van den (*b.* Hoboken, *c.* 1736; *d.* Antwerp, Feb. 19, 1803), organist at Antwerp Cathedral *c.* 1764. One J. B. van den Bosch is mentioned by Gregoir (*Panth.* vi. 27) as giving concerts at Antwerp Theatre in 1785–87. In 1772 he was organist at St. Gudule, Brussels, where Burney made his acquaintance. Van den Bosch composed: op. 2, '6 divertissements pour le clavecin avec 2 vs. et B. ad lib.'; op. 3, '4 concerts pour le clavecin et l'orgue' (with orchestra); op. 4, '6 suites pour le clav. avec

vn. ad lib.'; op. 5, '4 sonates pour le clav. avec vn. et B. ad lib.' (as Burney's name appears in Subscribers' list, this must have been published *c.* 1772); œuvre 6, '6 sonates dans le goût de symphonies pour pfte.' (with orchestra). Five MS. pianoforte sonatas, Nos. 7-11, are in the Amsterdam Library. E. v. d. s.

BOSCHI, Giuseppe, said to have been a native of Viterbo, was the most celebrated basso of the 18th century, and was a member of the choir of St. Mark's, Venice. Chrysander (*Händel*, i. 244) believes him to be the singer of the extraordinary part of Polifeme in Handel's early cantata at Naples in 1709, a portion of which was transferred to 'Rinaldo.' It is at any rate certain that on Feb. 24, 1711, he sang for the first time in London the part of Argante in that opera (Handel's first in London) at the Haymarket Theatre. In 1720 we find him again supporting with his magnificent voice the 'Radamisto' of Handel, and Bononcini's 'Astarto.' In 1721 he was in the cast of 'Muzio Scevola,' the 3rd act of which was Handel's, as also in those of 'Arsace' by Orlandini and Amadei, 'L' odio e l' amore' (anonymous), and Bononcini's 'Crispo.' On Dec. 9, 1721, he took part in the first representation of Handel's 'Floridante,' and on Jan. 12, 1723, in that of 'Ottone,' and of 'Flavio' on May 14; besides which he sang in the 'Coriolano' of Ariosti and 'Farnace' of Bononcini, and in 1724 in Handel's 'Giulio Cesare' and 'Tamerlane,' Ariosti's 'Artaserse' and 'Vespasiano,' and Bononcini's 'Calfurnia.' From this date he sang for Handel in all the operas during 1725, 1726, 1727 and 1728. In 1728 he sang in 'Siroe,' 'Tolomeo' and a revival of 'Radamisto.' Then came the break-up of the company, and Boschi's name appears no more. In a satire called 'Harlequin Horace, or the Art of Modern Poetry,' 1735, this line occurs—

'And Boschi-like be always in a rage,'

to which the following note is appended:

'A useful performer for several years in the *Italian* operas, for if any of the audience chanced unhappily to be lulled to sleep by these soothing entertainments, he never failed of rousing them up again, and by the extraordinary fury both of his voice and action, made it manifest that, though only a tailor by profession, he was *nine* times more a *man* than any of his fellow-warblers.

His wife, Francesca Vanini, a contralto, had been a great singer, but came to London when much past her prime and with her voice failing. She sang in 1711 as Goffredo in Handel's 'Rinaldo'; but in 1712 this part was given to Margarita de l'Epine, and Boschi's wife appeared no more. J. M.

BOSIO, Angiolina (*b.* Turin, Aug. 22, 1830; *d.* St. Petersburg, Apr. 12, 1859), a famous singer, educated at Milan under Cataneo. She made her first appearance, July 1846, in 'I due Foscari' at Milan.

After a short time she went to Verona, and thence to Copenhagen and Madrid, where she was enthusiastically applauded. In 1848 she appeared in Paris in 'I due Foscari,' but this time without effect. She went immediately to the Havana, and thence to New York, Philadelphia and Boston. At all these places she was much admired. In 1851 she returned to Europe and married a Greek gentleman named Xindavelonis. She was engaged for the next season by Gye at Covent Garden, and made her début in 'L' elisir d'amore,' July 15, 1852, with, however, doubtful success. She made her first hit in 'I Puritani,' taking the place of Grisi, who had declined to sing. This was the turning-point of Bosio's fortune. During the winter she was the prima donna at Paris, and reappeared in the next spring in London in 'Matilda di Shabran,' 'Jessonda' and 'Rigoletto.' From this date Bosio met with nothing but most brilliant success. In 'I Puritani' she was, with the exception of course of Grisi, the best Elvira that had been seen. That same year she accepted an engagement at St. Petersburg, the terms being 100,000 francs for four months, with a guaranteed benefit of 15,000 francs and a permission to sing at private concerts. Her success was extraordinary. Thence she went to Moscow. In 1856 she returned to Covent Garden. Her most remarkable performance was in 'La Traviata,' in which she presented a very different reading of the character from that of Mlle. Piccolomini at the other house. She paid a second visit to Russia in 1858, and she died while on her third visit. J. M.

BOSSI, (1) Marco Enrico (*b.* Salò, Lake Garda, Apr. 25, 1861; *d.* at sea, Feb. 24, 1925), the son of the organist of Morbegno, best known by his organ pieces—about 50 in number, and of considerable variety in scope and character. He was at the Liceo Musicale, Bologna, in 1871–73, and from the latter year to 1881 at the Conservatorio of Milan under Ponchielli for composition and Fumagalli for organ. On leaving the school he became organist and maestro di cappella at Como Cathedral, and from 1891, when he gave up that post, until 1895 was professor of the organ and theory at the Conservatorio of Naples. On Jan. 1, 1896, he was appointed director of the Liceo Benedetto Marcello, Venice. He was also professor of composition in the same school, and conductor of the 'Benedetto Marcello' concerts in Venice. In 1902 he became director of the Liceo Musicale, Bologna. This he held till 1912, and after temporary retirement from scholastic work he became director of the Academy of St. Cecilia at Rome in 1916. As an organist he maintained the highest and best traditions of the Italian school of the past, and his *Metodo di studio per l' organo moderno*,

written in conjunction with G. Tebaldini (Milan, 1893), is a standard work. His compositions are marked by great boldness of harmonic treatment, much originality of design and a certain severity of style. It was no doubt this last quality (well illustrated in a suite, inscribed 'Res severa magnum gaudium,' op. 54) which induced him to give up operatic composition, in which he made three attempts in early life ('Paquita,' 1 act, Milan, 1881; 'Il veggente,' 1 act, Milan, 1890; and 'L'angelo della notte,' 4 acts, Como). A great number of motets, cantatas, masses and other sacred works were composed and performed at Como; a symphonic poem, 'Il cieco,' for tenor solo, choir and orchestra, was written in 1897; an 'Inno di gloria,' for choir and organ, has been performed twice by the Riedel'sche Verein, Leipzig, a society which brought out his 'Cantico dei Cantici,' on Mar. 14, 1900 (see the *Rivista musicale*, vol. vii. p. 780). In instrumental music, an orchestral overture is numbered op. 1, and an impromptu for orchestra, op. 55. An organ concerto is op. 100, and a great number of organ pieces of different kinds are in his list; in chamber music, a very fine violin sonata in E minor, 2 trios for PF. and strings, in D min. and D maj. respectively, are to be mentioned, and many PF. pieces and songs testify to the fertility of his genius. Two works for voices and orchestra are of outstanding importance: 'Il Paradiso perduto' (op. 125), on a poem after Milton by L. A. Villanis, performed at Augsburg, Dec. 6, 1903, and 'Giovanna d'Arco' for solo voices, choir and orchestra, produced at Cologne, 1914. Bossi died at sea, between New York and Le Havre, on his return from a very successful concert tour in the United States. M., with addns.

(2) Renzo (*b.* Como, 1883), composer, son of Marco Enrico, under whom he began his musical studies at the Liceo Marcello in Venice, where he took a prize for composition in 1902. He went to Leipzig in that year, continuing there his studies of the pianoforte and the organ, and making his first appearance in public as an exponent of both instruments. His last two years of study were devoted to a course of conducting under Arthur Nikisch.

In 1906 he was engaged as sub-conductor at the Court Theatre of Altenburg, Saxony. Here and elsewhere in Germany he was soon entrusted with the direction of some important operatic performances and symphony concerts. On his return to Italy he was for a time attached to La Scala at Milan.

Bossi was appointed professor of composition at the Regio Conservatorio of Parma in 1913, and in 1916 he was transferred to a similar post at the Conservatorio Giuseppe Verdi in Milan.

Renzo Bossi's orchestral works include: 'Fantasia Sinfonica,' performed at Venice, Leipzig, Halle, Altenburg, Magdeburg and Dortmund; Symphony in 5 movements, played in Germany and at Milan; 'Sinfoniale'; 'Bianco e Nero'; and a Violin Concerto. He has written a good deal of chamber music, including a Quintet and 3 'Canti' for v'cl. and harp, also a large number of songs and works for PF. and organ.

For the stage, Bossi has written 'L'usignuolo e la rosa' (after Oscar Wilde), 'Passa la ronda!' (R. Francheville) and 'La Notte del Mille' (G. Pascoli and L. Orsini). E. B.

BOSSLER, Heinrich Philipp (*d.* Leipzig, Dec. 9, 1812), Brandenburg-Onolzbach Councillor at Speyer. In 1780 he lived at Heilbroun and invented a new music-printing machine. He must also have known a kind of transfer printing which enabled him to produce facsimiles of ancient MSS. In 1781 he set up as music printer and publisher at Speyer, removed his business in 1792 to Darmstadt, and 1799 to Golis, near Leipzig. He wrote a book on the elements of music, harmony, thorough-bass and composition to be used in conjunction with pianoforte teaching, which appeared in serial form in 1782–83. From 1788–90 he published and edited the *Musikalische Realzeitung*, continued 1790–91 as the *Musikalische Correspondenz*, with the collaboration of Christmann and the Abbé Vogler. He also published a large number of weekly and monthly magazines of pieces for pianoforte, and songs which are of historical value. (See *Q.-L.*) E. v. d. S.

BOSTON (Mass.). The Apollo Club, formed in July 1871, and incorporated in Mar. 1873, is composed of male voices and is supported by assessments levied on associate members, among whom the tickets for the concerts are divided, a few being sold to the public. B. J. Lang was conductor from the beginning until 1902, when he was succeeded by Emil Mollenhauer, the present conductor (1926).

The Boston Flute Players' Club, organised in 1921, has for its avowed purpose the fostering of music for the flute and of chamber music in which the flute has a part, as well as the encouragement of American composers of chamber music. Its concerts, open to members and their guests, are given monthly throughout the musical season. From the beginning Georges Laurent, first flute of the Boston Symphony Orchestra, has been the Club's musical director.

The Boston Symphony Orchestra was founded and for 37 years sustained by the late Henry Lee Higginson, prominent citizen of Boston, whose generosity affords a good instance of the munificent way in which Americans apply their riches for the public benefit in the service of education and art.

Higginson had for long cherished the idea of having 'an orchestra which should play the best music in the best way, and give concerts to all who could pay a small price.' At length, on Mar. 30, 1881, he made his intention public in the Boston newspapers as follows:

'The orchestra to number sixty, and their remuneration to include the concerts and "careful training." Concerts to be twenty in number, on Saturday evenings, in the Music Hall, from middle of October

to middle of March. Single tickets from 75 to 25 cents (3s. to 1s.); season tickets (concerts only) 10 to 5 dollars; one public rehearsal, 1s. entrance.'

Georg Henschel was appointed conductor, a full musical library was purchased, and the first concert took place on Oct. 22, 1881.

Henschel remained as conductor for three years. He was succeeded, at the beginning of the season of 1884–85, by Wilhelm Gericke of Vienna, whose advent led to important changes in the personnel of the Orchestra through the importation of young and ambitious musicians from Europe, and especially from Vienna. After five years, during which Gericke had raised the standard of the Orchestra to a plane approximating the founder's ideal, he was succeeded by Arthur Nikisch, who remained conductor for four years. After him came Emil Paur for five years; then, in the autumn of 1898, Gericke was recalled. He continued as conductor until the end of the season of 1905–06, when Karl Muck of Berlin was engaged for two years. Max Fiedler next filled the post for the four years (1908–12) that intervened before Muck's return for his second term of service. In the spring of 1918 Muck's connexion with the Orchestra was abruptly ended, and the following autumn he was succeeded, for a single season, by Henri Rabaud of Paris. The next year Pierre Monteux began his five years of conductorship, a five years that included the period of readjustment following the war, and that, at its close, found the Orchestra restored to its full efficiency and to all its former prestige when, in the autumn of 1924, Sergei Kussevitzky took over the baton.

The Orchestra, much enlarged since its establishment, now (1926) numbers 108, and the support given it in Boston is loyal and enthusiastic. Only in one season, however, have the receipts equalled the expenditures. During the first 37 years of the Orchestra's existence the deficits were met by Higginson. On May 7, 1918, the Orchestra was incorporated, with Judge Frederick P. Cabot of Boston as president of a board of ten trustees; deficits are now met through the income from the endowment fund and through numerous individual gifts.

The two regular series of 'subscription concerts,' each numbering 24, are given on Friday afternoons (succeeding the one-time 'public rehearsals') and on Saturday evenings; a supplementary series of five Monday evening concerts, inaugurated in the season of 1922–23, and another of five Tuesday afternoon concerts, first established in the autumn of 1925, are now a permanent feature of the Orchestra's regime, as are the two or three Young People's Concerts yearly given for the school children of Greater Boston. As supplement to the regular season comes a series of summer concerts, known as the 'Pops,' extending over a period of ten weeks and given by a slightly reduced orchestra under a special conductor.

An important part of the Orchestra's work is that accomplished outside of Boston. In addition to frequent concerts in the cities of New England, the Orchestra makes five trips a year to Brooklyn and New York, where the concerts have been given uninterruptedly since 1887, and one trip to Canada.

For almost twenty years the Boston concerts of the Orchestra were given in the old Music Hall. In the autumn of 1900, however, possession was taken of the fine new Symphony Hall, built especially for the Orchestra's accommodation.

As a non-union organisation, at present the only one among the orchestras of the United States, the Boston Symphony has its own pension fund, established in 1903 and maintained by the self-assessment of the Orchestra's members and by two special annual concerts, as well as by the contributions of individuals.

The Cecilia Society was formed in 1874, under the patronage of the Harvard Musical Association, for the purpose of presenting choral works for mixed voices at the symphony concerts. In 1876 it became an independent organisation and has been supported on the associate system. The membership is (1926) about 200.

In the matter of repertory the Cecilia has long been identified with musical progress, and its concerts have introduced to Boston many of the more important choral compositions of the last half-century. B. J. Lang, the Society's first conductor, continued to fill that post until 1907. His successors have been: Wallace Goodrich, 1907–10; Max Fiedler, 1910–11 (by arrangement with the Boston Symphony Orchestra); Arthur Mees, 1911–15; Chalmers Clifton, 1915–17; Arthur Shepherd, 1917–18; Georges Longy, 1918–19; Ernest Mitchell, 1919–20; Agide Jacchia, 1920–24; Malcolm Lang, 1924 to the present time (1926).

The Handel and Haydn Society, one of the largest and, with a single exception,[1] the oldest living musical organisation in the United States, dates from Mar. 30, 1815, when sixteen gentlemen met, in answer to an invitation signed by Gottlieb Graupner, Thomas Smith Webb and Asa Peabody, to consider 'the expediency of forming a society for cultivating and improving a correct taste in the performance of sacred music, and also to introduce into more general practice the works of Handel, Haydn and other eminent composers.' By Apr. 20 of the same year the first board of government was duly completed and Thomas Smith Webb became the first president.

Music in Boston was then at a low estate,

[1] The Stoughton Musical Society, formed Nov. 7, 1786. Stoughton is an inland town about 20 miles from Boston.

and of professional musicians there were probably not a score in the town. The Society's first musical utterances were from the 'Lock Hospital' and other collections of hymn tunes, but by degrees and as its numbers grew, music of a higher order was rehearsed, and on Christmas night of 1815, at the Stone Chapel, the first public concert took place. An enthusiastic journalist of the day declared that there was 'nothing to compare with it' and that the Society was 'now the wonder of the nation.'

The records of the Society's first decade furnish abundant evidence of the poverty of Boston's musical resources in those years; on one occasion there was fear that a certain concert must be postponed 'in consequence of the want of an organist.' In the early concerts the solos were sung by members of the Society; not until Apr. 1818 was a professional singer engaged.

At the seventeenth concert, which took place Dec. 25, 1818, the Society gave its first performance of the 'Messiah,' since become an annual rite in Boston, and incidentally its first performance of a complete oratorio. During the subsequent century and more of its existence the Society's repertory has included most of the standard choral works of Handel, Haydn and Mendelssohn, and occasional attention has been accorded those of Bach and Mozart. The list of works performed by the Society for the first time in Boston is a long and impressive one and includes the names of most of the better known composers of the 19th century, among them the Americans Horatio Parker, George W. Chadwick and Mrs. H. H. A. Beach.

In its earlier years festivals, modelled on those of Birmingham, England, were held by the Society; between 1868 and 1883 triennial festivals were regularly held, and the 50th, the 75th and the 100th anniversaries of the Society's founding were so celebrated. Another feature of the Society's activities in its younger days was the publishing of anthems, hymn tunes and even oratorios, and the establishment of singing classes and of lectures on musical topics. Through these means and through the generally high standard of its concerts the Society contributed largely to the elevation of musical taste in Boston during the 19th century, and prompted the formation of similar organisations throughout the country.

The number of concerts given during a season has varied, in the course of the Society's history, from one to 23; of late years four has been the usual number, two of them the Christmas-time performances of the 'Messiah.' The number of members, active and retired, is about 300; the actual active choral force is at present some 600, but the female choristers have never been members, technically speaking, the system of annually 'inviting the aid of their voices' having obtained *ab initio*. The support of the Society is derived chiefly from the proceeds of its concerts; there is also a permanent trust fund and new members pay a moderate initiation fee.

The first regularly appointed musical director was Charles E. Horn, 1847–50; until then the president had performed the duties of conductor. In 1850 Charles C. Perkins, then president, assumed the baton for a single season; since then the conductors have been: J. E. Goodson, 1851; G. J. Webb, 1852; Carl Bergmann, 1852; Carl Zerrahn, 1854–95; B. J. Lang, 1895–97; Carl Zerrahn, 1897–98; Reinhold L. Herman, 1898–99; Emil Mollenhauer, 1899 to the present time (1926).

The Harvard Musical Association sprang, in 1837, from the Pierian Sodality, a club formed in 1808 among the undergraduates of Harvard University. The hopes of the founders —the raising of the standard of musical taste in the University, the preparing of the way for a musical professorship there, and the collecting of a library which should contain music and musical literature in all its branches— were all realised, and furthermore, the Association's public orchestral concerts, given, mostly under the direction of Carl Zerrahn, from 1865–1882, contributed in no small degree to the musical life of Boston during those years. At present bi-weekly recitals and concerts of chamber music are given for members of the Association and their guests, and additions are continually being made to the large and valuable library.

The People's Symphony Orchestra, organised in 1920, is a body of 80 professional musicians giving some 20 concerts each season, at a merely nominal admission charge. Thus the Orchestra is largely dependent, for its existence and the continuation of its excellent and worthy work, upon outside subscription. Its repertory has included most of the standard orchestral music and numerous pieces by American composers; from time to time distinguished virtuosi have given their services as soloists. For the first five seasons Emil Mollenhauer was the conductor; he was succeeded in 1925 by Stuart Mason. The list of guest conductors includes the names of George W. Chadwick, Wallace Goodrich, Henry Hadley and Pierre Monteux.

The Harvard University Glee Club, now known as one of the outstanding men's choruses of the United States if not of the world, was long an organisation no more deserving of musical recognition than the similar ones in other American colleges and universities, until, in 1919, it abandoned the singing of college songs and music of a trivial nature to devote itself solely to the best choral music. This action, then unique in the history of American college glee clubs, although others have since

followed suit, was the result of the work and influence of Dr. Archibald T. Davison, under whose leadership the Club had come some years previously, and who had been gradually investing its programmes with certain works of musical value. The decisive step was, however, the Club's own. Its wisdom, actually questioned by some at the time, has been more than justified.

The Club has gradually increased in membership from about 60 to 300; students of all departments of the University, both graduate and undergraduate, are eligible for membership. In addition to an annual series of concerts in Boston, the Club each year makes a tour of the United States; it has sung with the Cleveland Symphony Orchestra and has several times assisted at concerts of the Boston Symphony Orchestra. During the summer of 1921, at the invitation of the French Government, the Club gave a number of concerts in France, and sang also in cities of Germany, Switzerland and Italy.

Dr. Davison, to whom is due so great a measure of the Club's achievement, remains its director (1926). He has arranged and edited a considerable library of pieces for men's voices, drawn from the music of composers of all periods, from Palestrina to Brahms.

The New England Conservatory of Music, one of the oldest and most influential of American music schools, was founded in 1867 by Dr. Eben Tourjée, the originator of the class system of music instruction in the United States. The school, which at first occupied a few rooms in Music Hall, was inaugurated with a 'Grand Concert, Vocal and Orchestral,' under the direction of Carl Zerrahn, Feb. 26, 1867. Dr. Tourjée's faculty was composed of several of the most eminent of New England musicians and a considerable number of pupils were enrolled during the first season. In 1882 the fast-growing school was removed to a building on Franklin Square; in 1902, through the initiative and generosity of Eben D. Jordan, long a member of the board of trustees, the Conservatory was provided with its present sightly and commodious building, near to Symphony Hall.

After several unsettled years following Dr. Tourjée's death in 1891, George W. Chadwick was appointed director of the Conservatory, a post that he still fills (1926). Under Chadwick the Conservatory has grown greatly in scope, in enrolment and in influence. Not the least of his achievements was the establishment, in 1901, of the Conservatory Orchestra, a student organisation of full symphonic proportions, conducted jointly by Chadwick and by Wallace Goodrich, dean of the faculty, which each year gives numerous concerts.

The school's present curriculum offers, in addition to practical and theoretical instruction in all branches of music, a department of languages and 'collegiate studies' and a dramatic department. The faculty, which includes musicians of national and international repute, numbers more than 70; the enrolment of pupils in 1924 was in excess of 3600.

W. S. S.

BOTE & BOCK, a firm of music publishers in Berlin, founded by Eduard Bote and Gustav Bock (*d.* Apr. 27, 1863) in Jan. 27, 1838. The former retired at the beginning of 1847, leaving Gustav Bock alone in the business until his death. His widow became the proprietress, and his brother, Emil (*d.* Mar. 31, 1871), undertook to direct the affairs of the firm. On his death, Gustav's son, Hugo (*b.* Berlin, July 25, 1848), became the possessor of the business.

Among the music issued by the house, the works of Neithardt, Hoffmann, Rebeling, von Hertzberg, etc., and in particular the collection of *Musica sacra* edited for the use of the Domchor, deserve mention. The latter is a compilation of the most prominent compositions *a cappella*, by Italian, Netherlandish and especially German masters of past time. The firm did much to disseminate a knowledge of the masterpieces of Handel, Gluck, Bach, Haydn, Mozart and Beethoven, by the publication of cheap editions. In 1908 the works of Max Reger were acquired (*Riemann*). Attention has also been given to modern operatic music.

Gustav Bock established the *Neue Berliner Musikzeitung*, and succeeded in obtaining the help of many eminent writers on music.

A. D.

BOTTÉE DE TOULMON, Auguste (*b.* Paris, May 15, 1797; *d.* there, Mar. 22, 1850), musical historian and member of the Société des Antiquaires de France. First intended by his father for the study of science and mathematics, he left these on his father's death, and became a lawyer. His fondness for music soon asserted itself, however (he was a performer on the violoncello), and in 1827 the publication of *La Revue musicale* induced him to devote himself to the history of music. In 1831, with this end in view, he offered his services free as librarian to the Conservatoire. He was accepted, and held this post until 1848, when his mind became disordered. Below are some of his writings (for a fuller list see *Fétis*):

. . . *L'Art musical depuis l'ère chrêtienne jusqu'à nos jours* (Paris, 1836). *De la chanson en France au moyen âge* (*L'Annuaire historique*, 1836). *Notice biographique sur les travaux de Guido d' Arezzo* (*Mémoires de la Société des Antiquaires de France*, 1837). *Des instruments de musique en usage au moyen âge* (*L'Annuaire historique*, 1838). *Observations sur les moyens de restaurer la musique religieuse dans les églises de Paris* (Paris, Paul Dupont, 1841). *Notice des manuscrits autographes de . . . Cherubini* (Paris, 1843).

A year after his death, M. Vincent, a member of the Institut de France, issued a notice of his life and works.

J. Mᴷ.

BOTTESINI, Giovanni (*b.* Crema, Lombardy, Dec. 24, 1822; *d.* Parma, July 7, 1889),

a celebrated virtuoso on the double bass, also conductor and composer.

He was the son of a good musician and clarinet-player of his native town, and as a boy sang in the chapel choir. He early displayed such a remarkable talent for music that at the age of 11 application was made for him to be admitted into the Conservatorio at Milan. It so happened that there was only one vacant place, and that for a contrabassist. Bottesini accordingly began the study of the double bass, was admitted at the Conservatorio, and, it is said, before long played almost as well as he did afterwards, when his marvellous command over this unwieldy instrument excited the admiration of the whole musical world of Europe. His masters were Rossi for the double bass, Basili and Vaccaj for harmony and composition. On leaving the Conservatorio he travelled with his fellow-pupil Arditi (then a violin-player), and afterwards went to America. Eventually he accepted a lucrative engagement at the Havana as principal double bass in the orchestra, which he retained for many years. Here his first opera, 'Christophe Colombe,' was given in 1847.

His first appearance in England was on June 26, 1849, at the Musical Union, where he played the violoncello part of one of Onslow's quintets, which, it will be remembered, contain prominent solo passages for that instrument. By his performance of this and of a solo he astonished all present. Those alone who have heard him play can realise the beauty of the performance. Extraordinary agility and strength of hand, dexterous use of the harmonics, purity of tone and intonation, perfect taste in phrasing—in fact all the requisites of a great solo player—were exhibited by Bottesini on this cumbrous instrument. It may be mentioned that Bottesini played upon a 3-stringed bass, which he preferred as being more sonorous, and with a bow made and held somewhat like that of the violoncello (see Bow). The instrument, which was the work of Carlo Giuseppe Testore of Milan, was of somewhat smaller size than the ordinary orchestral double bass, being of the type called *basso da camera*. Bottesini was also distinguished as a conductor. He presided over the orchestra of the Italian Opera in Paris from 1855–57. From 1861–63 he was director of the Teatro Bellini at Palermo, and in 1863 went for a time to Barcelona in a similar capacity, becoming afterwards director of the Italian Opera at Cairo. He conducted a season of opera at the Lyceum Theatre in London in 1871. He composed many pieces for his instrument, among them his fantasia on 'Sonnambula,' the Carnival of Venice, and duets which he played with Sivori and Piatti. His operas include 'L' Assedio di Firenze,' produced in Paris in 1856, 'Il Diavolo della notte' (1858), 'Marion Delorme' (1862), 'Vinciguerra' (1870), 'Ali Baba,' written for and performed in London with considerable success in 1871, 'Ero e Leandro' (produced successfully at Turin in 1879), 'La Regina di Nepal' (Turin, 1880). For some time he paid, with more or less regularity, an annual visit to England. At the Norwich Festival of 1887 an oratorio by him, to words by Joseph Bennett, entitled 'The Garden of Olivet,' was performed. T. P. H.

Bibl. — Antonio Carniti, *In memoria di Giovanni Bottesini*, Crema, 1922.

BOUCHE FERMÉE, À—'with shut mouth'—vocalisation without words, with the teeth closed and the lips nearly so. It has been extensively used by recent composers as a means of adding variety of vocal tone to their works, producing quasi-instrumental effects by means of different vowel sounds inducing different positions of lips and teeth often described as 'vocal orchestration.' C.

BOUCHER, Alexandre Jean (*b.* Paris, Apr. 11, 1778; *d.* there, Dec. 29, 1861), a well-known violinist.

It is related that he played at the court when only 6 and at the Concert Spirituel when 8 years of age. In 1787 he went to Madrid, where he was appointed solo-violinist to the King, and associated as a quartet-player with Boccherini. In 1806 he returned to Paris, and in 1820 began to travel over Europe, exciting everywhere, if not the unconditional approbation of artists and critics, at any rate the admiration and curiosity of the general public by his extraordinary performances. In 1844 he returned to France and settled at Orleans.

Possessed undoubtedly of an exceptional talent for execution, Boucher was not a little of a musical charlatan. Spohr made his personal acquaintance at Brussels in 1819, and speaks of him as follows:

> 'His face bore a remarkable likeness to Napoleon Bonaparte's, and he had evidently carefully studied the banished emperor's way of bearing himself, lifting his hat, taking snuff,'

etc. (*Selbstbiog.* ii. 73). As soon as he came to a town where he intended giving a concert, he practised these tricks on the public walks and in the theatre, in order to attract the curiosity of the public; he even managed to spread a rumour that he was persecuted by existing governments on account of his likeness to Napoleon, because his appearance was likely to revive the sympathies of the masses for that great man. He certainly advertised a concert at Lille in these terms: 'Une malheureuse ressemblance me force de m'expatrier; je donnerai donc, avant de quitter ma belle patrie, un concert d'adieu,' etc. He also styled himself 'L'Alexandre des Violons.'

In his proficiency in the execution of double stops, the staccato and other technical difficulties, he appears to have been only surpassed by Paganini, and we are assured by competent contemporary critics that he now and then

played a slow movement with ravishing, if somewhat extravagant, expression. But whatever powers of execution his performances may have shown, if, as Spohr states, he altogether spoiled a quartet of Haydn by tasteless additions, we must conclude that he was but an indifferent musician. After what we know of his general character as an artist, it is not surprising to learn that he not infrequently wound up a furious passage by intentionally upsetting the bridge of his violin as a climax, and that he used to perform quite as much by the action of the face and legs as of the bow.

Boucher's wife was a clever player on the harp, but seems to have adopted her husband's doubtful means of winning the applause of the public. She used to play duets for piano and harp, with one hand on each instrument.

P. D.

Bibl.—Gustave Vallat, *Études d'histoire de mœurs et d'art musical* (1890).

BOUCHERIT, Jules (*b.* Morlaix, Mar. 29, 1878), violinist. He was taught first by his mother, a well-known artist; then admitted to the Paris Conservatoire, where he finished his studies under J. Lefort. He gained, in 1892, a first prize, after which he began a career as a soloist which took him all over Europe. Unfortunately this was interrupted several times by bad health. He has been a professor at the Paris Conservatoire since Oct. 1919.

For a long time he made his reputation chiefly by the delicacy, finish and grace of his style (he was considered one of the best interpreters of Mozart); but for some years past he has enlarged his manner and given, sometimes as a solo player, sometimes in concerted music, fine and broad interpretations of classical and romantic music, especially of Schumann. M. P.

BOUFFONS (Guerre des Bouffons), a name given to the historical quarrel dividing Paris society into two camps, as partisans of French and Italian music, during the performances given by the Italian *buffi* (Fr. *bouffons*) from 1752–54. They consisted in the revival of Pergolese's 'Serva padrona' on Aug. 1, 1752 (previously given Oct. 4, 1746), followed by his 'Maestro di musica,' 'Intermezzi' by G. Latilla, Rinaldo di Capua, Ciampi, etc.

A contemporary document on the subject is furnished by J. J. Rousseau's *Lettre sur la musique française* (1753), the contents of which is described under the name of its author. The controversy was carried on in a series of pamphlets, and, by Rousseau, Diderot and others, was made the pretext for attack on the music of Rameau (*q.v.*).

Bibl.—L. de La Laurencie, *Les Bouffons* (*S.I.M.*, 1912); G. Cucuel, *Les Créateurs de l'Opéra-Comique français* (1914).

M. L. P.

BOUFFONS, LES, see Matassins.

BOUGHTON, Rutland (*b.* Aylesbury, Jan. 23, 1878), one of the most prominent English composers of his generation, who has devoted himself with remarkable assiduity to the problems of opera, its composition and production.

Boughton's career began in 1900, when he became a student of composition under Stanford at the R.C.M., and learnt counterpoint there under Walford Davies. He seems to have reached the College at an unpropitious age. Already too advanced in his art to accept academic restraint easily, he was not old enough to profit fully by the discipline of such a training. He left after a year, but he acknowledged his indebtedness to both these masters later in the dedication of his works. In the following years some early works for orchestra made public appearances. These included[1] a symphonic poem, 'The Chilterns,' given under Allen Gill at the Hotel Cecil (Dec. 31, 1901), an 'Imperial Elegy' commemorating the death of Queen Victoria, played under Wood at Queen's Hall (1902), and a symphonic poem, 'A Summer Night,' introduced at the Halford Concert at Birmingham (Nov. 25, 1902). Boughton was engaged for a time in the orchestra of the Haymarket Theatre, London, but he went through many difficulties until, in 1904, Granville Bantock provided him with a teaching post on the staff of the Midland Institute School of Music at Birmingham. This he retained till 1911. He composed much, and the production at the Birmingham Festival (1909) of an important work for choir and orchestra, 'Midnight' (words from Edward Carpenter's *Towards Democracy*), was an outstanding event. (See Birmingham.) He also lectured, and conducted the New Choral Society at Birmingham.

Meantime the process of self-education was going forward. The commission to write a little book on Bach, in Messrs. Dent's series *The Music of the Masters*, produced from him (1907) a monograph which showed serious study of Bach's music. The disadvantage of self-education is that it is apt to come late. Boughton discovered and swallowed whole the Wagnerian theory of music-drama as well as Wagner's philosophy on other aspects of life, just at the time when the lacunae in the Wagnerian theory were being realised and the reaction from Wagnerism was becoming potent in music. When, therefore, in collaboration with Reginald Buckley, he determined to carve out a place for himself, his ideal was to found an English Bayreuth. With Buckley he conceived the idea of establishing such a theatre at Glastonbury, where a series of music-dramas on the Arthurian legends connected with the place (with Buckley as poet and Boughton as musician) should be given periodically. The original project was not fulfilled, but the two friends made a serious start in that direction.[2]

[1] See *The Self-Advertisement of Rutland Boughton*, a pamphlet published without date about 1909.

[2] See *The Music Drama of the Future*, two essays, and a dramatic poem (*Uther and Igraine*) by Rutland Boughton and Reginald Buckley, published by William Reeves, 1908.

Boughton settled in Glastonbury with Christina Walshe, who devotedly seconded every project and joined her life with his. In 1914 was begun there in the small assembly-room a series of performances of musical and dramatic works by a company, half professional, half amateur, which came to be known as the Glastonbury Festival Players. Some well-known opera singers gave their services; others now well known on the London stage gained experience there. Boughton's opera 'The Immortal Hour' (words by Fiona Macleod) was first performed there in 1914 and repeated by the Glastonbury company at the Winter Gardens, Bournemouth, in Jan. 1915. Fragments of his choral music-drama 'The Birth of Arthur' (poem by Buckley) were tried at about the same time, and in the following year (1916) a repertory, which included Purcell's 'Dido,' scenes from Wagner's works, Gluck's 'Iphigenia in Tauris,' together with Boughton's own works, 'Bethlehem' and 'The Round Table' (poem originally by Buckley, but largely rewritten by Boughton), and some by his contemporaries, was developed. The conditions were of the simplest; a piano took the place of the orchestra, but a spirit of artistic co-operation was developed under Boughton's leadership, and the skill of Christina Walshe in devising stage decorations and dresses combined with Boughton's original ideas on production, gave these performances a unique character. There was an enforced cessation during the later years of the war, but the work was revived in 1919. The movement had gathered considerable support, and in 1920 it looked as though the permanent theatre at Glastonbury might be established. In the summer of that year Boughton brought his Glastonbury Players to London, and 'The Immortal Hour,' with other works, was given at the 'Old Vic.' In August the first complete performance of 'The Birth of Arthur' with 'The Round Table' (these were intended to be the first sections of a cycle of Arthurian music-dramas) was given at Glastonbury, and a vigorous campaign to establish the scheme permanently was pursued. A site for the theatre had even been secured through the generosity of a friend, but the project was not successful, and the site had to be disposed of. Since 1920 Boughton has continued his personal work at Glastonbury; he produced his 'Alkestis' (Gilbert Murray's translation from Euripides) in 1922, and returning again to Arthurian legend, produced 'The Queen of Cornwall' (play by Thomas Hardy) in Aug. 1924. At the close of its performances a new project for establishing the Glastonbury Festival Players as a limited company was announced.

Meantime Boughton's work had become familiar, and in the case of three operas has been successful in the regular theatre. The Birmingham Repertory Company staged 'The Immortal Hour' and brought its production to London at the Regent Theatre in Oct. 1922, where it was given a long run. 'Bethlehem' (an adaptation as a music-drama of the mediæval Coventry play) was given there at Christmas 1923, and 'Alkestis' was brought to Covent Garden by the British National Opera Company in Jan. 1924 and played frequently by them throughout the year.

It is too early to estimate the permanence of Boughton's work. He writes voluminously, perhaps too fast, but with a conspicuous directness of purpose. Unlike many of his contemporaries, he has realised, through his work as composer, teacher and stage producer in Glastonbury, that art is for the many, not for the few; he has never forgotten that tunes go further than chords, and (since the use of an orchestra was generally denied him) that outlines matter more than colours. In all his stage works he has relied much on the chorus and the dance as the expression of that principle of artistic co-operation which he first imbibed from Wagner and put into practice at Glastonbury. Probably 'The Immortal Hour' is the most completely spontaneous of his works; the beauty of its melody is beyond question, and some of his later ones, notably 'Alkestis' and 'The Queen of Cornwall,' show a marked tendency to repeat its idiom. But what gives his work a power which few English operatic composers possess, is that whether he is dealing with the shadows of Celtic legend, the poignant emotions of Greek tragedy, or the familiar story of the Mother and Child at Bethlehem, he writes music which searches out the core of the human situation. Though he has written in a diversity of forms, particularly choral works and chamber music, it is the stage which brings out this distinctive quality.

The following is a list of Boughton's principal works which have received public performance. The dates are those of composition.

STAGE WORKS

'The Birth of Arthur.' Choral drama (text by Buckley and Boughton). 1908–09.
'The Immortal Hour.' Opera, 2 acts (Fiona Macleod). 1913–14.
Choral Dances. 1914.
'Snow White.' Ballet (with Margaret Morris). 1914.
'Bethlehem.' Choral drama on the Coventry play. 1915.
'The Round Table.' Music-drama (Buckley and Boughton). 1916.
'Agincourt.' Dramatic scene from Henry V. 1918.
'The Moon Maiden' Choral ballet for girls. 1919.
'Alkestis.' Music-drama, 3 acts (Murray's trans. of Euripides). 1920–22.
'The Queen of Cornwall.' Music-drama (Hardy). 1924.

CHORUS AND ORCHESTRA

'The Skeleton in Armour.' Symphonic poem (Longfellow). 1898.
'The Invincible Armada.' Symphonic poem (Schiller, trans. Lytton). 1901.
'Midnight.' Symphonic poem (Carpenter). 1907.
'Song of Liberty' (H. Bantock). 1911.

CHORUS UNACCOMPANIED

Choral Variations on Folk-Songs (5 sets). 1905.
'The City.' Motet. 1909.
Six Spiritual Songs. 1910.
Four Festival Choruses (Drinkwater). 1911.
Six Celtic Choruses 1914.
Four Partsongs. Male choir. 1923.

SONGS, ETC.

'The Chapel in Lyonnesse.' 3 male voices, string quartet and PF. 1904.
Four Songs (Carpenter). 1906–07.

Celtic Love Songs (Macleod). With string quartet. 1910.
Five Songs of Womanhood (Christina Walshe). 1911.
Symbol Songs (M. Richardson). With string quartet. 1920.

INSTRUMENTS

Three Folk Dances, for strings. 1912.
Sonata, violin and PF. 1921.
2 String Quartets. 1923.

C.

BOUHY, Jacques Joseph André (*b.* Pepinster, Belgium, June 18, 1848), distinguished baritone singer and teacher, at first pupil at the Conservatoire of Liège, and subsequently at that of Paris.

He appeared at the Paris Opéra in 1871, and won great success as Mephistopheles in 'Faust,' afterwards in Reyer's 'Érostrate,' when that work was revived for two performances. In 1872 he went to the Opéra-Comique, and created the part of Don César de Bazan in Massenet's opera of that name on Nov. 30; he was the first Escamillo in 'Carmen,' and soon afterwards joined the company of the Théâtre lyrique de la Gaieté, where he sang in important works, such as Massé's 'Paul et Virginie.' On Apr. 22, 1882, he appeared at Covent Garden as Mephistopheles, and made a decided success. In 1885 he was appointed director of the Conservatorium at New York; he remained there till 1889, when he returned to Paris and sang, for the first time in Paris, the part of the high priest in Saint-Saëns s 'Samson et Dalila' at the Théâtre Eden, of a part of which he had sung the first act at a Colonne concert, Mar. 26, 1875. After a new engagement at the Paris Opéra, and a second sojourn in America, Bouhy finally settled in Paris, where he devoted himself to teaching; he won a distinguished position as a voice-trainer.

G. F.

BOULANGER, Mme. Marie Julie (*née* Halligner) (*b.* 1786; *d.* July 23, 1850), a dramatic singer. She studied in the Conservatoire under Plantade and Garat, and made her début with immense success at the Opéra-Comique in 1811. Her voice was fine, her execution brilliant, and her acting full of character and intelligence. Her most successful rôles were those of soubrettes and maid-servants. She remained on the stage till 1845, but her voice had failed some time previously.

M. C. C.

BOULANGER, (1) Nadia (Juliette) (*b.* Paris, Sept. 16, 1887), was educated at the Conservatoire, where she obtained first prizes in harmony, counterpoint, fugue, organ, accompaniment and, lastly, in 1908, the 2nd Grand Prix de Rome (cantata, 'La Sirène'). A distinguished teacher, she occupies posts at the Conservatoire, the École Normale de Musique of Paris, and the American Conservatory at Fontainebleau. Her compositions consist of orchestral and instrumental pieces, songs, music to d' Annunzio's 'Città morte,' in co-operation with R. Pugno, etc. (2) Lili (Juliette-Marie-Olga) (*b.* Paris, Aug. 21, 1893; *d.* Mézy, Seine-et-Oise, Mar. 15, 1918), sister and pupil of the former. Despite irregular studies owing to ill-health, she worked with G. Caussade and P. Vidal (composition) at the Conservatoire in 1912. There she won the 1st Grand Prix de Rome with the cantata 'Faust et Hélène' (1913), being the first woman to whom it had ever been given in music. In her short but active career she achieved a certain number of compositions which bear the mark of her exceptionally high musical gifts and artistic nature: psalms with orchestra, 2 orchestral poems, songs, music to Maeterlinck's 'Princesse Maleine,' violin and flute pieces, choir and orchestra works, etc.

M. L. P.

BOULT, Adrian Cedric (*b.* Chester, Apr. 8, 1889), orchestral conductor, was educated at Westminster School and Christ Church, Oxford.

He took full advantage of the very varied opportunities for musical experience which Allen (*q.v.*) as Professor of Music at Oxford afforded to undergraduates. Boult was president of the Oxford University Musical Club. After taking his degree he continued his musical education at the Leipzig Conservatorium (1912–13), where he came into personal touch with Nikisch, whose methods as a conductor he studied closely. He gave some orchestral concerts in Liverpool and elsewhere, but may be said to have made his name by conducting certain of the Royal Philharmonic Society's concerts in London in the season 1918–19. He joined the staff of the R.C.M. (1919), and organised there a class in conducting and score-reading. A little later he succeeded Stanford as conductor of the R.C.M. orchestra, and also undertook the direction of the Patrons' Fund rehearsals. He conducted the British Symphony Orchestra in an enterprising series of symphonic programmes at Kingsway Hall (1920), and gave concerts with the same orchestra at the People's Palace. He also took charge of a season of Diaghilev's Russian Ballet at the Empire Theatre, and conducted Sunday concerts of the London Symphony Orchestra.

In the following years Boult conducted programmes in various Continental tours—Munich, Prague, Vienna—primarily with the object of introducing important English works to foreign audiences. He accepted the invitation of Casals to conduct some English works at Barcelona (1923). Some of these works owed their first performances to him. He produced the greater part of Holst's 'Planets' at one of his Royal Philharmonic concerts, and Vaughan Williams's 'Pastoral Symphony' at a later one. He gave the first London performance of Bliss's 'Colour Symphony' at the R.C.M. He has also taken an active part in the English Competitive Festival movement, judging the competitions, training conductors and introducing important choral and orchestral works into their performances, more especially at Petersfield and

Winchester. In 1923 he succeeded Sir Henry Wood as conductor of the Birmingham Festival Choral Society, and in 1924 was appointed conductor of the Birmingham City Orchestra. He has written a short *Handbook on the Technique of Conducting*, primarily for the use of his R.C.M. students (see CONDUCTING).

C.

BOURDELOT, (1) PIERRE (real name MICHON) (*b.* Sens, 1610; *d.* Abbey of Macé, Feb. 9, 1685), Royal Physician, collected material for a history of music which was elaborated by his nephew, (2) PIERRE BONNET-BOURDELOT (*b.* Paris, 1638; *d.* there, Dec. 19, 1708), and finished by the latter's brother, (3) JACQUES (*d.* 1724), who published it in 1715 as *Histoire de la musique et de ses effets.* A new edition with a *Comparaison de la musique italienne et la musique française*, Parts 2-4, by Lecerf de Vionville, appeared in 1726, and again in 1743. E. V. d. S.

BOURDON, a pedal or manual stop of wood, of the stopped diapason family, and of 16 ft. *tone.* The insertion of the stopper causes the pipes to speak the octave below; consequently they are only of half the true speaking length as compared with open pipes of the same pitch; it is therefore usual, in speaking of the pitch of all kinds of stopped pipes, to make use of the term *tone* as referring to pipes of only half true speaking length.

As a manual stop of 16 ft. *tone* it is met with under the names of bourdon, lieblich bourdon and double diapason, and as a pedal stop of 16 ft. *tone* it is sometimes called sub-bass.

By extension of the 16 ft. compass upwards and downwards the pedal stop is now frequently made to be available as a bass flute or octave of 8 ft. *tone*, and as a sub-bourdon, contra-bass or sub-bass of 32 ft. *tone.* In connexion with this latter capacity the tone of these pipes appears to deteriorate rapidly below the G of 24 ft. *tone*; therefore, for this and pressing economical reasons (both of cost and space), the lower notes of the 32 ft. *tone* or pitch are now generally obtained acoustically, *i.e.* by coupling notes a fifth apart. The speech of bourdons is apparently much improved by the addition of octave flue-work, or other combination. Occasionally they are made in metal or zinc, but some difficulty is experienced by reason of the tompions or stoppers dropping down and upsetting the speech, tone and pitch; this, however, could be remedied by mitreing the tops of the pipes to a right angle, which would not apparently affect the tone, and would allow the stoppers to rest upon their edges.

Occasionally the bourdon is made to speak in two powers, but the variation of the pressure of wind required to accomplish this necessitates some compensating device to keep the pitch constant at both powers. T. E.

BOURGAULT-DUCOUDRAY, LOUIS ALBERT (*b.* Nantes, Feb. 2, 1840; *d.* Vernouillet, Seine-et-Oise, July 4, 1910), French composer, was a nephew of Billault, the famous minister of the Second Empire. Having entered the legal profession in 1859, he was received into Ambroise Thomas's class at the Conservatoire, and in 1862 he carried off the first prize for composition with a cantata, 'Louise de Mézières.' A comic opera, 'L'Atelier de Prague,' had been represented at Nantes in 1858.

He further composed a Stabat Mater, performed at St. Eustache, Apr. 5, 1868, and at the Concerts Populaires, Good Friday, Apr. 3, 1874, a work written in an archaic style, having in it something of the manner and the vague tonality of plain chant without being restricted to its rules; an orchestral suite in 4 movements, entitled 'Fantaisie en Ut mineur' (Concerts Populaires, Dec. 27, 1874), and a little 'satiric' drama, 'La Conjuration des fleurs,' of which he also wrote the words, and which was produced under his own direction at the Salle Herz, Jan. 27, 1883. Mention must also be made of his operas: 'Michel Colomb' (Paris, 1887), 'Bretagne' (1887), 'Thamara,' a 3-act opera (Opéra, Dec. 28, 1891), and 'Myrdhin' (written 1905, produced at Nantes 1912). He also wrote a 'Carnaval d'Athènes'; a 'Rhapsodie cambodgienne' in 2 movements; and 'L'Enterrement d'Ophélie' for orchestra, a work full of originality and life; a 'Symphonie religieuse' in 5 movements for mixed chorus without accompaniment, and other choral works. In 1869 Bourgault-Ducoudray founded in Paris an amateur choral society, and gave in a most excellent manner such works as Handel's 'Alexander's Feast' and 'Acis and Galatea,' cantatas by Bach, Clément Janequin's 'Bataille de Marignan,' selections from Rameau, choruses by Palestrina, Orlando Lasso, etc. He went to Greece on a kind of musical mission, and brought back some interesting notes on the music of that country, which he published in a pamphlet entitled *Souvenirs d'une mission musicale en Grèce et en Orient* (1876). He published an important collection of songs, 'Trente mélodies populaires de la Grèce et de l'Orient,' collected and harmonised with Greek, Italian and French words. To the number of his writings must be added *Conférence sur la modalité dans la musique grecque, Études sur la musique ecclésiastique grecque*, etc. etc. After 1878 he lectured on the history of music at the Conservatoire. He undertook a musical journey into Brittany, and published on his return 'Trente mélodies populaires de la Basse Bretagne,' collected and harmonised with a French translation in verse by F. Coppée (1885). A. J.; corr. M. L. P.

BOURGEOIS, JEANNE (*b.* Belgium), operatic contralto, studied first at the Brussels Con-

servatoire, afterwards in Paris with Rose Caron. She made her début at the Théâtre de la Monnaie in 1905, and remained there for four years. During her first season at Covent Garden, in 1909, she took part in two fresh productions, namely, 'Pelléas et Mélisande' (singing the rôle of Geneviève) and Frederic d'Erlanger's 'Tess' (Dark-Carr). The rich timbre of her voice and her artistic method earned favourable notice, and she was re-engaged for the following season, when she appeared as Mallika in a revival of 'Lakmé.' Again, 1912, she sang in the first performances here of 'I Giojelli della Madonna' and 'Conchita.'

Bibl.—Northcott, *Covent Garden and the Royal Opera.*

H. K.

BOURGEOIS, Louis (*b.* Paris, *c.* 1510; still living in 1561), the son of Guillaume Bourgeois, was an important figure in the evolution of the Genevan Psalter.

In 1541 he was invited to Geneva, about the time of Calvin's return from Strassburg. On the removal of Guillaume Franc (*q.v.*) to Lausanne in 1545 his place was given to Bourgeois, jointly with a Genevan named Guillaume Fabri, the former receiving 60, the latter, 40 of the salary of 100 florins which had been paid to Franc. Of the personal history of Bourgeois we know nothing beyond what may be gathered from some notices of him in the registers of the Council of Geneva. These are curious as illustrative of the place and the time. In 1547 the Council admitted him gratuitously to the rights of citizenship 'in consideration of his being a respectable man and willing to teach children.' Shortly afterwards, to enable him the better to pursue his studies, they exempted him from duties connected with the town guard and the works of the fortifications, and presented him with a small china stove for his apartment. Before long his salary was for some reason reduced to 50 florins. On his petitioning that it should be restored to its former amount, or even slightly increased in consequence of his poverty, the parsimonious Council gave him two measures of corn 'for that once, and in consideration of an expected addition to his family.' To a second petition, even though supported by Calvin, they turned a deaf ear. On Dec. 3, 1551, Bourgeois was thrown into prison for having 'without leave' altered the tunes of some of the psalms, but through the intervention of Calvin obtained his release on the following day. The alterations, however, were sanctioned and adopted. Another innovation proposed by Bourgeois fared better with the Council. His recommendation to suspend a printed table in the churches to show what psalm was to be sung was approved of, and rewarded by a donation of 60 sols. In 1557 he returned to Paris.

Bourgeois's chief claim to notice at the present day arises from his connexion with the Genevan Psalter. The authorship of the melodies in this remarkable collection has been long a subject of controversy. It has been attributed, wholly or in part, to several musicians of the time, to Bourgeois, Franc, Goudimel, Claudin Le Jeune and others. The claims set up for Goudimel and Le Jeune are easily disposed of. Neither of these composers ever visited Geneva or had any direct relations with Calvin. In 1557, when the greater part of the Genevan Psalter had been already published, Goudimel was still a member of the Church of Rome. The Genevan Psalter was completed in 1562, and it was not until that year that Goudimel published his 'Seize Pseaumes mis en musique à quatre parties, en forme de motets.' This was followed by the entire Psalter, first in 1564 harmonised in double counterpoint, then in 1565 in simple counterpoint (generally note against note), and lastly in 1565–66, when Goudimel produced another arrangement of the psalms for 3, 4 or more voices in the form of motets.

Le Jeune was but 12 years of age in 1542, when the first edition of the Genevan Psalter was published, and not above 21 in 1551, when the whole of Marot's and the first portion of Beza's translations had already appeared. In 1564 he published 'Dix Pseaumes de Dauid nouuellement composés à quatre parties, en forme de motets . . .' reprinted in 1580. The psalms are Marot's, but the music is entirely original. Le Jeune died in 1600, and his harmonised arrangements in 4 and 5 parts of the Genevan melodies were not printed until the following year, nor that in 3 parts (Book I.) until 1602.[1] But long before the psalms of Goudimel and Le Jeune appeared, Bourgeois had himself harmonised the tunes up to that time included in the Genevan Psalter. In 1547 he published

'Pseaulmes cinquante de Dauid . . . traduictz . . . par Clement Marot, et mis en musique par Loys Bovrgeoys, à quatre parties, à voix de contrepoinct egal consonnante au verbe. Lyon, 1547.'

In the same year he also published

'Le premier liure des Pseaulmes de Dauid, contenant xxiv. pseaulmes.[2] Composé par Loys Bovrgeois. En diuersité de Musique: à scauoir familiere ou vaudeuille; aultres plus musicales . . . Lyon.'

In the latter the words of the psalms are those of Marot, but the melodies are original and wholly different from those of the former work. All these harmonised psalters were intended only for private use. Down to the 19th century nothing beyond the melody of the psalms was tolerated in the worship of the Reformed Churches, and it was not improbably the aversion of Calvin to the use of harmony that compelled Bourgeois to print his psalters at Lyons instead of Geneva.[3]

Before we consider more particularly the authorship of the melodies in the Genevan

[1] Book I. was reprinted in 1607, and was followed by the Second and Third Books in 1608. The latter books apparently had not been published in 1601.

[2] In four parts.

[3] Specimens of the psalms, as harmonised by Bourgeois, Goudimel, Le Jeune and others, are given by Douen in his work cited below.

Psalter, a brief account of the origin and development of that important collection must be given.

When Calvin, expelled from Geneva, went to Strassburg in 1538 he resolved, after the example of the Lutherans in Germany, to compile a psalter for the use of his own church. This, of which the only known copy was discovered in the State Library at Munich, contains 18 psalms, the Song of Simeon, the Decalogue and the Creed, to each of which a melody is prefixed. Of the psalms the words of twelve are by Marot (1, 2, 3, 15, 19, 32, 51,[1] 103, 114, 130, 137 and 143); of five (25, 36, 46, 91 and 138), with the Song of Simeon and the Decalogue, by Calvin himself, and of one (113) in prose. These psalms of Marot exhibit variations from the text first published by the author three years later, and must therefore have been obtained by Calvin in MS. from some private source. Calvin and Marot certainly met in 1536 at the court of Ferrara, but there is no evidence that any intimacy was then formed, or that any communication passed between them, until Marot fled to Geneva in 1542. The first translation made by Marot was Psalm 6, written and published in 1533 in 'Le Miroir de très chrétienne Princesse Marguerite.' By 1539 he had completed his first instalment of thirty psalms, but up to that time they circulated in manuscript only. They are all found in a psalter published at Antwerp in 1541, and their text is there the same as that published by Calvin. Douen thinks that the varied readings are due to Pierre Alexandre, editor of the Antwerp Psalter, but it seems equally if not more probable that they represent, largely or wholly, the original text of Marot's manuscripts, revised by him when he published the 'Trente Pseaulmes' about the beginning of 1542. The tunes to Calvin's own translations are German, four by M. Greiter and one by W. Dachstein. Calvin returned to Geneva in Sept. 1541, and shortly afterwards, in Feb. 1542, a psalter (professedly printed at Rome by the command of the Pope [2]) was published at Strassburg, containing, besides the psalms and other pieces of the collection of 1539, together with 4 psalms by other writers, the 18 remaining psalms of those which Marot had translated up to that time (4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 22, 24, 37, 38, 104, 113 and 115) and his Paternoster. To the Paternoster and to eight of the psalms (4, 6, 9, 22, 24, 38, 104 and 113) new melodies were added. On these two collections the first edition of the Genevan Psalter was based, and was published at Geneva in 1542. It contains the 30 psalms of Marot, with his Pater and Credo (a different one from that in the Strassburg edition of 1539, which is in prose), the 5 psalms of Calvin, and his Song of Simeon and Decalogue. Of the tunes, 17 (1, 2, 3, 15, 25, 36, 46, 91, 103, 104, 114, 130, 137, 138, 143, the Song of Simeon and the Paternoster) are taken from the preceding psalters, but all except three (36, 103 and 137) are more or less modified; 22 tunes are new, 13 of them (4, 6, 8, 9, 13, 19, 22, 24, 32, 38, 51, 113 and the Decalogue) are substituted for the former melodies, 8 (5, 7, 10, 11, 12, 14, 37 and 115) are set to the psalms left with music in the pseudo-Roman Psalter, and one is adapted to Marot's Credo. In Nov. 1542 Marot arrived at Geneva, and there translated 19 other psalms (18, 23, 25, 33, 36, 43, 45, 46, 50, 72, 79, 86, 91, 101, 107, 110, 118, 128 and 138) and the Song of Simeon, which, with the 30 previously published, make up what are commonly spoken of as the 'Cinquante Pseaumes.' These, with Marot's Decalogue, Ave and Graces before and after meat, all with music, were added to the Psalter in a new edition published at the end of 1543.

In this edition the text of Marot's earlier psalms was corrected by the author, and Calvin's Song of Simeon and 5 psalms were replaced by Marot's new versions of the same.

In 1544 Marot died at Turin, and the Psalter remained unfinished until the work was resumed by the publication in 1551 of 34 additional translations by Beza, which were united in the following year to the 49 by Marot already in use. In 1554 six more psalms appeared, soon followed by another, and the Psalter was completed in 1562.

The following lists show the order in which the psalms were published in successive editions of the Genevan Psalter:

1542. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 19, 22, 24, 32, 37, 38, 51, 103, 104, 113, 114, 115, 130, 137, 143, the Pater and Credo, by Marot. 25, 36, 46, 91, 138, Song of Simeon and Decalogue, by Calvin.

1543. The seven versions by Calvin were omitted, and the following by Marot added—18, 23, 25, 33, 36, 43, 45, 46, 50, 72, 79, 86, 91, 101, 107, 110, 118, 128, 138, Song of Simeon, Decalogue, Ave and Graces.

1551.[3] 16, 17, 20, 21, 26, 27, 28, 29, 30, 31, 34, 35, 39, 40, 41, 42, 44, 47, 73, 90, 119, 120, 121, 122, 123, 124, 125, 126, 127, 129, 131, 132, 133, 134,[4] all by Beza.

To these psalms the tunes were almost certainly adapted at the same time, but no copy of the Psalter containing them is known of a date anterior to 1554.

1554. The six appendix psalms of this year (52, 57, 63, 64, 65 and 111), and the additional one of 1555 (67), appeared without tunes.

In 1562 the Psalter was completed by the addition of the remaining 60 psalms; proper tunes were assigned to 38 of these, as also to

[1] Numbered L. after the numeration of the Vulgate.
[2] Hence known as the pseudo-Roman Psalter.

[3] A copy of the 1551 edition is in the State Library at Dresden. *Mus. T.*, July 1909.
[4] The tune to this psalm is that known in England as the 'Old Hundredth.'

psalms 52 and 57, while the others, as well as the remaining appendix psalms of 1554–55 (63, 64, 65, 67 and 111), were sung to the melodies of other psalms.

The psalms thus added in 1562, with tunes, were—48, 49, 54, 55, 56, 58, 59, 60, 61, 74, 75, 80, 81, 83, 84, 85, 87, 88, 89, 92, 93, 94, 96, 97, 99, 102, 105, 106, 112, 135, 136, 141, 145, 146, 147, 148, 149, 150. Without tunes—53, 62, 66, 68, 69, 70, 71, 76, 77, 78, 82, 95, 98, 100, 108, 109, 116, 117, 139, 140, 142, 144. Including, therefore, the Song of Simeon and the Decalogue, the Genevan Psalter contains in all 125 tunes, of which 85 were selected or adapted between 1542 and 1554, the rest in 1562.

The story which ascribes to Franc the editorship of the Genevan Psalter will be noticed later (see FRANC and PSALTER), but investigations in the archives of Geneva have clearly shown that the task of selecting and arranging the tunes was entrusted to Bourgeois, and an entry in the registers of the Council, dated July 28, 1552, which will be found quoted at length in the notice of FRANC, distinctly states that Bourgeois had set to music the psalms of Beza, published the year before, and had arranged those already published in the earlier editions of the Psalter.

A minute collation which Douen has made of these earlier editions enables us to see what Bourgeois did. In 1542 he adopted, with modifications, 17 tunes from the Strassburg psalters and added 22 new ones. In or before 1549 seventeen tunes were more or less altered and 8 replaced by others. In 1551 four were altered and 12 new melodies substituted, some for earlier ones of Bourgeois himself. In several instances, therefore, the tune is of later date than the psalm.

These last changes were final, and mark the time since which the tunes adopted before 1562 have remained unaltered. The old Strassburg tunes of 1539 which still survived were those to Psalms 1, 2, 15, 36, 91, 103, 104, 114, 130, 137 and 143, two of which (36 and 137) retained almost their primitive form, and one, 103, remained unaltered. Douen considers these Strassburg melodies to possess more of a German than a French character, and according to Riggenbach 36 and 91 are by Matthäus Greiter, a member of the choir of Strassburg Cathedral.

How far the other tunes adapted by Bourgeois are original it is impossible to determine. A few can be traced to a German origin, some are constructed out of fragments of earlier melody, while others are adapted from secular songs popular at the time. It is not improbable that every tune in the Genevan Psalter belongs to one or other of the above categories.[1]

Bourgeois left Geneva in 1557, and undoubtedly had no connexion with the Genevan Psalter after that time. The 40 tunes of 1562 were added by another and a less skilful hand. In June 1561 an entry in the 'Comptes des recettes et depenses pour les pauvres' records the payment of 10 florins to 'Maître Pierre' for having set the psalms to music. This person is conjectured by Becker to be Pierre Dubuisson, a singer who in 1565 was admitted gratuitously to the rights of citizenship at Geneva, but nothing certain is known on the subject.

It only remains to add that in 1550 Bourgeois published

'Le droict chemin de musique, composé par Loys Bourgeois, auec la manière de chanter les pseaumes par vsage ou par ruse, comme on cognoistra, au xxxiv,[2] de nouveau mis en chant, et aussi, le cantique de Siméon. Genève 1550.'

This treatise, in twelve chapters, is the first in which a proposal is made to abandon the method of the Guidonian hand and to teach music by the employment of the solfeggio. An analysis of it will be found in Fétis, *Biogr. des musiciens*, ii. 42. The last known work of Bourgeois shows him still employed in working on the Genevan melodies. It is entitled:

'Quatre-vingt-trois Psalmes de Dauid en musique . . . à quatre, cinq, et six parties, tant à voix pareilles qu'autrement, etc. Paris 1561.'

For full details respecting Bourgeois and the history of the Genevan Psalter see the exhaustive work of Douen, entitled *Clément Marot et le Psautier huguenot*, 2 vols., Paris, 1878–79. The following works may also be consulted:

BOVET, *Histoire du Psautier des églises réformées*, Neuchâtel et Paris, 1872; G. BECKER, *La Musique en Suisse*, Geneva and Paris, 1874; RIGGENBACH, *Der Kirchengesang in Basel*; and six articles in the *Mus. T.* (June to Nov. 1881) by the present writer. Also an article in the *Rivista musicale italiana*, vi. 496.

G. A. C.

BOURGEOIS, LOUIS THOMAS (*b.* Fontaine l'Évêque, Hainault, Oct. 24, 1676; *d.* Jan. 1750[3]), composer. He was counter-tenor at the Opéra, Paris, in 1708, but left in 1711 to devote himself to composing. He became maître de chapelle at Toul, 1716, afterwards at Strassburg, and died in great poverty.[4] He made a reputation as a composer of cantatas which appeared after 1708. They were so popular that his name was linked with that of Rameau on the copies of certain cantatas of the latter. He composed 2 books of French cantatas, 'Cantates anacréontiques,' and a motet, 'Beatus vir' (Ballard). For the court entertainments he wrote ballets and cantatas, 'Les Amours déguisés' (1713), 'Les Plaisirs de la paix' (1715), etc. (See list in *Fétis.*)

M. L. P.

BOURGES, (1) CLEMENTINE DE (*d.* Sept. 30, 1561 or 1562), eminent composer and poetess at Lyons *c.* 1555. Her husband was killed fighting against the Huguenots in 1560 and she died of grief in the following year. A 4-part chorus, 'Da bei rami,' signed 'Clem. de Bourges,' is included in Paix's 'Orgel-tabulatur-Buch' (1583).

F. G.

[1] A composer of that day employed his talents on harmony rather than on melody, and used for his subjects any material that suited his purpose. A difference in style between sacred and secular music hardly existed, and 'composing' was often literally 'compounding.'

[2] A misprint for xxiv.

[3] According to Eiton du Tillet he was born at Dijon *c.* 1676, and died in Paris in 1750 or 1751.

[4] Fétis.

Fétis and *Q.-L.*, however, indicate a French organist of the middle of the 16th century, (2) CLEMENT DE BOURGES, thus called after his native town of Bourges, who, being at Lyons in 1538, frequented the house of the music printer Jacques Moderne. Both authorities confirm the existence of the above-named composition. Gerber, Schilling and Mendel attribute it to Clementine. Fétis does not mention her in his *Biographie universelle des musiciens.*

M. L. P.

BOURGES, JEAN MAURICE (*b.* Bordeaux, Dec. 2, 1812; *d.* Paris, Mar. 1881), a distinguished musical critic, came early to Paris, and studied composition under Barbereau.

In 1839 he became joint editor of the *Revue et gazette musicale.* As a composer he produced chamber and pianoforte music, and songs. On Sept. 16, 1846, his opera 'Sultana' was successfully produced at the Opéra-Comique. He made an excellent translation of the words of Mendelssohn's 'Elijah.' F. G.

BOURNEMOUTH. The Bournemouth Municipal Orchestra was founded in 1893 by Dan GODFREY (*q.v.*) at the instigation of the corporation. The successful engagement of a small Italian band the previous year by way of adding to the amenities of the town had shown the way, and warranted the taking over of the Winter Gardens and the establishment of something of a more permanent nature. In fact this orchestra can claim to be the first municipal permanent orchestra in the country. In two years' time its personnel was large enough to enable Godfrey to begin a series of symphony concerts, which have continued uninterruptedly ever since. But what has given the Orchestra its special significance has been the fact that Godfrey introduced British music into his programmes as, so to speak, a matter of course. By 1923 over 600 native compositions had been performed, many of these for the first time. Practically the whole of the familiar classical repertory has been heard, together with numerous later symphonies, symphonic poems, overtures and concertos of foreign origin. The occasional conjunction of the local choral society with the Orchestra led to the formation in 1911 of a Municipal Choir, many performances of important choral works being given, both British and foreign. In 1922 a musical festival was given, consisting of a series of special concerts, one of the features of which was the invitation accorded to composers to conduct their own works. Similar festivals, but on a larger scale, have been held at Easter in subsequent years, and on these occasions the Choir took part. A detailed account of this unique chapter in English musical history is given in Godfrey's *Memories and Music*, London, 1924. N. C. G.

BOURNONVILLE, (1) JEAN-VALENTIN DE (*b.* Noyon, 16th cent.), maître de chapelle at Rouen, then at Évreux. In 1615 he was at the collegiate church at St. Quentin; in 1618 at Abbéville; and in 1620 at Amiens Cathedral. Fétis mentions 13 masses *a* 4 v. printed by Ballard between 1613–30; 8 'cantica Beat. Mar. Virg.' (Paris). Bournonville was one of the best organists and French composers in the reign of Louis XIII. He was the founder of a school of music from which some remarkable artists went forth, not the least being Arthur AUXCOUSTEAUX (*q.v.*). His son followed him as organist of Amiens Cathedral, and his grandson, (2) JACQUES (*b.* Amiens, *c.* 1676; *d.* 1758), a pupil of Bernier, was highly esteemed by Rameau. His '1er livre de motets' was published by Ballard in 1711. (See *Q.-L.*)

E. V. d. S.

BOURRÉE, a dance of French origin which is said to have come from the province of Auvergne (see Rousseau's *Dictionary of Music*). According to other authorities, however, it is a Spanish dance from Biscay, where it is said to be still practised. It was unknown to Thoinot Arbeau, though introduced into the feasts of Paris about 1590. It is cited by Praetorius, but is not mentioned by Mersenne. The 'Suites for 2 musettes' by Anet (1725) contain a 'Bourrée de Jean des Vignes,' but the French composers of harpsichord music did not adopt it as readily as composers of other nations. The bourrée is often to be found in the older suites, especially in those of Bach, and is of a rapid tempo, in common (*allabreve*) time. In its general character it presents some features of analogy with the GAVOTTE, from which, however, it may readily be distinguished; first, because it is in *allabreve* time, that is, with only 2 beat in the bar, whereas the gavotte has 4; and secondly, because the latter begins on the 3rd crotchet in the bar, while the bourrée always starts on the 4th. Like most of the older dance movements, it consists of two parts, each of which is repeated. In Bach's suites a second bourrée frequently follows the first, in the same way as in a symphony or sonata a trio follows a minuet, after which the first bourrée is repeated.

E. P.; addns. M. L. P.

BOUSQUET, GEORGES (*b.* Perpignan, Mar. 12, 1818; *d.* St. Cloud, June 15, 1854), composer and critic, entered the Conservatoire as violin pupil, and won the Grand Prix de Rome in 1838. His compositions while he held the prize, particularly two Masses (Rome, 1839–1840), excited hopes of a brilliant career. But his first operas, 'L'Hôtesse de Lyon' and 'Le Mousquetaire,' both produced in 1844, were failures. 'Tabarin' (1852) met with better success. For three seasons Bousquet conducted the orchestra at the Théâtre Italien. He contributed articles to the *Revue et gazette musicale.* M. C. C.

BOUVARD, FRANÇOIS (*b.* Paris, 1670; still living *circa* 1758). As a boy he appeared at the

Opéra in high soprano parts, having a beautiful voice of very large compass. At the age of 16 he lost his voice, and went to Rome to study composition. On his return at the beginning of the 18th century he received a Government pension, and in 1702 his 'Méduse' was performed at the Opéra. Four years later he produced 'Cassandra' in company with Bertin. For the French court he wrote 4 operas between 1729 and 1733. He composed besides: 'Cantates françaises,' 4 books of airs, some with flute accompaniment, and other vocal compositions; also a book of violin sonatas. Bouvard had travelled a great deal, lived for a considerable period in Rome, and was made a chevalier of the Order of Christ by the King of Portugal (*Fétis*; *Q.-L.*). E. v. d. s.

BOVICELLI, Giovanni Battista, of Assisi, near Spoletta, a singer at Milan Cathedral, published in 1594 a work on vocal figuration and ornamentation, as practised in his time, which is of great historical interest, as he gives examples from the works of Palestrina, Rore, Victoria and Claudio Merulo thus treated. A description with examples is given in *Monatshefte für Musikgeschichte* 23, p. 113, *et seq.*; also in Eitner's *Bibliographie*, p. 945.

E. v. d. s.

BOVY, Charles Samuel, see Lysberg.

BOW. The strings of the various instruments of the violin tribe are made to vibrate by friction with the hair of the bow. Like the violin, the bow went through many progressive phases, till, at the end of the 18th century, it acquired its present shape, which seems to leave no room for improvement. The bow with which the Rebec (the oldest stringed instrument played with the bow with which we are acquainted) was played, had the form of the weapon from which it derived its name. The stick was much bent, and a cord or string was tied from one end to the other (Fig. 1).

In pictures of the 13th century (see *PLATE XLVI.*) we notice something like a nut and head, and hair was possibly used in place of the cord. The bow now gradually loses more and more the actual bow-shape (Figs. 2, 3, 4); the head is distinct from the stick, and the nut is no longer a portion of the stick, but is attached to it by a wire. On the top of the stick a narrow piece of indented iron is fixed, on which the wire is hooked, and thus the hair made tighter or looser at pleasure (Fig. 5). The next step consisted in the substitution of a screw for the wire and indented iron, by which the tension of the hair could be perfectly regulated. This was Corelli's bow (Fig. 6). It was made of light wood, the stick perfectly straight, hardly if at all elastic, and very short. Tartini's bow (Fig. 7) was considerably longer, the wood thinner and more elastic. (See also *PLATE LXXXVII.*)

Towards the end of the 18th century François Tourte (*q.v.*) brought the art of bow-making to perfection, and created a model on which no

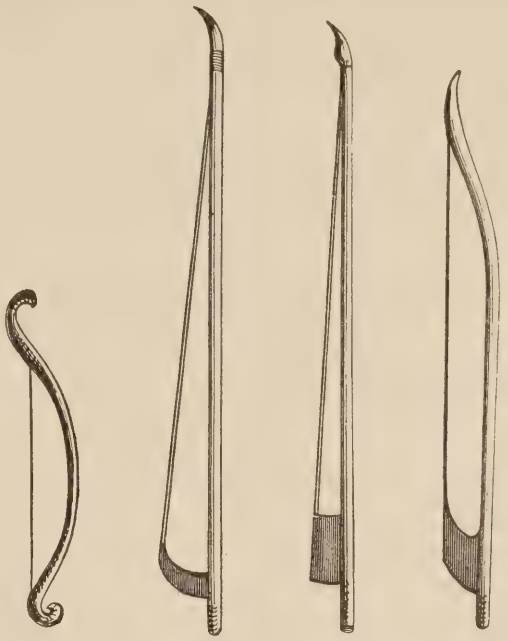


Fig. 1. Fig. 2. (1620.) Fig. 3. (1640.) Fig. 4. (1660.)

improvement has been yet made. In fact his bow combines all the qualities required to enable the player to follow out every conceivable



Fig. 5. Fig. 6. (1700.) Fig. 7. (1740.) Fig. 8.

nuance of tone and movement—lightness, firmness and elasticity. The stick of the modern violin bow (Fig. 8) is made of Brazilian lance-

wood (*Duguetia quitarensis*) or of snake-wood (*Brosimum aubletii*) ; it is cut straight, following the grain of the wood, and afterwards slightly bent by exposure to heat. Although many trials have been made, no wood has been found to possess the necessary qualities in the same degree as those mentioned.

The nut (*c*, Fig. 9) is made of ebony, ivory or tortoise-shell. For violin, tenor and violoncello bows white horse-hair is used ; for double-bass bows, black. The hair (*b*) is inserted

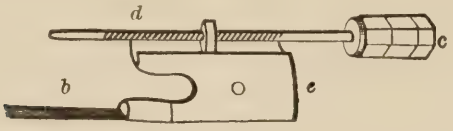


FIG. 9.

in the head (*e*) and the nut of the bow, and can be made tighter or looser by turning the screw (*d*). P. D.

The violoncello bow is a trifle shorter than those used for the violin and tenor, which are of the same length or nearly so, the tenor bow being rather heavier, and the nut and top of the bow slightly deeper. The top and nut of the violoncello bow are deeper still.

The old double-bass bow was of a rude pattern, made of beech or other common wood, and having the primitive arched form. The tone was elicited less by pressure, as in the case of the smaller instruments, than by a sort of ' ripping ' or sweeping touch, partaking of the nature of the pizzicato, the bow being held under-hand, *i.e.* with the wrist depressed and the hair inclined towards the nut, a survival of the method common to all instruments of the viol family. Concurrently with the change from the old three-stringed double bass, tuned by fifths, to the modern orchestral one tuned by fourths, the Paris double-bass players resolved about 1830 on the adoption of a double-bass bow of the ordinary length, but made on the principle of the violoncello bow, though larger, and having a similar nut. This bow, which was employed by Dragonetti, is used over-hand, the hair being inclined towards the bridge, in the same way as a violoncello bow. It produces its effect by pressure rather than by ' ripping,' and is now universally used.

The bow is strung with horse-hair, which is specially adapted to this purpose by its numerous dentiform protuberances ; these, aided by resin, act upon the string like the teeth of a saw. After much playing they wear away ; the hair then becomes useless, and must be renewed. A bow used for four hours daily would require rehairing at least once a month. The task should only be entrusted to a competent workman, as no other is able to get a sufficient number of hairs into the bow (there ought to be about 120), or to wedge them evenly in the top and nut. Bow-making is now a manufacture rather than an art, as the bows of Tourte are everywhere more or less accurately copied. Bows are now made either cylindrical or octagonal in section ; the old fluted bow may be seen in museums, but has entirely gone out of fashion. E. J. P.

BOWEN, YORK (*b.* Crouch Hill, London, Feb. 22, 1884), pianist and composer.

He received his musical education chiefly at the R.A.M., where he spent 7 years (1898–1905) in studying composition and the pianoforte. Since then he has won distinction as a composer of decided originality and a pianist of remarkable brilliance.

He has written many works for the piano, including 3 concertos, of which the first and third were produced at Queen's Hall Promenade Concerts in 1904 and 1908 respectively, and the second at a Philharmonic Concert in 1906. His ' Symphonic Fantasia ' for orchestra was played under Dr. Richter in London and at Manchester in 1906. A symphony in E minor made a considerable impression when it was produced at Queen's Hall by Landon Ronald (1912), and a strikingly effective violin concerto given at the Promenade Concerts (1920) must also be reckoned among his major achievements. Bowen has also written for the viola as a solo instrument, prominent among such works being his concerto in C minor and his sonata for piano and viola. But his smaller piano works, including several suites, and pieces bearing such titles as ' Miniature,' ' Humoresque,' ' Romance,' are, besides being his best-known works, those in which his skill and fancy most happily display themselves. (For list see *B. M. S. Ann.*, 1920.)

G. S. K. B., with addns.

BOWING. This term is used in two senses corresponding to the two German terms (1) *Bogenführung* and (2) *Strichart.* (1) Designates in a general way the action of the bow on stringed instruments, and in that sense we speak of a style and method of bowing, or of the bowing of a player. (2) The particular manner in which a phrase and passage is to be executed, and the signs by which such a manner is usually marked.

Each is here briefly considered. (1) The act of moving the bow to and fro across the string, or strings, in such a way as to draw tone from the instrument—in this sense we speak of a ' style and method of bowing.'

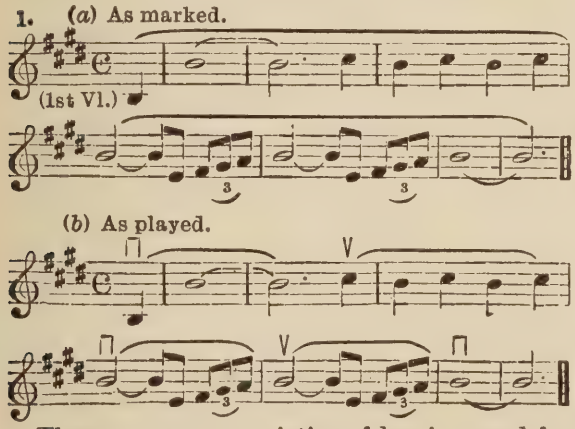
The great masters of the 18th century, Corelli and Vivaldi, were the first to recognise the possibilities of the art of bowing, and their successor, Tartini, persuaded the bow-makers of his time to improve upon the shape and elasticity of the bow itself. From the time of Tartini onwards a gradual and continual improvement took place, until finally the modern bow was evolved by the great bow-maker of Paris, TOURTE (*q.v.*). This invention enabled

Paganini, the famous violinist, to open a new era in the art of bowing; he developed the method of holding the bow, and by using freely every imaginable movement in connexion with it he was able to produce all the different shades of tone and expression.

(2) In order that a player may execute correctly a musical phrase, it is necessary that there should be a settled method of marking which will show the wishes of the composer—in this sense we speak of the 'bowing of a phrase or passage.'

If the passage is to be played legato, a slur, or bind, is placed over the notes (⁀), but if it is left without marks, it is taken by the performer to mean that each note is to be played with a separate bow.
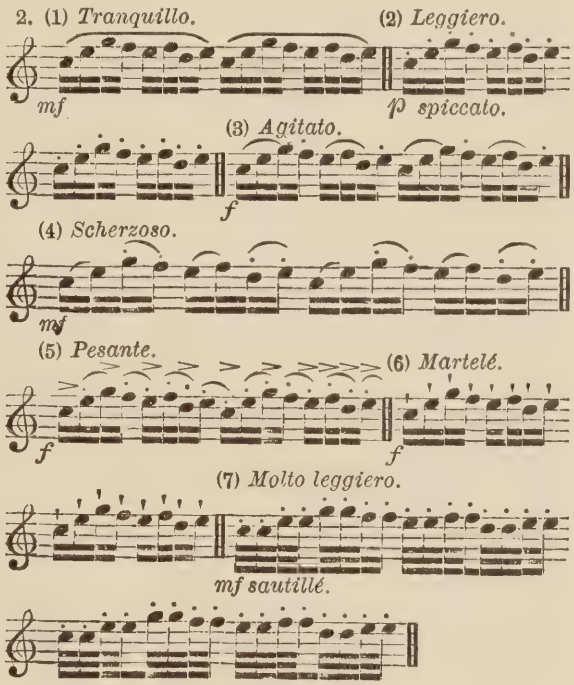
It is not necessary, however, for the composer to mark every change of bow in a legato passage, and so one slur is sometimes used to cover an entire theme, in spite of the fact that it is obviously impossible, at a slow tempo, to play the whole passage in one bow. In such a case the player changes the bow when necessary, but in such a manner as to disguise the change and not to interfere with the continuity of the phrase. It may even be essential to introduce two or three changes of bow into a passage marked by the composer with only one slur, the necessity arising from the marks of expression which indicate that more, or less, tone is desired. (To play forte or to make a crescendo requires a quicker movement of the bow across the string than if the tone is to remain a level piano—see the opening passage of Wagner's 'Siegfried Idyll').



There are many varieties of bowing used for the execution of detached notes. The *saltato*, *spiccato* and similar styles are produced by making use of the natural vibration of the stick of the bow and the tension of the hair in various different ways, the player, by keeping the exact balance with his wrist and the poise of his right hand, being able to make the bow ricochet on the string at any speed desired. In the *martelé* and *détaché* bowings, however, the hair of the bow remains upon the string the whole time, the hammered effect, or attack, being produced by the sudden release of pressure. The fingers of the right hand allow the bow to bound forward lightly upon the string, and the pressure is exerted only between the actual sounds. For rapid passages requiring a moderate amount of tone it is usual to play more or less in the middle of the bow, that being the natural place of balance for a rapid movement.

Though many modern stylists differ as to the exact position of the hand on the bow and the various movements of wrist, fore and upper arm muscles, etc., the broad fact emerges that to obtain a fine and singing tone from the instrument the most essential thing is that every movement of every portion of the arm should be absolutely free, and the bow itself must in all circumstances be kept parallel with the bridge of the violin.

A few examples will serve to show the vital importance of bowing as a means of interpretation.



It will be seen that the same passage bowed differently entirely changes its character.

The bowing of No. 5 is known as the Viotti bowing and is productive of very powerful accents. W. H. R.

BOWMAN, Henry, published at Oxford in 1678 a thin folio volume bearing the title of

'Songs for one, two and three voyces to the Thorow-Bass. With some Short Simphonies. Collected out of some of the Select Poems of the incomparable Mr. Cowley, and others, and composed by Henry Bowman, Philo-Musicus.'

A second edition appeared at Oxford in 1679. A MS. Miserere is in B.M. Add. MSS. 33,234 and in Ch. Ch.; also the MS. of 'I'll sing of heroes,' one of the songs above mentioned.

W. H. H.

BOXBERG, Christian Ludwig (*b.* Sondershausen, Apr. 24, 1670), studied at the school of

St. Thomas and at the university, Leipzig. In 1692 he was organist at Grossenhain, and in 1702 in the same capacity at SS. Peter and Paul, Görlitz. Between 1694 and 1700 several operas of his were performed at Leipzig, Wolfenbüttel, Cassel and Onolzbach. Gerber possessed the MS. of an 'Easter concerto' for chorus and instruments, of which he speaks very highly. Boxberg published also a description of the organ of SS. Peter and Paul at Görlitz in 1704 (*Mendel*; *Riemann*).

E. v. d. S.

BOYCE, WILLIAM, Mus.D. (*b.* London, Feb. 7, 1710; *d.* Kensington, Feb. 7, 1779), was famous as organist, composer of church music, and editor of a collection of cathedral music which served as the basis of the English cathedral repertory for a century or so after its publication.

Boyce was born at Joiners' Hall, Upper Thames Street (of which company his father, a cabinet-maker, was afterwards beadle). He became a chorister of St. Paul's Cathedral under Charles King, and, on quitting the choir, an articled pupil of Maurice Greene, then organist of the cathedral. On the expiration of his articles in 1734 he became organist of Oxford Chapel, Vere Street, Cavendish Square, and pursued his studies under Dr. Pepusch. While yet a young man Boyce's hearing became much impaired, a calamity the greatest that can befall a musician, but one which, in his case, did not lessen the ardour with which he pursued his studies. In 1734 he set Lord Lansdowne's masque of 'Peleus and Thetis,' and in 1736 composed the music for John Lockman's oratorio 'David's Lamentation over Saul and Jonathan,' which was first given by the Apollo Society, and subsequently, in 1740, at Covent Garden Theatre. About 1740 he set two odes for St. Cecilia's Day, one written by Lockman, the other by Vidal, undermaster of Westminster School. In 1736 he had given up his appointment at Oxford Chapel upon obtaining the post of organist at St. Michael's, Cornhill, which had become vacant by the removal of Joseph Kelway to St. Martin's-in-the-Fields. On June 21 in the same year he was sworn into the place of composer to the Chapel Royal in the room of John Weldon, then lately deceased. He most ably discharged the duties of this office by the composition of many fine anthems and services. In 1737 he was appointed conductor of the meetings of the Three Choirs of Gloucester, Worcester and Hereford, which office he held for several years. (See THREE CHOIRS FESTIVAL.) In 1743 he produced the serenata of 'Solomon,' written by Edward Moore, which was eminently successful, one song in which ('Softly rise, O southern breeze,' for tenor voice with bassoon obbligato) retained its popularity for upwards of a century. In 1749, on the erection of an organ in the church of Allhallows the Great and Less, Thames Street, Boyce was chosen organist. In the same year he was selected to compose the music for the ode written by William MASON for the installation of Henry Pelham, Duke of Newcastle, as Chancellor of the University of Cambridge. The ode, with Boyce's music, was performed in the Senate House, July 1, 1749, and on the following day, being Commencement Sunday, an anthem with orchestral accompaniments, by Boyce, was performed in Great St. Mary's Church, as an exercise for the degree of Doctor of Music, which the University then conferred on him. Both these compositions were soon afterwards published together. In the same year Boyce appeared as a composer for the theatre by reviving the masque of 'Peleus and Thetis' (introduced into the author's alteration of 'The Merchant of Venice,' entitled 'The Jew of Venice'), added songs to another revived masque called 'Lethe,' and set Moses Mendez's musical entertainment, 'The Chaplet,' the last of which met with great success. In 1750 he added songs to Dryden's 'Secular Masque,' and in 1751 he set another piece by Mendez, called 'The Shepherd's Lottery.' On the death of Dr. Greene in 1755, Dr. Boyce was nominated his successor as master of the King's band of music, and conductor of the annual festivals of the SONS OF THE CLERGY (*q.v.*) at St. Paul's Cathedral. He was not sworn in till June 1757. In the former capacity he was required to compose music for the new year and birthday odes of the poet-laureate, and wrote about 43 compositions, now among the Music School MSS., Oxford; in the latter he voluntarily composed two fine anthems with orchestral accompaniments, besides additional accompaniments and choruses for Purcell's Te Deum and Jubilate, written for St. Cecilia's Day, 1694. In 1758, on the death of John Travers, Boyce was appointed one of the organists of the Chapel Royal. He resigned his place at St. Michael's, Cornhill, in 1768, and was dismissed from that at Allhallows, Thames Street, in 1769; as his deafness still increased, he gave up teaching and removed to Kensington, where he employed himself principally in the collection and editing of the materials for the work by which he is best known—

'Cathedral Music, being a collection in score of the most valuable and useful compositions for that service by the several English masters of the last two hundred years.'

This work was projected by Dr. Greene, who had begun collections for it, but, finding his health failing, bequeathed all his materials to Dr. Boyce, with a request that he would complete the work. The 'Cathedral Music' was published in three volumes, the first of which appeared in 1760 and the last in 1778.

Boyce died of gout and was buried on Feb. 16, 1779, in the vault under the centre of the

dome of St. Paul's Cathedral. In the year following his death his widow published a volume containing 'Fifteen Anthems and a Te Deum and Jubilate' of her husband's composition, and in 1790 another volume containing twelve anthems and a service was published under the editorship of Dr. Philip Hayes. These anthems and services (with others, to the extent in all of 46 anthems and 5 services) were afterwards published in four volumes under the editorship of Vincent Novello. In 1788 John Ashley, who had purchased the plates of the 'Cathedral Music,' issued a reprint of it, with a memoir (by Sir John Hawkins) and a portrait (finely engraved by Sherwin) of Boyce prefixed. In 1849 a new edition, with additional services and anthems and new lives of the composers, was issued under the care of Joseph Warren. Besides the compositions above mentioned, Boyce produced the following:

Dryden's 'Secular Masque,' 1745; twelve sonatas for two violins and bass, 1747; a concerto; eight symphonies; 'Ode to Charity,' composed for the Leicester Infirmary, containing the duet for tenor and bass 'Here shall soft Charity repair'; Rev. Walter Harte's paraphrase of part of Pindar's first Pythian ode, 1749; Masque in 'The Tempest'; dirge in 'Cymbeline'; dirge in 'Romeo and Juliet'; trio in 'The Winter's Tale'; two odes in Home's tragedy, 'Agis,' 1758; 'Harlequin's Invasion,' 1759, in which occurs the fine song 'Heart of Oak'; 'Noah,' an oratorio, seems to be no longer in existence. Many songs appeared in *The British Orpheus*, *The Vocal Musical Mask*, etc. A collection of his songs, duets, etc., entitled *Lyra Britannica*, appeared in several books.

(See *D.N.B.* and *Mus. T.*, 1901, p. 441 f., in which a complete list of the MS. compositions at Oxford and in the British Museum is given.) Boyce's portrait by Hudson is in the Music School, Oxford. His only son (*b.* Mar. 25, 1764) was long known as a double-bass player in London orchestras.

The following are the contents of the 'Cathedral Music':

VOL. I.

TALLIS. Preces, M. and E. Serv.
MORLEY. Burial Serv. G minor.
FARRANT. M. and E. Serv. G minor.
BEVIN. M. and E. Serv. D minor.
GIBBONS. Do. F.
CHILD. Do. E minor.
ROGERS. Do. D.
BLOW. Do. A.
ALDRICH. Do. G.
BLOW. Do. G.
Do. Kyrie and Creed (triple measure). G.
14 Chants.

VOL. II.

HENRY VIII. F. A. 'O Lord the Maker.' 4 v.
TALLIS. F.A. 'I call and cry.' 5 v.
TYE. F. A. 'I will exalt Thee.' 4 v.
Do. (2nd pt.) 'Sing unto the Lord.' 4 v.
FARRANT. F. A. 'Call to remembrance.' 4 v.
Do. F. A. 'Hide not Thou.' 4 v.
BYRD. F. A. 'O Lord, turn.' 5 v.
Do. F. A. (2nd pt.) 'Bow Thine ear, O Lord.' 5 v.
Do. F. A. 'Sing joyfully.' 6 v.
GIBBONS. F. A. 'Hosanna.' 6 v.
Do. F. A. 'Lift up your heads.' 6 v.
Do. F. A. 'Almighty and everlasting.' 4 v.
Do. F. A. 'O clap your hands.' 8 v.
Do. (2nd pt.) 'God is gone up.' 8 v.
BATTEN. F. A. 'Hear my prayer.' 5 v.
Do. F. A. 'O praise the Lord.' 4 v.
Do. F. A. 'Deliver us, O Lord.' 4 v.
CHILD. F. A. 'Praise the Lord.' 4 v.
Do. F. A. 'O Lord, grant the King.' 4 v.
Do. F. A. 'Sing we merrily.' 7 v.
ROGERS. F. A. 'Behold now.' 4 v.
Do. F. A. 'Teach me, O Lord.' 4 v.
BLOW. V. A. 'God is our hope.' 8 v.
Do. V. A. 'O God, wherefore art Thou absent.' 5 v.
Do. V. A. 'Save me, O God.' 4 v.
Do. F. A. 'The Lord hear thee.' 4 v.
Do. F. A. 'My God, my God.' 4 v.
ALDRICH. V. A. 'Out of the deep.' 4 v.
Do. F. A. 'O give thanks.' 6 v.
CREYGHTON. F. A. 'I will arise.' 4 v.
PURCELL. V. A. 'O God, Thou art.' 4 v.
Do. V. A. 'O God, Thou hast.' 6 v.
Do. V. A. 'O Lord God of Hosts.' 8 v.
GOLDWIN. V. A. 'I have set God.' 4 v.
CLARKE. F. A. 'Praise the Lord, O Jerusalem.' 4 v.
CROFT. V. A. 'God is gone up.' 4 v.
Do. V. A. 'Put me not to rebuke.' 4 v.
WELDON. V. A. 'In Thee, O Lord.' 4 v.
Do. V. A. 'Hear my crying.' 6 v.
LAWES (WM.). V. A. 'The Lord is my light.' 4 v.
LOCKE. V. A. 'Lord, let me know mine end.' 5 v.
HUMPHREY. V. A. 'Have mercy upon me.' 3 v.
Do. V. A. 'O Lord my God.' 3 v.
BLOW. V.A. 'I was in the Spirit.' 4 v.
WISE. V. A. 'Prepare ye the way of the Lord.' 4 v.
Do. V. A. 'Awake, put on thy strength.' 3 v.
PURCELL. V. A. 'Thy way, O God.' 4 v.
Do. V. A. 'Be merciful.' 3 v.
CLARKE. V. A. 'How long wilt Thou.' 1 v.
CROFT. V. A. 'O praise the Lord.' 3 v.
Do. V. A. 'Give the King.' 5 v.
5 Chants.

VOL. III.

BYRD. M. and E. Serv. D minor.
CHILD. Do. D.
BLOW. Do. E minor.
PURCELL. M. and E. Serv. (double), B flat.
BULL. V.A. 'O Lord my God.' 5 v.
HUMPHREY. V. A. 'Thou art my King.' 4 v.
Do. V. A. 'Like as the hart.' 4 v.
Do. V. A. 'Hear, O Heavens.' 3 v.
Do. V. A. 'Rejoice in the Lord.' 4 v.
Do. V. A. 'Haste Thee, O God.' 4 v.
WISE. V. A. 'The ways of Zion.' 2 v.
Do. V. A. 'Thy beauty, O Israel.' 4 v.
Do. V. A. 'Awake up, my glory.' 3 v.
Do. V. A. 'Blessed is He.' 3 v.
BLOW. V. A. 'O Lord, I have sinned.' 4 v.
Do. V. A 'O sing unto God.' 3 v.
Do. V. A. 'O Lord Thou hast searched me out.' 2 v.
Do. V. A. 'I beheld and lo!' 4 v.
TURNER. V. A. 'Lord, Thou hast been our refuge.' 3 v.
PURCELL. V. A. 'Behold, I bring you.' 3 v.
Do. V. A. 'They that go down.' 2 v.
Do. V. A. 'Thy word is a lantern.' 3 v.
Do. V. A. 'O give thanks.' 4 v.
CLARKE. V. A. 'I will love Thee.' 2 v.
GIBBONS. Sanctus. 4 v. in F.
CHILD. Sanctus. 4 v. in E minor.
ROGERS. Sanctus. 4 v. in D.
CREYGHTON. Sanctus. 4 v. in E flat.

W. H. H.

BOYER, PASCAL (*b.* Tarascon, *c.* 1743), succeeded Abbé Ganzargues as maître de chapelle at Nîmes Cathedral. He was in Paris about 1765, where the following works of his appeared: *Lettre à Mons. Diderot sur le projet de l'unité de clef dans la musique et la réforme des mesures*, etc. (1767); *La Soirée perdue à l'Opéra* (1776), dealing with the war between Gluckists and Piccinnists (2nd ed., 1781); *Notice sur la vie et les ouvrages de Pergolesi* (1772, July number of the *Mercure de France*). Gaveaux, Paris, published 3 sonatas for pianoforte with accompaniment of a flute or violin and violoncello by P. Boyer, which probably is the above. Gerber (2) states that he founded a music engraving and publishing business in 1787, and Schilling gives 1790; but, as Bruni's 9th book of quartets was published by M. (? Monsieur) Boyer *c.* 1785, these dates are evidently too late. The publishing house of Boyer, Paris, was one of importance. E. v. d. S.

BOYES, THOMAS, an English church composer who graduated Mus.B. at Oxford in 1603. Wood (*Fasti Oxoniensis*) says that he 'composed certain Church Services.' One of these, in the Dorian mode, is at Ely Cathedral. The partbooks at Durham Cathedral and Peterhouse, Cambridge, contain a short service by him (including T.D., B., K., C., M., N.D.). There is also a Latin Te Deum at Peterhouse, and an anthem (4 v.) in short score, 'If ye love me,' at Ch. Ch. J. MK.

BOYLE, GEORGE FREDERICK (*b.* Sydney, N.S.W., June 29, 1886), Australian pianist, composer and teacher. After concert tours in Australia he studied in Berlin with Busoni. He came to America in 1910 to become professor of the pianoforte at the Peabody Conservatory in Baltimore, and has played in concerts in America. His compositions include the following:

Concerto, pianoforte, D minor.
Symphonic Fantasia.
Concerto, violoncello.
Sonata, pianoforte and violoncello.
Sonata, pianoforte, B.
The Pied Piper of Hamelin, cantata.
Don Ramiro, cantata.

R. A.

BRABANÇONNE, LA, the national air of the Belgians, dating from the revolution of 1830, when Belgium became an independent country. Both words and music were composed during the struggle; the former by a certain Jenneval, who was killed in one of the actions near Antwerp, the latter by CAMPENHOUT (*q.v.*).

BRACE (Fr. *accolade*; Ger. *Klammer*; Ital. *accolada*), a vertical line, usually with a double curve, used to couple together two or more staves, thus indicating either that the music written therein is to be performed simultaneously by various instruments or voices, or in orchestral scores that the parts so braced belong to one class of instrument, such as woodwind, horns or strings. F. T.



BRADBURY, WILLIAM BATCHELDER (*b.* York, Maine, Oct. 6, 1816; *d.* Montclair, New Jersey, Jan. 7, 1868), an American composer and editor. He was active in organising singing societies and festivals, then known in America as 'conventions,' in different parts of the United States. In 1841 he published his first collection of choir music, followed by many others which had an enormous popularity, as did his Sunday School cantata 'Esther' (1856). Many of his simple religious tunes, which do not share the trashy character of some composed later for the same purposes, are still sung. R. A.

BRADE, (1) WILLIAM (*b. circa* 1560; *d.* Hamburg, Feb. 26, 1630[1]), an English musician who held various continental court appointments.

The order of his appointments, mainly deduced from dedications, is as follows: he was at the court of Christian IV. of Denmark from 1594–96, from 1599–1606 and 1620–22; it seems probable that before the first date, and it is certain that in the intervals, he was in the service of the Margraves of Brandenburg. From 1609–14 he was director of the Rathsmusik at Hamburg, being appointed in 1614 violist to the Duke Johann Adolph of Schleswig-Gottorp. He was Kapellmeister at Halle in 1618,[2] and in 1619 he went to Berlin as Kapellmeister to the Elector of Brandenburg, and was again at Gottorp, as Kapellmeister, from 1622. His works are:

Musikalische Concerten, Hamburg, 1609; *Newe ausserlesene Paduanen, Galliarden, Cantzonen, Allmand vnd Coranten*, etc., Hamburg, 1609; *Newe ausserlesene Paduanen vnd Galliarden*, mit 6 Stim . . . etc., Hamburg, 1614; *Newe ausserlesene liebliche Branden, Intraden, Mascharaden, Balletten* . . . mit 5 Stim . . . Lübeck, 1617; *Melodiensis Paduanis* . . . a 5 Part . . . Antwerp, 1619; *Newe lustige Volten, Couranten, Balletten*, etc., mit 5 Stim . . . Berlin, 1621. A MS. 'Fancy' is in the R.C.M.

His son, (2) CHRISTIAN, was in the Elector's band from 1619 (*Q.-L.*; *D.N.B.*).

BRADFORD (YORKSHIRE). The story of music in Bradford is largely bound up with that of its chief concert hall, St. George's Hall, which was completed in 1853. In 1926 it became a picture-house. One of the choral societies has, however, a much longer record, having been founded in 1821.

The BRADFORD OLD CHORAL SOCIETY has had a chequered career, marked by a good many events of interest, such as the first Bradford performance of 'Elijah' in 1848 and the début of J. T. Carrodus as a boy of 11 in 1846. In an Anglo-French competition in Paris in 1912 the chorus won two prizes, and in 1921 the Society celebrated its centenary, and has renewed its youth under its present conductor, Wilfrid Knight.

The opening of St. George's Hall was marked by a festival in 1853, which was succeeded by two others, in 1856 and 1859, both under Costa. In addition to the staple oratorios and symphonies, there were a few unfamiliar things in the programmes, such as a MS. Credo by Mendelssohn, the score of which is still in the Festival Choral Society's library, but has never since been heard, and is presumably only a curiosity. Hatton's 'Robin Hood,' G. A. Macfarren's 'May Day,' and two works by William Jackson of Masham were the novelties. The success of the festivals was not such as to warrant their continuance, but their work was taken up by two institutions, the Bradford Festival Choral Society and the Bradford Subscription Concerts.

The BRADFORD FESTIVAL CHORAL SOCIETY was established in 1856, and Jackson, the festival chorus-master, was its first conductor. He was followed by a succession of very able musicians: John Burton (1866), James Broughton (1870), R. S. Burton (1878), J. C. Bridge (1887), R. H. Wilson (1890), W. H. Garland (1893), F. Cowen (1897), H. A. Fricker, E. C. Bairstow and Malcolm Sargent, under whom the chorus may be said to have achieved as high a state of efficiency as at any period of its existence. The Society's repertory is far too extensive to be even summarised; a full account will be found in the history by its Hon. Sec. the late G. F. Sewell, published in 1907. Among the out-of-the-way works may be mentioned Bach's Mass in B minor, Beethoven's Mass in D, Benoît's 'Lucifer,' Berlioz's 'Troyens,' Franck's 'Béatitudes,' Parker's 'Hora novissima,' Rossini's 'Mose in Egitto,' Schumann's 'Paradise and the Peri,' and Tinel's 'St. Francis.'

The BRADFORD SUBSCRIPTION CONCERTS were founded in 1865 by a committee of music lovers, who enlisted the co-operation of Sir Charles Hallé and his Manchester Orchestra, and of the Festival Choral Society. Hallé remained conductor till his death in 1896, and was followed by the successive conductors of the Hallé Concerts. The programmes include orchestral and choral concerts, together with a certain amount of chamber music (an attempt

[1] Date given by *Riemann*.
[2] Opel, *Zeitschr. für allgem. Geschichte*, 1885, p. 68.

to organise a separate series of chamber concerts in a smaller hall failed through lack of support) and miscellaneous concerts in which the best artists of the day have been heard. The Concerts have from the beginning sustained a very high artistic standard, and for some years before the war (1914) became a social event which attracted supporters for other reasons than love of music. Since then their financial course has not been so easy, but they retain their supremacy among the concert institutions of Yorkshire.

The establishment of a permanent orchestra of professional musicians dates from 1892, when the BRADFORD PERMANENT ORCHESTRA was formed, and has carried on an excellent work ever since in popularising the best music at its Saturday concerts, generally five in number. Its first conductor was a Bradford musician, W. B. Sewell; its present one is Julius Harrison, under whom a very respectable standard of efficiency has been attained, and, after the usual fluctuations, the concerts, which attract very large audiences, have been made to pay their way, in spite of the very modest prices of admission.

A ground untouched by any of the above-mentioned organisations has been that covered by Samuel Midgley, a Bradford musician who for many years gave chamber concerts at which he introduced important works by native composers. In 1911 he enlisted the help of friends, through whose generosity he was able to organise an annual series of six chamber concerts, admission to which was entirely free, the only public source of income being through the sale of programmes. The performers have been all local professionals, paid a uniform fee, and the programmes have covered not only the great classics, but a considerable proportion of works by living British composers. The promoter has, after 13 years' arduous work, had to retire from the management of the concerts, and how much they owe to his individual initiative is suggested by the fact that at present no one has been found to take up the work. H. T.

BRAHAM, JOHN (*b.* London, Mar. 20, 1777; *d.* there, Feb. 17, 1856), tenor singer, held a distinguished place among English singers.

He was of Jewish parentage, but was left an orphan at an early age, and in such humble circumstances that he is said to have sold pencils about the streets for a living. He was still very young when he became the pupil of Leoni, a Jewish singer of celebrity. His first appearance in public was at Covent Garden Theatre, Apr. 21, 1787, for the benefit of his master. In the bill it is announced:

'At the end of Act i., "The soldier tired of war's alarms," by Master Braham, being his first appearance on any stage.'

After the first act of the farce, he sang the favourite song of 'Ma chère amie.' At the opening of the Royalty Theatre in Wellclose Square, on June 20 in the same year, 'The soldier tired of war's alarms' 'was sung with great success by a little boy, Master *Abram*, the pupil of Leoni'; and another paper said:

'Yesterday evening we were surprised by a Master *Abraham*, a young pupil of Mr. Leoni. He promises fair to attain perfection; possessing every requisite necessary to form a capital singer.'

He sang at this theatre for about two years, being particularly successful as Cupid in Carter's 'Birthday,' and Hymen in Reeves's 'Hero and Leander.' He sang at Covent Garden in 'Poor Vulcan,' June 2, 1788. When he lost his boyish voice the future prospects of young Braham appeared doubtful; Leoni had fallen into difficulties, and about that time left England; but he found a generous patron in Abraham Goldsmid, and became a professor of the piano. On his voice regaining its power he went to Bath, and in 1794 made his appearance at some concerts there under the direction of Rauzzini, who, appreciating his talent, gave him musical instruction for three years. In 1796 he was engaged by Storace for Drury Lane, and his début (in an opera called 'Mahmoud,' left unfinished by Storace, and finished by his sister Nancy Storace) was so successful that in the year following he was engaged for the Italian opera-house, where he appeared in Grétry's 'Azor et Zémire,' Sept. 26, 1796. He also sang in the Oratorios, and at the Three Choirs Festival at Gloucester. He and Nancy Storace, who shared his fortunes for some time, next gave concerts in Paris, and visited Italy in 1798, Braham making his first appearance at La Pergola, Florence, in operas by Basili and Moneta, and also singing with Nancy Storace at La Scala, Milan (1799), in an opera by Nasolini. After an episode of rivalry and reconciliation with Mrs. Billington at Milan, where he stayed two years, Braham sang at Genoa, Leghorn and Venice. Cimarosa wrote a part for him in an opera, 'Artemisia,' which he did not live to complete. After engagements at Trieste and Hamburg he returned to England.

He reappeared at Covent Garden in 1801. From this point may be dated that triumphant career during which he created a constant furore. The opera in which he made his first appearance, on Dec. 9, was a work by Mazzinghi and Reeve entitled 'The Chains of the Heart.' The music, however, was so feeble in the serious, and so commonplace and vulgar in the comic parts, that it lived only a few nights, and was succeeded by 'The Cabinet' on Feb. 9, 1802. In this opera Braham was the composer of all the music of his own part, a custom to which he continued for several years to adhere. He sang at the King's Theatre in Italian opera, however, 1804–06. Among the operas with which he was thus connected we may name—

'The Siege of Belgrade' and 'Family Quarrels,' 1802; 'The English Fleet in 1342,' 1803 (with the famous duet 'All's Well'

in it); 'Thirty Thousand,' 1804; 'Out of Place,' 1805; 'False Alarms,' 1807; 'Kais, or Love in a Desert,' 1808; 'The Devil's Bridge,' 1812; 'Narensky,' 1814, and 'Zuma' (with Bishop), 1818

He wrote also for the Lyceum portions of other operas: 'The American' (containing the famous 'Death of Nelson'), 1811; 'Isidore de Merida,' 1827; and 'The Taming of a Shrew,' 1828. In the theatre, concert-room or church Braham had scarcely a rival. *Non c' è in Italia tenore come Braham* was the frequent exclamation of foreigners. He sang the part of Max in the English version of 'Der Freischütz' in 1824, and when Weber composed his 'Oberon' for the English stage (1826), Braham was the original Sir Huon.

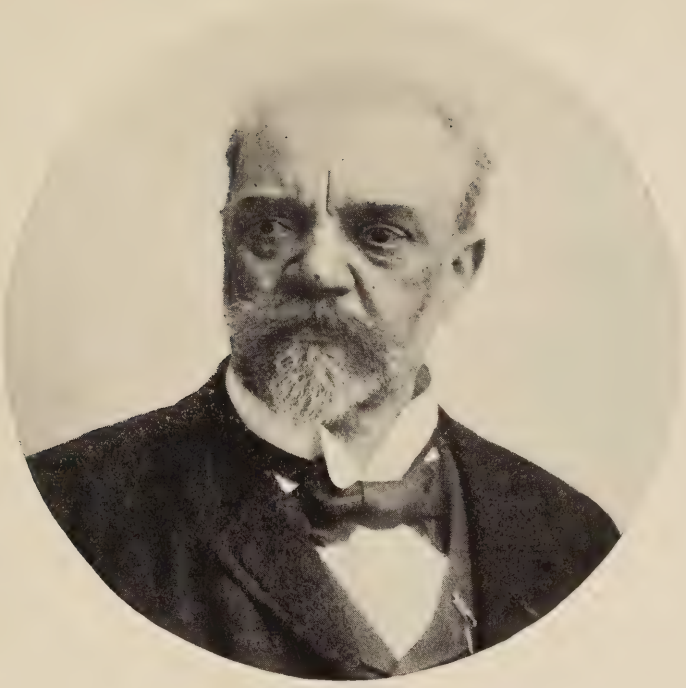
In 1831, however, the tide of fortune changed. In that year he purchased, jointly with Yates, the Colosseum in the Regent's Park for the large sum of £40,000. Five years afterwards he opened the St. James's Theatre, which he had erected at a cost of £26,000. The large fortune which his genius and energy had gained him was lost by these unfortunate speculations. He sang the part of William Tell at Drury Lane, Dec. 2, 1838, and of Don Giovanni in the following year, his voice having suffered and become lower. An American tour undertaken with his son Charles in 1840 was unsuccessful; his last appearance was at one of the Wednesday Concerts in Mar. 1852. (*Dramatic Biography*; *Gentleman's Magazine*; etc. Addns. *D.N.B.*) E. F. R.

BRAHMS, Johannes (*b.* Hamburg, May 7, 1833; *d.* Vienna, Apr. 3, 1897), last in the great line of German symphonists, lived a quiet uneventful life unlike that of many of his predecessors.

He affords an instance of the occurrence of musical genius in the second generation, for his father, Johann Jakob Brahms (1806–72), had on two occasions run away from home to devote himself to music; his grandfather, Johann (1769–1839), was an innkeeper at Heide in Holstein, where various descendants, through an eldest son, Peter Hoeft Heinrich (*b.* 1793), are to be found. As several varieties of the name occur in the church registers, such as Brams, Bramst and Brahmst, it will be seen that an assumption that Brahms was of Jewish origin is extremely unlikely. The runaway, Johann Jakob, was at length permitted by his father to adopt the musical profession, and in due course he became contrabassist in the theatre orchestra at Hamburg, where he married in 1830 a lady no less than seventeen years older than himself, Johanna Henrika Christiane (*b.* 1789; *d.* 1865), whose maiden name was Nissen. She left three children, (1) Elisabeth Wilhelmine Louise (1831–92), (2) Johannes and (3) Friedrich (1835–86), who was for many years a successful music teacher in Hamburg. A year after the death of his wife, the double-bass player married again a widow who was as much his junior as his first wife had been his senior. At Hamburg, in a fine old six-storied house now called No. 60 Speckstrasse, Johannes Brahms was born. Luckily there lived at Hamburg a pupil of the famous Marxsen of Altona, named O. Cossel, with whom the boy studied music until his tenth year, when his teacher asked Marxsen to undertake his musical education. For a time Marxsen's lessons went on simultaneously with Cossel's, and the boy's diligence and earnestness were soon abundantly evident, as well as his possession of a great creative gift. At this time his chief study was the pianoforte, and it was only by stealth that he composed, although the theoretical side of his studies was duly superintended by Marxsen. In after life the composer paid a graceful tribute to his teacher, by dedicating to him the second pianoforte concerto in B flat, op. 83.

On Sept. 21, 1848, he gave a concert, and played two movements from a concerto by Rosenhain, a fugue of Bach, and other pieces. He appeared at a concert given by Theodor Wachtel, Mar. 1, 1849, and in the following April gave a concert on his own account, at which he played the 'Waldstein' sonata of Beethoven and a 'Phantasie über einen beliebten Walzer' of his own. The next two or three years must have been spent in diligent study and in the composition of some of the early pianoforte works, the first set of songs, and a sonata for piano and violin. The good fortune which had guided him to Marxsen followed him throughout his life, and never was more conspicuous than when he consented to accompany the gipsy violinist, Eduard Remenyi, on a tour through North Germany in 1853. While they were at Hanover, Remenyi took his young friend to visit Joachim, who had lately been appointed Konzertmeister there. Joachim saw that a great future lay before the youth, and felt that the association with one who was little more than a virtuoso would not long satisfy the artistic cravings of such a nature; he suggested that if at any time Brahms should wish for more congenial work he should come to see him. Soon afterwards things fell out as had been expected, and Brahms paid Joachim a visit of some weeks' duration at Göttingen, at the end of which Joachim gave him two letters of introduction.[1] One was to Liszt, and it had the strange result that on the strength of the scherzo, op. 4, Liszt adopted Brahms as an adherent of the most advanced school of modern music. The second introduction was to Schumann, in Düsseldorf, and was an event of the utmost importance in the life of Brahms and in the history of music. Schumann was

[1] The accounts of this episode differ considerably; compare Ehrlich's *Künstlerleben*, and an article by Schubring in the *Allgem. Mus. Zeitung*, with Moser's *Joseph Joachim*, and Riemann's biography of Brahms. The above account is from Dr. Joachim himself.



Photographische-Gesellschaft, Berlin

DVOŘÁK



Photo, Atelier Scolik, Vienna

BRAHMS

so strongly impressed with the works that were then completed (apparently those now known as opp. 1-6, together with a violin sonata, a trio and a string quartet), that he not only wrote in the most enthusiastic terms to Dr. Härtel recommending the new compositions to his notice with a view to publication, but inserted in the *Neue Zeitschrift für Musik* a memorable article entitled 'Neue Bahnen.' It is impossible to overestimate this emphatic recognition of the younger by the older composer, or to gauge its importance in Brahms's career. As a natural result of the article there was a paper war over Brahms apropos of a performance of his sonata in C and the scherzo, which he played at Leipzig, Dec. 17, 1853. The publication of the music already referred to, which was soon followed by the appearance of op. 8, the B major trio, and opp. 9 and 10, piano pieces, was a more satisfactory consequence of the incident. From this time until the master's death every new composition of his was the subject of immediate discussion, of course not always friendly; and the history of Brahms's life is henceforth little but a chronicle of his works. Probably there was never a career less eventful than his, and the 'dunkle Stille,' of which Schumann spoke in his article, shrouded him, more or less closely, all his life.

Happier circumstances it would be difficult to imagine for a creative artist; just at the time when it was most desirable for him to have opportunities of obtaining experience in connexion with orchestral and choral music, he was offered two official appointments, one from the Cologne Conservatorium, which he refused, and one from the Prince of Lippe-Detmold, which he accepted. He held for four years (1854–58) the post of director of the court concerts and of the choral society, and, as the court was a very quiet one and its ceremonies unexacting, he had plenty of time to devote to composition and to the development of his artistic nature. On his resignation of this post he returned to Hamburg for a time. His public appearances at this period were very few; he played at Cologne in 1856 and appeared twice at the Leipzig Gewandhaus in Dec. 1857, but on neither occasion did he bring forward anything of his own. On Jan. 27, 1859, at the Gewandhaus, he introduced his piano concerto in D minor (op. 15), a work which immediately aroused a storm of opposition by the independence of its structure, and the absence of the usual traditional characteristics of concertos, such as bravura passages, etc. The performance itself was an indubitable failure, and it was not till 1878, when he played it again, that the Leipzig public received it with anything like enthusiasm; yet, in the interval, it had been played by Clara Schumann and others, and had enjoyed favour all over Germany. It is perhaps not altogether surprising that this work should have been longer than most of Brahms's music in finding general acceptance; it is uncompromising in its earnestness, and occasionally there occur passages which must have seemed uncouth when it was first heard. In spite of Brahms's close study of the piano, his playing was scarcely of a kind to produce a great effect upon the general public independently of the composition; Schumann described it as turning the piano into a full orchestra, and the testimony of those who heard him most frequently shows that it was far more energetic than technically accurate, and that the grandeur of the conception impressed the hearers far more than any exhibitions of merely manual skill.

The next important works were the two serenades for orchestra, opp. 11 and 16, the latter of which employs no violins; both were written soon after the concerto, and as it is most unlikely that their easily apprehended style was adopted in deference to the opinions of the critics who were unfavourable to the concerto, we are probably justified in supposing that the change was a perfectly natural and normal one. In 1860, the year of their publication, Brahms went to stay at Winterthur, in order to be near Theodor Kirchner, and this was his headquarters until he finally took up his residence in Vienna in 1862. To the Austrian capital he was undoubtedly attracted by his increasing interest in Hungarian music, an interest probably awakened by Remenyi, and manifested not only in some early pianoforte variations but in the adoption of distinctly Hungarian characteristics in the finale of his G minor quartet for piano and strings, one of the many fine compositions produced during the residence in Switzerland. Throughout the composer's career there is no more striking peculiarity than his fondness for using the same form in two (or sometimes more) works composed about the same time. The two serenades have been already referred to; two quartets for piano and strings follow one another immediately in the list, as opp. 25 and 26; two string quartets make up op. 51, and there are numerous other instances in his later life, such as the two pairs of symphonies, the 'Academic' and 'Tragic' overtures, etc.

Hanslick has reprinted the programmes of the concerts at which Brahms made his first appearances in Vienna (see *Aus dem Concertsaal*, p. 287 f., and *Aus meinem Leben*, p. 14). His greatest successes were, as pianist, his interpretation of Schumann's fantasia op. 17, and as composer, his variations on a theme of Handel and the B flat sextet. The only orchestral work of his given was the D major serenade, op. 11. He was soon afterwards appointed conductor of the Singakademie, and threw himself with characteristic devotion into the congenial work of giving fine performances

of the choral works of Bach, Beethoven, Schumann and others. Considering the opportunities of the position, we might have expected many choral compositions to date from this time, but there are only a very few, beside the two five-part motets, op. 29, and some arrangements of old German Volkslieder; it may be assumed, however, that the experience of choral conducting must have been of great value to him, although he gave up the post in the year after his appointment, and after that held no official appointment for the rest of his life, excepting only that of conductor to the Gesellschaft der Musikfreunde from 1872 to 1875. As regards the outward conditions of his life there is little or nothing more to be said, for, beyond some occasional musical tours, such as a memorable series of concerts in German Switzerland with Joachim, the record is one of peaceful, honoured work, in his apartment at Karlsgasse, No. 4 (third floor), varied by holiday journeys often to Italy, and in later years to such resorts as Thun, Ischl, Baden-Baden or Carlsbad. At the German watering-places he spent much time with Mme. Schumann, whom he regarded with almost filial affection, while his compositions found in her an admirer gifted with rarest insight and a most sympathetic interpreter. A chill caught at Mme. Schumann's funeral is supposed to have aggravated the disease (cancer of the liver) of which Brahms died. He was buried in the same cemetery as Beethoven and Schubert, and not far from them. A Brahms Museum was opened at Gmunden in 1901. A bust of the composer, by Fräulein Ilse Conrat, was unveiled at the Central Cemetery on May 7, 1903, when the master's beautiful partsong 'Fahr' wohl,' from op. 93*a*, was sung. An account of Brahms's last moments was published, in connexion with the ceremony, by Frau Celestina Truxa, the composer's faithful landlady, in the *Neue Presse* of May 7, 1903. For a list of the various memorials and monuments see Kalbeck, iv. p. 535.

Choral Compositions

Two of Brahms's compositions, and two only, were prompted by the events of outer life, the 'Deutsches Requiem' and the 'Triumphlied.' The former was suggested primarily by the death of his mother in 1865; at its first performance at a concert of the Gesellschaft der Musikfreunde in Vienna in 1867 it consisted of the first three numbers only, the consolatory 'Selig sind,' the impressive march 'Denn alles Fleisch,' and the dramatic number which rises from the anxious mood of the opening baritone solo to the majesty of the pedal-fugue 'Der gerechten Seelen,' which strikes the hearer as forming a natural climax and close. For the second performance of the work, in Bremen Cathedral, Apr. 10, 1868, three more movements were added, the work being virtually in its present shape, with the exception of the number with soprano solo 'Ihr habt nun Traurigkeit.' The splendid 'Triumphlied' was composed to celebrate the German victories, and was written in 1871 and performed at Vienna in 1872. These two works, with the expressive 'Schicksalslied' set to Hölderlin's words and the 'Rhapsodie' for alto solo and male chorus (to a fragment from Goethe's *Harzreise*), mark the culmination of Brahms's art as a choral writer. In one and all he touches a point of sublimity that had not been reached since Beethoven. Written within a comparatively short period, they throw a strong light on the master's religious convictions. The dogmatism of the churches did not appeal to him, and he was a stranger to the devotional mysticism that was so characteristic of Bach; his mind dwelt willingly upon the mysterious problems of human destiny (he returned to the same subject in his last composition, the 'Vier ernste Gesänge'), and his knowledge of scripture suggested the choice of words which were not likely to occur to the ordinary purveyor of oratorio-books, and which gain a new meaning and beauty from his music. He was no pessimist, even if his hopes for the future life seem at times to be a little indefinite; in the 'Schicksalslied,' which is considered by many authorities to be his crowning achievement in choral music, he cannot rest contented to leave the mind of his hearers occupied with the brevity and uncertainty of human life, as contrasted with the serenity of the heavenly state, described in the opening words; he must bring back our thoughts to the tranquil mood again, by means of a long orchestral version of the lovely music of the beginning. To this period of the great choral works belongs also 'Rinaldo,' a cantata to Goethe's words for tenor solo and male chorus, a work of far less striking quality than the others, and the only specimen we have of what Brahms's operatic style might have been like had he chosen to attempt composition for the stage. The composer's famous epigram in answer to a query of Hanslick's to the effect that it would be as hard for him (Brahms) to marry as to write an opera, but that after the first experience he would probably perpetrate a second, is of course not to be taken seriously, but Brahms may well have considered that opera lay outside the direct course of his own purely musical nature; he saw Germany divided into two classes by the music of Wagner, and while he no doubt felt that he could not bring his own creative powers into line with the new methods, he was fully conscious of the complete sterility which had fallen upon the stage-music of the ultra-conservative party.[1]

[1] On the whole question of Brahms's attitude to opera, see the *Recollections of Johannes Brahms*, by Dietrich and Widmann.

In some of the shorter choral works Brahms adopts the simple manner of a partsong; in the early 'Marienlieder,' the songs for male chorus, op. 41, the set for mixed chorus, op. 93, and many of the rest the structure is simply that of a harmonised melody; but in such things as the two motets, op. 29, the greater choral compositions already mentioned, or the 'Fest- und Gedenksprüche,' op. 109, he shows himself as the legitimate follower of Sebastian Bach in his manner of attaining great effects by polyphonic means; of course the modern resources of harmony are freely used in all cases, whether partsongs or motets. In 'Nänie,' op. 82, and the 'Gesang der Parzen,' op. 89, he returns to the form of the short choral ballad, of which the 'Schicksalslied' set the pattern; and the subjects are markedly akin to those of the works already mentioned.

In the exquisite six-part 'Vineta,' from op. 42, the two solemn and suggestive compositions called 'Nachtwache,' from op. 104, and other songs for chorus, Brahms gets strange new effects, now by the use of wonderful changes of harmony, such as are only possible with unaccompanied voices, and now by means of a certain quiet sonority which is peculiar to him in this comparatively unknown branch of his work.

Orchestral Works

Brahms's compositions for orchestra alone bear but a small proportion to his other works in mere extent; he seems to have been conscious of the serious responsibility undertaken in approaching orchestral composition, for after the two serenades he waited for a good many years before the composition of the beautiful variations on a theme of Haydn,[1] op. 56*a*. These were conceived in a twofold form, first for orchestra, and second as a duet for two pianofortes, neither being properly described as an arrangement of the other. Apart from this, there are a good many instances of his arranging compositions of his own for other combinations than that for which he originally intended them. As there can at no time have been any difficulty in finding publishers ready to issue his works in their proper form, we are entitled to assume that these arrangements, and the issue of such things as the horn trio and the clarinet trio and quintet with alternative string parts as substitutes for the wind instrument, were undertaken with complete satisfaction to the composer; and we may see here a sign of how very much more important the matter of his ideas was to him than the manner of their presentation: what he had to say was always far more important than how it was to be said. In other words, he was, as has often been said, a draughtsman rather than a colourist in his treatment of the orchestra. Symmetry of form, originality of design, the logical development of his themes, these appealed to him far more strongly than the desire to elicit from the orchestra new combinations of tones. To the orchestral virtuoso who is nothing more, his symphonies can never be as eloquent as they are to the musician who is capable of appreciating the process by which a theme which at first seems, perhaps, to possess no special eloquence, is made to speak things of unutterable beauty. The art which can extract from Haydn's charming little theme a means of playing on the deepest feelings of the hearer's nature, has no need of glaring contrasts of orchestral colour, or of subtle instrumental effects, to convey its message. Yet it would be misleading to allow it to be supposed that Brahms was deaf to the charm of orchestral colour effects; the exquisite and individual 'colouring' of the early choruses for female voices accompanied by two horns and harp (op. 17), the famous horn passage in the first symphony, the close of the first movement of the second, a well-known passage in the 'Tragic' overture, the humorous use of the various instruments in the 'Academic' overture, are quite enough to point the fatuity of such an assumption. No one, whether of the classical or modern masters, understood more perfectly than he the value of tone quality as a means of arresting attention; and that he is not continually forcing his hearers to realise his skill in contrasts or transitions of tone, is simply because he wishes to fix their attention upon the actual material of the music, upon the themes and their transformations. By the time the first symphony was given at Carlsruhe (Nov. 6, 1876), Brahms had established his position in the eyes of the more conservative party among German musicians, and never can a first symphony have been awaited with such eager expectations. From Brahms's chamber music it was abundantly clear that while he was no despiser of the classical forms, yet he was no slave to them, and that from no one might legitimate innovations in regard to form and structure be more confidently expected. The theme of the finale of the symphony aroused an opposition and suggested a line of defence that afford a counterpart to the war over the piano concerto. It is beyond all question that it reminds the hearer of the great theme in the finale of the ninth symphony of Beethoven; this fact was pounced upon by one party as a proof of Brahms's lack of originality, while his defenders made matters worse by calling the new work the 'tenth symphony,' and declaring that Brahms began at the point where Beethoven left off. In the present day such an

[1] The theme comes from a divertimento for wind instruments still in MS. The divertimento is in B flat, the first of a set of six which were in the possession of C. F. Pohl, to whose MS. collection Brahms had access. The statement of the theme in the orchestral version of Brahms's work seems to be an exact quotation from Haydn. The theme is called 'Chorale St. Antoni,' from what cause is not clear. See Kalbeck, *Johannes Brahms*, II. ii. p. 464.

observation seems not so very wide of the mark, but in 1876 it was both daring and impolitic. When in the following March the symphony was given for the first time in England by the Cambridge University Musical Society, another section of the work made the most profound impression, for the mysterious horn-call which is so marked a feature of the introduction to the last movement, seemed to contain an allusion to the familiar chimes which are known as the 'Cambridge Quarters.' Of course the resemblance was entirely fortuitous, but it was none the less striking on that account. Emotionally and artistically, this point, with the subsequent transition to the frank joy of the C major theme, is one for a parallel to which we have to look back to Beethoven. The coda of the first movement of the second symphony, in D, op. 73, is another of the passages that are rightly described as magical in their effect. In this symphony occurs one of the rare instances in which a theme is presented in two contrasting aspects, and the change from the suave 'allegretto grazioso' to the 'presto ma non assai,' a change not only of speed but of rhythm, is one of the most beguiling things in the whole of music. The symphonic form was laid aside after these two symphonies, and the next work for orchestra was a pair of overtures, the 'Academic Festival - Overture' and the 'Tragic' overture, the first a work full of amusing quotations from the beautiful traditional students' songs of Germany, and the second weighty with some motive of deep tragedy into the secret of which the audience is happily not taken. The entrance of the trombones and tuba cannot fail to have a powerful effect upon the emotions, even though we may not be able to guess what exact form of tragedy suggested the idea. The other overture was first played at Breslau, when the degree of Doctor of Philosophy was conferred upon Brahms.

Like so many of the other works, the symphonies were produced in pairs; the third and fourth have only two years between them, dating respectively from 1884 and 1886. Op. 90, in F, has a touch of wonderful beauty at the end, in a tranquil coda to the finale, which has been well compared to a calm sunset after a stormy day; at the very end, the descending passage of the opening theme of the first movement reappears in a kind of delicate allusion above a swaying figure in the violins. The 'poco allegretto' which takes the place of scherzo is a fine specimen of a mood that occurs frequently in Brahms, a gently elegiac mood conveying the idea of something evanescent, elusive, the smile of a tearful fairy or the sunshine of an April day. The tender melancholy of the Romantics seems to find its ultimate expression in this and other movements in Brahms's work, and the slow movement of the fourth symphony has the same feeling, though not to such a marked extent. In the fourth symphony the master made his boldest experiment in the matter of form, by reviving for the finale the passacaglia structure of old time and applying it to modern ideas. Whether a form requiring such keen attention on the part of the hearer is the ideal form for the end of a long symphony may be doubted; it is very far from easy to thread the mazes of the *basso ostinato* through all the varieties of working-out to which it is subjected, and even students who are fairly familiar with the movement find themselves in danger of losing the theme, and thus becoming for a time unable to grasp the purport of the movement. When this is admitted, however, it has to be added that only two other symphonies, Mozart's 'Jupiter' symphony and the ninth of Beethoven, have last movements of such monumental grandeur. This movement is Brahms's last word for the orchestra alone, and a wonderful culmination of his work in this line. (See SYMPHONY.)

There are four concertos, and in all of them we feel that Brahms inherited Schumann's horror of display for display's sake. The second pianoforte concerto in B flat, op. 83, has many of the uncompromising characteristics of the first, with a greatly increased amount of obvious beauty in the themes themselves and in their development; the violin concerto in D, op. 77, yields so far to convention that the cadenza is not written out, but left to the player's choice; the masterly cadenza by Joachim has been generally associated with the work in England and Germany. Although the violin is not the only centre of interest in the composition, this concerto affords rare opportunities to a player who can cope with its difficulties. In the last concerto, for violin and violoncello, op. 102, Brahms reverts to something like the older type of concerto, in which several instruments forming what was called the *concertino* were opposed to the full orchestra. The two solo instruments are used for the most part in this way, and the frequent use of double-stopping on both produces an effect as if a string quartet were alternating with the orchestra. The lovely slow movement is a worthy counterpart to that of the violin concerto, and affords a happy contrast to the extremely intricate character of the other movements.

CHAMBER MUSIC

In the region of concerted chamber music, even those who may not wholly admire his orchestral compositions are bound to admit that he is without a rival in the manipulation of the instruments, and that he knows how to give to each and every one of them passages that seem to be suggested by the instrument itself. In the very first, the trio, op. 8, in B

major, the opening themes in all four movements seem to have been so characteristic of the violoncello that the piece might well be the work of a player of that instrument. In the A major quartet for piano and strings, op. 26, the leading feature of the beautiful slow movement, the sweeping arpeggios, could not have produced exactly the effect they do on any instrument but the piano, and over and over again a kindred impression is produced by such means. Compare the finale of the violin sonata, op. 100, the intermezzo in E flat from op. 117, that in E flat minor, op. 118, No. 6, and numbers of other instances, in all of which there is a sense of some threatening doom, something portentous, conveyed by the arpeggio figure, a figure which surely was never before turned to such account since it was invented. How fully the horn is understood and its characteristics considered in the trio, op. 40, is obvious to every one who hears it first as originally written, and then with the horn part transferred to viola or violoncello. Finally, in the last instances of Brahms's creative power in chamber music, with what wonderful eloquence is the clarinet employed in the four works in which it appears, opp. 114, 115 and 120. It is well known that the suggestion for the special use of the instrument in these works was due to the exquisite clarinet-playing of Mühlfeld, the eminent clarinettist of the Meiningen orchestra, who was to his instrument what Joachim was to the violin. The string quartets, op. 51, belong to those compositions of Brahms which are comparatively slow in their appeal to the generality of musical people; but their vogue, and that of the beautiful work in B flat, op. 67, has steadily increased, and all three are now considered among the most valuable contributions to quartet literature. The third contains one of the experiments in designing his finales, of which mention has before been made. For the last of the variations on a beautiful theme apparently quite unconnected with the subject of the opening movement, that subject is worked in, thus unifying the whole work.

The trio, op. 8, is an interesting example of a self-criticism characteristic of the very greatest minds, and very rare amongst musicians. In the last years of the composer's life, he revised this, his first chamber composition, and a comparison of the two versions (the second was published in 1891) is in the highest degree instructive to students of his methods. One subject was evidently discarded for too close a resemblance to Schubert's song, 'Am Meer'; a new development of the finale is substituted for the old; and in the other movements many details are to be noticed, all of which are improvements in the direction of breadth and simplicity. Several of the best known of Brahms's compositions, of the earlier period, were not finally settled as to their outward form for some little time after their creation. The fact that the variations on a theme of Haydn were conceived in two different aspects, as a duet for two pianos, and as set for full orchestra, the guise in which they are more often heard, has been already mentioned; the splendid quintet in F minor seems to have undergone a double alteration, for it was first laid out as a quintet for strings alone (two violoncellos), and its present shape, for piano and strings, was an afterthought; it was also arranged as a duet for two pianos, the arrangement being promoted to the dignity of a separate opus-number in the list. The first of the sonatas for piano and violin, in G, op. 78, the work which heralded the mature productions of his later life, and showed Brahms in his most genial mood, received a suggestion from a song, or rather from two songs, 'Regenlied' and 'Nachklang,' a pair of lyrics meant to be sung together. The theme—that of the finale of the sonata—is one of the very rare instances in which Brahms took suggestions from external phenomena; the musical picture of dropping rain would not be clear to any one who did not know that it came from a song of which rain is the theme. It is difficult to call to mind any other instance beyond the far more vivid picture of waves breaking on a stormy beach, in the accompaniment to the song, 'Verzagen.' In the second of the violin sonatas, op. 100, there is another interesting experiment in form, where the slow movement and scherzo are fused into one, or rather are made to alternate in one and the same movement. Finely as it succeeds in this instance, it evidently did not commend itself as an innovation of very general practical value, or it would surely have been used again. The third of the sonatas, op. 108, is distinguished by a wonderful treatment of a long pedal point in the first movement, and by a fairy-like intermezzo full of the tender melancholy already referred to. In the beautiful string quintet in G, op. 111, the prominence given to the first viola part will not escape attention; it may be almost considered as the leader of the party throughout the work, not merely in one movement, as is the case in Mozart's quintet in C for the same combination. The quintet for clarinet and strings, op. 115, is full of instances of the happy use of dialogue between the wind-instrument and the first violin, and the rhapsodical slow movement is perhaps the most effective thing ever written for the clarinet.

Piano Music

The first of the master's published works were for piano alone, and in his later days he wrote an abundance of solos for that instrument; the fact that between op. 39, the waltzes for four hands, and op. 76, the group of eight pieces, there is a long interval in the list, is not

altogether easy to account for, but it seems possible to guess at the reason. In the beginnings of composition, the piano is the medium most generally and easily accessible; its practical utility makes young composers apt to ignore its essential characteristics; and, for all the skill with which Brahms treated it in combination with other instruments, we may doubt if the individual charm that belongs to it was fully realised by him until a comparatively late date. He was greatly interested in its technique throughout his life; but his chief anxiety, if we may judge from his works, was to get from it the utmost fullness of effect, to make it, as far as possible, represent an orchestra, rather than to allow its gentler characteristics full play. The several sets of variations, for two hands and four, are almost all polyphonal in design; upon the groundwork of a theme from one of Paganini's caprices he constructs a series of wonderful studies which have scarcely been surpassed in technical difficulty, and in which, as a rule, the main features are the interweaving of many parts, sometimes actually, sometimes in a kind of suggested polyphony, and the development of new and beautiful melodic ideas from the germ borrowed from Paganini. In all this earlier piano music it was felt that there were few effects that would not have been as well, or better, realised upon other instruments than the piano; on this account it was often said that this class of Brahms's work had one fault, that it was 'not piano music.' His love of Bach, and his marvellous power of interpreting that master, may have led him to attach the highest importance to the attainment of complete independence of finger, not the mere independence and flexibility for which the older writers for the pianoforte had striven, but the practical grasp, in which the brain rather than the hand is concerned, of two or three conflicting rhythms at once. The series of 51 'Übungen' which were published not long before the master's death show how very prominent a place the higher development of this kind of independence held in his esteem throughout his life; and it is as often required in his later works as in his earlier. But in the later piano pieces, although many of the capriccios are polyphonic, we meet, for the first time, with things such as no instrument except the piano could attempt to convey. The capriccio in B minor and the intermezzo in A flat, from op. 76, are as purely piano music as anything of Chopin's. The second of these depends for its special charm upon the transient quality of the pianoforte tone, and technically upon a very judicious use of the pedal. Both the rhapsodies, op. 79, are grateful to the pianist as well as intensely interesting to the musician, and it is in the violin sonata, which came between these two publications for piano solo, that we find, almost for the first time in the concerted works, that feeling for special pianoforte effect which was afterwards so fully revealed in the splendid series of solos opp. 116-119, which are called, for the most part, 'capricci' if fast, and 'intermezzi' if slow, with what seems like indifference to ordinary nomenclature. In these a new world is revealed to the pianist; the intermezzo in E major (op. 116, no. 4) is not only intensely expressive, but it exhausts the possibilities of special piano effect in its own direction, and there is in it one point which shows the master's insight into the characteristics of the two hands. A very short introductory phrase is expanded, as the piece goes on, into short interludes, which are of course to have less emotional prominence than the exquisite principal melody; in order to ensure this Brahms makes the right hand, during these passages, cross over to play the bass notes, leaving the upper part to the left hand, in which there is usually less tendency to play with strong expression. The three intermezzi, op. 117, seem like chosen illustrations of three specially characteristic moods of the composer; the first, suggested by a German version of the Scottish 'Lady Anne Bothwell's Lament,' has his favourite device of a melody in an inner part, shrouded as it were by harmonies above as well as below, and its middle part contains instances of his use of an arpeggio with the suggestion of something ominous; the second piece, in B flat minor, has something of the tender, fairy-like melancholy of the slow movement of the third symphony; and the third intermezzo is clearly suggested by the form of an old ballad, a branch of musical art in which Brahms took an ardent interest throughout his life. The G minor 'Ballade' in op. 118 is another example of the same quality, and the same book contains a wonderful instance, before alluded to, of condensed tragedy in the piece in E flat minor, No. 6, where the arpeggio figure is again used with unmistakable emotional purpose. The last three of the pieces, Brahms's last published works for the piano alone, illustrate three very different characteristics: the intermezzo in E minor, with its surprising change of thematic aspect, tells of Brahms's well-known love of the waltz-form as treated by Strauss; the exquisitely dainty little piece in C is as characteristic of the master's tenderness as the final 'Rhapsodie' is of his vigour.

Songs

If the pianoforte pieces were formerly asserted to lack some of the essential features of genuine piano music, still more often were Brahms's songs pronounced to be 'unvocal,' and it is within the memory of many that the average English singer would not attempt to sing anything by him. As the accusation that the songs are unvocal has been practically disproved by the fact that there is hardly a singer in the

present day who does not include some songs of Brahms in his or her repertory, it cannot be necessary to point out its absurd falsity further. The song-writing of Brahms is based, more closely than that of any other composer, on the folk-songs of Germany ; his ardent love of these beautiful melodies was one of the most permanent characteristics of his nature, and it is significant that while one of his first publications was a set of ' Volkskinderlieder ' arranged for the children of Robert and Clara Schumann (published without the arranger's name), one of his last productions in vocal music was a set of seven books of Volkslieder, published without opus-number in 1894. Apart from these arrangements, the songs number very nearly 200, and the proportion borne by lyrics either based on actual folk-songs, or in a style imitated from national music, is very large. Many of the sets of songs that were published at frequent intervals during Brahms's life contain one or more specimens labelled ' Volkslied,' sometimes implying that the words are taken from a traditional song, and sometimes that the style of writing is closely assimilated to that of the folk-song. Such things as ' Sonntag ' or ' Wiegenlied ' are so strongly akin to the popular songs of Germany that they might easily be mistaken for genuine specimens, and the beautiful 'Geistliches Wiegenlied ' is based upon a traditional tune, expanded and developed with consummate art.

In some few instances Brahms set to music narrative poems dealing with exciting events, but as compared with Schubert's or Löwe's productions in this class, his are very few and unimportant. ' Entführung ' has the peculiarity, rare in his narrative songs, of being set to the same music for each stanza, not *durchcomponirt* ; another, ' Verrath,' is almost the only instance of a ballad dealing with active dramatic action, and it is a superbly successful one. For the most part, the musical portrayal of a landscape appealed far more strongly to Brahms—of landscape, that is to say, as influencing, or apparently influenced by, the mood of the individual. The early ' Mondnacht,' a song published by itself and without opus-number, ' Die Mainacht,' ' An die Nachtigall,' ' O komme, holde Sommernacht ' and ' Feldeinsamkeit ' are all typical specimens of this mental attitude towards nature, which tempts one to call Brahms the Wordsworth of music, were there not a warmer passion, a higher ecstasy and a deeper insight than Wordsworth ever could attain. In such songs as ' Gestillte Sehnsucht,' ' Verzagen ' and ' Auf dem Kirchhofe,' the human emotion is more prominent.

As with all the greatest lyrical writers, love-songs form by far the largest and most important section of Brahms's vocal works, and here his finest qualities come constantly into view. The set of fifteen romances from Tieck's *Magelone* exhaust every mood of the lover's emotion, and no one has ever given more sincere, sustained, or truly passionate expression to the rapture of crowned love than is to be found in these songs. It may be held that, for a song-cycle, some of them are too much alike in general structure, and they certainly are in many cases longer than the average of the songs which make up the great series of Schubert's or Schumann's masterpieces in this form. But, whatever difficulty there may be about the conditions under which they should be presented to the public, the fact remains that they are a monument of emotional eloquence such as has not been equalled in music. Before their date, only one song, ' Wie bist du, meine Königin,' reaches the same level of ardour ; but after them, there come a large number of lyrics worthy of praise no less unqualified. ' Botschaft,' ' Von waldbekränzter Höhe,' the serenade from op. 58, ' Minnelied,' ' Wir wandelten ' and ' Ständchen ' are perfect love-songs, exquisite in melodic invention, intense in expression, deeply emotional and admirably written for the voice. In ' Steig' auf, geliebter Schatten ' there is the concentrated desire for a loved one departed ; and ' Willst du, dass ich geh' ' touches on a more physical aspect of emotion than Brahms generally prefers. A similar situation, viewed from a more humorous standpoint, is in ' Vergebliches Ständchen,' and a kindred mood of feminine nature is illustrated in the same way in ' Des Liebsten Schwur ' and ' Mädchenfluch.' Not Schumann himself had the secret of giving expression to the most intimate emotions of woman's love with so certain a hand as Brahms, in whose first-issued book of songs there occurs the wonderful ' Liebestreu,' with its climax of passionate utterance to music that is repeated, almost identically, but with ever-increasing force and speed, for each verse. ' Der Schmied ' paints the pride of a girl in her lover's strength, and ' Von ewiger Liebe ' stands alone as a picture of a constancy that endures unimpaired even into the pathetic situation given so beautifully in ' Immer leiser wird mein Schlummer.'

In a loftier mood than that to which love-songs are appropriate are the series of ' Vier ernste Gesänge ' which make up Brahms's last-published composition. Again, as in the early choral works, the vanity and transitoriness of human life are taken as the starting-point for what may be called a series of meditations, in which the composer is led, as it were, by the authors of Ecclesiastes and Ecclesiasticus, to the conclusion that death is better than life, and to a wonderfully touching apostrophe to death; a climax is provided to the whole at the end in words taken from the First Epistle to the Corinthians, the famous definition of love. This is the most beautiful of the four songs, and

the spiritual and emotional value of the set cannot be over-estimated. Kalbeck gives reasons for supposing that the last of the 'Ernste Gesänge' was at first meant to form part of a choral cantata or short oratorio.

Of the concerted vocal works, such as the many series of quartets and the duets, there is not much need to speak at length. The type set in the first 'Liebeslieder-Walzer,' op. 52, had been foreshadowed in a quartet, 'Wechsellied zum Tanz,' from op. 31, and the idea of letting solo voices accompany waltzes played by two performers on the piano yielded such good results that a second set, 'Neue Liebeslieder,' op. 65, was not very long in following the first. These two sets of vocal quartets were among the first things that made for Brahms's real popularity with the English public, and since the date of the second set it has never declined. The 'Zigeunerlieder,' op. 103, and some of the six quartets, op. 112, are in similar mood, and in one and all, the use of the four voices must constantly remind musicians of the 'Liebeslieder.' One of the most beautiful of all the quartets not in waltz-rhythm is the epilogue to the second set of 'Neue Liebeslieder,' a true lyric for four voices, with a gentler style of accompaniment than is provided for the rest.

It remains to speak of the single composition published after Brahms's death, a set of eleven 'Choral-Vorspiele' for organ. They were composed at Ischl in May and June 1896, so that they represent the master's style in its fullest maturity. Some of them, such as 'Mein Jesu,' 'Schmücke dich, o liebe Seele' and 'Herzlich thut mich verlangen' (No. 9), carry us back to Bach by their exquisite mastery of contrapuntal effect; some, like 'Herzliebster Jesu,' 'O Gott, du frommer Gott' and 'Herzlich thut mich verlangen' (No. 10), have the poignant emotional intensity that is the supreme quality in Bach's work; 'Herzlich thut mich erfreuen,' with its occasional displacement of accent, may remind us of Brahms's own early days, and 'O wie selig' is as characteristic of the composer as any of his songs. The exquisite 'Es ist ein' Ros' entsprungen' has some of the artless charm of the folk-songs which were so near Brahms's heart; and his love for making more than one experiment in the same form is again illustrated in two instances of double settings of the same chorale. The last of the collection, 'O Welt, ich muss dich lassen,' has an effect of a double echo, not a literal repetition, but a gradual fading away, as it were, of the last notes of each line; if it is safe to regard it as Brahms's last actual composition, it must be admitted that none of the great composers has given the world a final utterance of more exquisite and touching beauty. The last few bars have a cadence of such fresh and expressive beauty as even Brahms himself never surpassed, and once again we are reminded of Bach, whose last composition was a chorale-prelude on 'Vor deinen Thron tret' ich hiemit.'

General Characteristics

It may not be altogether vain to attempt to sum up a few of Brahms's more notable characteristics, those qualities which make his music what it is, and which distinguish him most conspicuously from all others. That he was fond of conflicting rhythms, and themes akin in style to folk-songs or national dance-tunes, is obvious to the most superficial hearer; in the first peculiarity he had been to some extent anticipated by Schumann and others, and in the second by Schubert. One of his most individual qualities is seen in his manner of handling his themes, for while adhering to the classical structure far more strictly than any of the great composers since Beethoven, he gave it new life by the ingenuity with which he presents his material in new aspects, and in particular by the kind of modulations he prefers. Instead of moving by gradual and definite steps to a remote key, he often leaves out one, or even more, of the sequence of steps by which the distant key would naturally be reached; and certain key-relationships, well known of course before his time, are used with evident affection, such as the transition to the mediant or sub-mediant of the key. In general his treatment of his subject is so instructive to the student and so delightful to the intelligent hearer, that Brahms must be considered supreme among the great masters in this respect.

Another peculiarity of his work is his fondness for themes built, not on the successive notes of the diatonic scale, but on the notes of the tonic chord. It is well known that Beethoven's most individual melodies are 'diatonic,' and while instances of this kind are to be found in great numbers in Brahms, so many of his most characteristic ideas are presented in the other form that we are justified in assuming his preference for it. It would be easy to multiply instances, but such phrases as those which begin the second symphony, the slow movements of the violin concerto and the double concerto, the 'Wiegenlied,' the 'Sapphische Ode,' will occur to every student of Brahms's works; while it would be a matter of some difficulty to adduce examples of diatonic melodies to equal the others in number or importance. The great exception is the theme of the finale of the first symphony, but that, as has often been said, is so closely akin to the finale of the Choral Symphony (one of Beethoven's most typical diatonic tunes) that it hardly counts; the first and third of the intermezzi, op. 117, are two exceptions, and here it may be noticed that in both there is a deliberate assumption of the style of an old ballad.

It is even yet early to attempt to define Brahms's position among the great masters; but as years go on, it is more and more generally realised that he is not only among them, but that he must be assigned a place with the very greatest of them all. In him the illustrious line of German composers of the first rank seems to have come to an end; and, whatever may be the future history of that nation's music, the last of her great masters is in no way unworthy of association with her most illustrious names.

The following is a list of Brahms's works:

Op. 1. Sonata for PF. in C.
2. Do. do. F♯ minor.
3. Six Songs.
4. Scherzo for PF. in E♭ minor.
5. Sonata for PF. in F minor.
6. Six Songs.
7. Six Songs.
8. Trio in B, PF., Violin and Violoncello.
9. Variations for PF. on a theme of Schumann, F♯ minor.
10. Four Ballads for PF.
11. Serenade for Full Orchestra in D.
12. Ave Maria for female voices, Orch. and Organ.
13. Funeral hymn for Chorus and Wind.
14. Eight Songs and Romances.
15. Concerto in D for PF. and Orch.
16. Serenade for small orchestra in A.
17. Four songs for female Chorus, 2 Horns and Harp.
18. Sextet in B♭ for Strings.
19. Five songs.
20. Three duets for S. and A. with PF.
21. Variations for PF.:
(1) On an original theme;
(2) On a Hungarian melody.
22. Seven 'Marienlieder' for mixed choir.
23. Variations for PF., 4 hands, on a theme of Schumann, E♭.
24. Variations and Fugue for PF. on a theme of Handel.
25. Quartet in G minor for PF. and Strings.
26. Quartet in A for ditto.
27. Psalm xiii. for women's voices, with Organ or PF.
28. Four Duets for Alto and Baritone with PF.
29. Two Motets for five voices, a cappella.
30. Sacred Song by Paul Flemming. Mixed Choir and Organ.
31. Three Quartets for S.A.T.B.
32. Nine Songs.
33. Fifteen Romances from Tieck's 'Magelone' for voice and PF.
34. Quintet for PF. and Strings in F minor.
34*. Sonata for two PFs. from the foregoing.
35. Twenty-eight Variations (Studien) for PF. solo on a theme of Paganini.
36. Sextet in G for Strings.
37. Three Sacred Choruses for female voices.
38. Sonata in E minor for PF. and Violoncello.
39. Sixteen Waltzes for PF.; four hands.
40. Trio in E flat for PF., Violin and Horn (or Viola, or Violoncello).
41. Five Part Songs for four men's voices.
42. Three Songs for Chorus, a cappella, six voices.
Op. 43. Four Songs.
44. Twelve Songs and Romances for female Chorus, a cappella.
45. German Requiem, Soli, Chorus and Orch.
46. Four Songs.
47. Five Songs.
48. Seven Songs.
49. Five Songs.
50. Rinaldo; Cantata by Goethe, for Tenor Solo, Male Chorus and Orch.
51. Two Quartets for Strings, C minor and A minor.
52. Liebeslieder-Walzer for PF., four hands, and four solo-voices.
53. Rhapsodie; fragments from Goethe's 'Harzreise' for Alto Solo, Male Chorus and Orch.
54. Schicksalslied (Song of Destiny) for Chorus and Orch.
55. Triumphlied (Rev., chap. xix.) for 8-part Chorus and Orch.
56*a*. Variations on a theme of Haydn's for Orchestra.
56*b*. Ditto. ditto. for 2 Pianos.
57. Eight Songs.
58. Eight Songs.
59. Eight Songs.
60. Quartet (No. 3) in C minor for PF. and Strings.
61. Four Duets for Sopr. and Alto.
62. Seven Songs for mixed Choir.
63. Nine Songs.
64. Three Quartets for four solo voices and PF.
65. Neue Liebeslieder.
66. Five Duets. S. and A.
67. String Quartet, B♭.
68. Symphony, No. 1, C minor.
69. Nine Songs.
70. Four Songs.
71. Five Songs.
72. Five Songs.
73. Symphony, No. 2, in D.
74. Two Motets.
75. Two Ballads for two voices.
76. Eight Piano pieces (Capricci and Intermezzi).
77. Concerto in D for Violin.
78. Sonata in G for PF. and Violin.
79. Two Rhapsodies for PF.
80. Academic Festival Overture.
81. Tragic Overture.
82. 'Naenie,' for Chorus and Orchestra.
83. PF. Concerto in B♭.
84. Five Songs for one or two voices.
85. Six Songs.
86. Six Songs for low voice.
87. Trio in C for PF. and Strings.
88. Quintet in F for Strings.
89. Gesang der Parzen, for 6-part Chorus and Orch.
90. Symphony in F, No. 3.
91. Two Songs for Alto with violin obbligato.
92. Four Vocal Quartets with PF.
93*a*. Songs and Romances for 4-part Chorus.
93*b*. Tafellied (Eichendorff).
94. Five Songs for low voice.
95. Seven Songs
Op. 96. Four Songs.
97. Six Songs.
98. Symphony in E minor, No. 4.
99. Sonata in F for Violoncello and PF.
100. Sonata in A for Violin and PF.
101. Trio in C minor for PF. and Strings.
102. Concerto in C for Violin and Violoncello.
103. Zigeunerlieder, for vocal quartet and PF.
104. Five Songs for Chorus.
105. Five Songs for low voice.
106. Five Songs.
107. Five Songs.
108. Sonata in D minor for PF. and Violin.
109. Fest- und Gedenksprüche for 8-part Chorus, *a cappella*.
110. Three Motets, for 4- and 8-part Chorus.
111. Quintet in G for Strings.
Op. 112. Six Vocal Quartets with PF.
113. Thirteen Canons for female Chorus.
114. Trio in A minor for PF., Clarinet (or Viola) and Violoncello.
115. Quintet in B minor for Clarinet (or Viola) and Strings.
116. Seven Fantasias (Intermezzi and Capricci) for PF.
117. Three Intermezzi PF.
118. Six Clavierstücke (Intermezzi, Ballade and Romance) for PF.
119. Four Clavierstücke (Intermezzi and Rhapsodie) for PF.
120. Two Sonatas for PF. and Clarinet, F minor and E flat.
121. Four Serious Songs (Vier ernste Gesänge) for bass.

POSTHUMOUS WORK

122. Eleven Choral-Vorspiele for Organ.

WORKS WITHOUT OPUS-NUMBER

Fourteen Volkskinderlieder.
Mondnacht, Song.
Ungarische Tänze for PF., four hands. Four books.
Studien for PF. (No. 1, Chopin's F minor étude, arranged in sixths; No. 2, Weber's Moto perpetuo in C, with the prominent part in the left hand; Nos. 3 and 4, two arrangements of a presto by Bach; No. 5, Bach's chaconne, for left hand alone).
A fugue for organ in A flat minor was published as a *Beilage* to the *Allgem. Mus. Zeitung* in 1864; and a 'Choral-Vorspiel' and fugue in A minor for organ on 'O Traurigkeit, O Herzelied' as a *Beilage* to the 13th year of the *Musik. Wochenblatt* about 1883.
Deutsche Volkslieder, seven books. Fifty-one Übungen for PF.
Revised version of the trio, op. 8.
Gluck's Gavotte in A, arranged for PF.
Joachim's overture 'Henry IV.' arranged for two PFs.
Sonata movement in C minor for violin and PF.
Brahms found time amidst his more important pursuits to edit the fine edition of Couperin's harpsichord pieces in four volumes, subsequently issued in two volumes. It is rumoured also that he it was who filled up the figured basses of two sonatas for PF. and violin by C. P. E. Bach, published by Rieter-Biedermann.

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1. *Johannes Brahms* (4 vols.), by Max Kalbeck. The most authoritative German life, contains vol. iv. p 543 *et seq.*) a full list of Brahms literature.
2. *A Biography of Dr. Johannes Brahms*, a Biographical Sketch, by Hermann Deiters (translated by Rosa Newmarch and published by T. Fisher Unwin in 1888). A second edition of the original, continued up to the composer's death, appeared in 1898.
3. *Johannes Brahms*, by Heinrich Reimann, one of a series of 'Berühmte Musiker,' published by *Harmonie*, Berlin.
4. *Recollections of Johannes Brahms*, by Albert Dietrich and J. V. Widmann. Translated by Dora E. Hecht (Seeley & Co., 1899).
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7. A special number of *Die Musik*, for May 1903, was devoted to Brahms; it contains contributions by Prof. G. Jenner, Dr. R. Hohenemser, Prof. Anton Door, A. Egidi and Ludwig Kerpath, as well as five portraits and eight other illustrations.
8. *Briefwechsel.* Fifteen volumes of letters have been published by the Brahms-Gesellschaft. Vols. i. and ii., containing letters from and to Herr and Frau von Herzogenberg, have been translated into English by Hannah Bryant (1909).
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For special studies on Brahms see the following: *Studies in Modern Music*, by W. H. Hadow, second series, 1895. *Studies in Music* (reprinted from the *Musician*), 1901, a long and interesting study by Philipp Spitta; James Huneker, *The Music of the Future*, in *Mezzotints in Modern Music* (W. Reeves); Daniel Gregory Mason, *From Grieg to Brahms* (New York, The Outlook Company, 1902).

M.

BRAILLE MUSIC-NOTATION. Louis Braille (1809–52), blind from the age of 3, entered L'Institution Nationale des Jeunes Aveugles, Paris, in 1819. From 1828 to the time of his death he held a professorship there.

He was also organist of a church in Paris. In 1829 he devised a system of expressing the sounds of music, speech and numerals, by means of dots embossed into thick, stiff paper, to be deciphered by touch. After five years of experiment and improvement the new method was a practicable proposition, and thus the year 1834 marked the dawn of a new era in the world of the blind.

The actual originator of the idea of embossed dots was a French officer, Charles Barbier, who between 1819 and 1825 had already invented an ingenious embossed-dot system whereby speech sounds could be recorded. He also invented a frame and embossing awl which enabled the blind to write in that system, but although his method undoubtedly introduced (in rudimentary form) certain new and scientific principles destined to be the basis of what is now known as 'Braille,' his embossed characters were elaborate and difficult to decipher and understand. Each sign was derived from a series of twelve dots arranged in two vertical rows of six, and the outline was too extended to range itself under the finger-tip. Louis Braille overcame this disadvantage by cutting the column in half, *e.g.*  , and by applying the method to musical notation as well, he became the first to render it possible for the blind to record music for themselves.

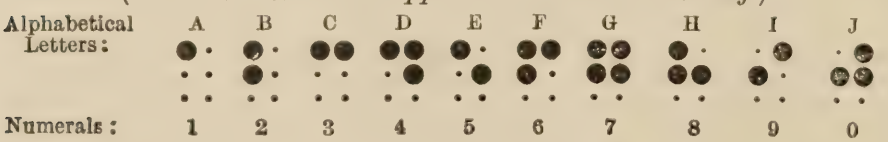
It will be convenient to number these dots thus :  .

Braille did not live to see the general acceptance of the principles of his system : indeed his method was not officially adopted at the Paris Institution till about the time of his death, after which its adoption in Europe and America followed rapidly.

In 1868 the British and Foreign Blind Association, London (now the National Institute for the Blind), was founded by Dr. T. R. Armitage (1824–91), himself blind, who, with his blind colleagues on the Council, set to work to investigate the various methods of embossing literature, etc., for the blind, ultimately deciding to adopt the Braille system. In 1871 a short 'Key' to Braille music-notation was printed by the British and Foreign Blind Association, said to be the first printed explanation in any language.

The System described. — The Braille method is founded on ten basic signs derived from the four upper dots of the complete cluster of six :

(*The small dots do not appear in the actual embossing.*)



Crotchets (dot No. 6 added):  etc.

Minims (dot No. 5 added):  etc.

Semibreves (dots Nos. 5 & 6 added):  etc.

The corresponding rests are : 

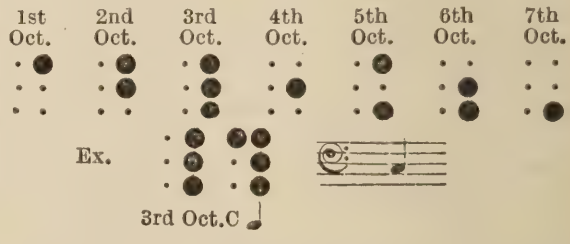
While only four actual time-values of notes and rests are represented, yet each sign also stands for a note, or rest, of $\frac{1}{16}$th its original duration, *i.e.* :



A moment's reflection will suffice to convince any musician that the possibility of ambiguity is very remote.

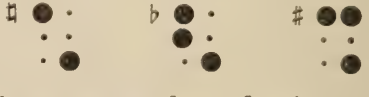
Pitch is indicated by seven 'Octave Signs,' which indicate the particular octave in which a note appears. All notes from middle C to B above, for instance, are said to belong to the fourth octave, and so on.

These pitch or 'octave' signs are :



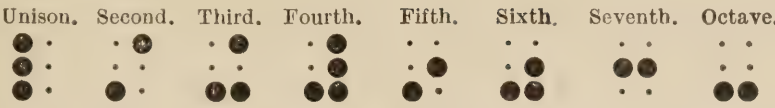
Pitch signs precede the notes, but in order to reduce the signs to a minimum, it is unnecessary to restate the pitch for melodic steps of a second ; nor do thirds require them : fourths and fifths only when the melodic leaps are into adjacent octaves ; while skips of sixths and wider leaps always necessitate fresh pitch signs.

Accidentals are formed by adding dot No. 6 to the ordinary alphabetical characters for A, B and C, *e.g.* :
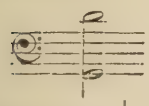


Key signatures are shown by simply quoting the number of flats or sharps. The key of C major (and its relative minor) is implied by the absence of any statement as to key.

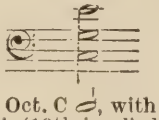
Intervals are thus written :



Compound intervals are thus described :



'2nd Oct. G, with 4th Oct. 5th.'



'3rd Oct. C, with 5th and 3rd' (10th implied because stated *after* the 5th).

From the foregoing brief outline of the general principles of the notation, it will be observed that no attempt is made to copy any detail of the highly pictorial symbols of the staff notation system. Any appeal to a non-existent physical sense of vision is obviously illogical, and failure to apprehend this sufficiently has led many sighted enthusiasts to propose all manner of impracticable approximations to ' sighted ' methods.

The Braille method, however, would seem to bear some slight resemblance to that of figured bass, inasmuch as (in modern Braille) it describes the progress of superimposed parts over a given bass, as intervals, *i.e.* either as ' perpendicular chords ' or as free parts. But the momentary analogy must not be pressed, for, amongst the many differences of method, figured bass renders no account of phrasing, nuance directions, etc. ; while in Braille every detail is incorporated in the description of the music as it proceeds.

An essential characteristic of Braille notation is its resolute condensation of a musical score to its lowest possible terms of statement. A good Braille transcript of an ink-print score will frequently reduce the actual notation to something approximating to précis by means of special devices of contraction and abbreviation.

In staff notation, Abbreviations (*q.v.*) are necessarily limited to those which do not interfere with the regular procession of the notes before the eye so as to prejudice the success of a performance at first sight, the following being amongst the few :



D.C., D.S. ; and the signs representing orthodox ' ornaments ' ; whereas, in Braille, where ' sight-reading ' performance is manifestly impossible, many additional abbreviation devices, inadmissible in the staff system, are assiduously applied in order to assist ready memorisation by a deliberate process of abridgment. To this end there should be a systematic reduction of mere detail. The setting out in full of reiterated notes, bars, groups of bars, sections of a movement, and indeed anything which could be described as a ' verbatim ' repeat, is (within certain limitations imposed by rule) contrary to the genius of the system. Examples in which such contractions could be employed so as to reduce the Braille transcripts to mere skeleton outlines as compared with the engraved copies are to be found in such works as Mozart's ' Rondo alla Turca ' ; Cramer's Pianoforte Study in C (No. 1) ; the accompaniment of Schubert's ' Erl King ' ; Bertini's first study (in C) from his opus 29, and Haydn's ' Gipsy Rondo.'

Treatises.—Louis Braille did not write a text-book ; indeed it was not until nearly 70 years after his death that his method attained to anything like the perfection of the staff system of music notation : consequently there has hitherto been much difficulty in compiling a treatise which should thoroughly explain a scheme which was under constant revision. From 1871 and onwards a number of short pamphlets, or ' Keys,' have appeared in various countries, recording in brief terms fundamental principles and certain periodic developments ; but the absence of a definite, printed course of instruction, together with the fact that there was very little international co-ordination, was unfortunate, and resulted in considerable divergence of practice. To remedy this an international Congress was held at Cologne in 1888, and the Braille use in England, France, Germany and Denmark became more or less standardised. In America new features had already been introduced, and while certain advantages were claimed for these developments, the effect was disastrous to the interchange of Braille music between the continents, because of the dissimilarity of style.

In 1900 the British and Foreign Blind Association, London (now the National Institute for the Blind), published in Braille type a Text-book, or ' Tutor,' in which the system, as then practised, was explained in the form of a series of graduated lessons. This work was entitled *Braille Music Notation*, and was compiled by Edward Watson, whose experience had been gained as director of music at the Liverpool School for the Blind. In 1902 Messrs. Novello published an ink-print edition. In 1922, however, this was temporarily withdrawn for revision, and ultimate republication as a companion volume to a monumental work issued in that year by the National Institute entitled *Key to Braille Music Notation, 1922*. This new English ' Key ' is on the lines of an encyclopædia rather than a ' Tutor,' and, as such, it is by far the most exhaustive exposition in existence of the revised Braille method. It was compiled by a special committee of Braille-

music experts commissioned by the National Institute to prosecute the most careful inquiry into the best practice of all countries, and their researches and compilation work extended over a period of ten years. During this period (in 1919) an important work entitled *Key to Braille Musical Notation, a Dictionary of signs in tactile notation giving a complete presentation of standard and modern methods*, was issued by the Illinois School for the Blind, Jacksonville, under the editorship of L. W. Rodenberg. In this work the principal revisions set out in the 1917 pamphlet of the National Institute, entitled *Additions to Braille Music Notation, together with some account of the methods known as 'Bar by Bar' and 'Vertical Score,'* were described.

Old and New Style Braille Music.—Amongst the many differences between the old and new style, perhaps the most important is that which now assembles all the notes of a bar at once, instead of dividing them into separate 'M.D.' and 'M.G.' sections. In the old style the treble and alto were written together in paragraphs of so many bars, while the tenor and bass followed in corresponding sections. The reader could not, therefore, ascertain the full contents of any bar until he had pieced the 'M.D.' and 'M.G.' portions together, an obviously clumsy plan. Another difference is that in modern Braille all intervals are read upwards from the bass, while in the old style intervals in the 'M.D.' were counted downwards from the treble, and upwards from the bass in the 'M.G.'

American Braillists have invented a method by which the 'M.D.' is written on the line above the 'M.G.,' much after the staff notation system, but this has not been adopted in Europe. The American system thus described is called 'Bar over Bar,' while the new method used in England, which assembles all the contents of a bar, is the 'Bar by Bar' system.

Braille Music Publication.—The costliness of production is such that Braille music cannot be put on the market at a price which any but the wealthy could afford to pay. Some schools in various countries have established small stereotyping plants, mostly for local use, but publication on a large scale can only be undertaken by specially equipped institutions, and which are either State-aided, or have funds available for that specific purpose. The principal Braille publishing house in the world is the National Institute for the Blind, London, which has published some 3000 selected musical works in Braille type (and an infinitely larger catalogue of general literature), and which employs a permanent staff of trained transcribers who are constantly adding new musical works to the list.

In America the principal presses are those of the American Printing House for the Blind, Louisville; the Howe Memorial Press at Watertown, Mass. (in connexion with the Perkins Institution), and the Illinois School for the Blind, Jacksonville.

Amongst the European presses, that of the Paris Institution may be specially mentioned for its excellent music catalogue.

The great desideratum now is international uniformity of practice. Duplication of the same music could then be avoided by mutual arrangement between the publishing establishments. A combined catalogue (with its correspondingly increased range) would thus be placed at the service of the blind, who would then, in some measure, have the freedom of choice enjoyed by the seeing. Happily, tentative proposals already indicate that this much-to-be-desired collaboration is already favoured by those who direct the policy of the principal Braille publishing institutions. E. W[N].

BRAMBILLA, Marietta (*b.* Cassano d' Adda, *c.* 1807; *d.* Milan, Nov. 6, 1875), the eldest of five sisters, all distinguished singers, made her début in London as Arsace in 'Semiramide' in 1827.

She was a pupil of the Conservatorio at Milan, and had never appeared on any stage; but, though her acting was indifferent, her lovely contralto voice, her excellent style, youth and great beauty ensured her success. 'She has the finest eyes, the sweetest voice and the best disposition in the world,' said a certain cardinal; 'if she is discovered to possess any other merits, the safety of the Catholic Church will require her excommunication.' She sang in London for several years, as well as in Italy; at Vienna during four consecutive seasons, 1837–41; and at Paris, where she chose again Arsace for her début, and achieved a great success. Brambilla was distinguished as a teacher, and published (Ricordi) exercises and vocalizzi, beside other pieces. J. M.

BRAMELD, Thomas (*b.* Rawmarsh, Nov. 7, 1848; *d.* there, Nov. 4, 1915), chorus-master and conductor, was by means of his enthusiasm and ability the inspirer of and leader in a remarkable revival of choral singing and general musical activity in the Don Valley of Yorkshire. After five years' elementary education at the local schools he entered, at the age of 10, one of the large steel works in Rotherham and remained in the trade as workman, clerk and foreman for the rest of his life. He found time, however, to study tonic-sol-fa, harmony and counterpoint, violin, violoncello, piano and organ, as well as Latin, Greek, mathematics and history. His general information, too, was extraordinarily wide, as well as very thorough and precise.

Always an enthusiast for the music of Bach, he would rise at 4 A.M. and on one of the local church organs would practise the pedal fugues

for an hour and a half before going to his work at 6 A.M.

His first appointment as conductor was in 1873 to the Rawmarsh and Parkgate Sacred Harmonic Society, which he held for many years, though it was not until 1892 that he ventured to introduce a Bach work, the Magnificat. In 1891 he took over similar duties with the Rotherham Choral Society, in the repertory of which society the B minor Mass and the Christmas Oratorio later took permanent places. For over thirty years he was organist and choirmaster first at a Wesleyan chapel and then at the Parish Church of Ecclesfield, in which capacity he introduced Bach's church cantatas to the district. In this town of some 20,000 inhabitants he formed choral and instrumental societies, whose studies and performances were devoted chiefly to the shorter works of Bach, Handel, Mozart and the moderns. He was also conductor of the Rotherham Orchestral Society, and in 1900 was elected conductor of the Doncaster Musical Society. Latterly the Rotherham and Doncaster choral societies joined forces on several occasions for performances of Elgar's 'The Dream of Gerontius' and other big works.

Besides all his public work he was a regular member of a string quartet playing only privately, which, nevertheless, he insisted should play only the best music in the best possible way. H. A.

BRAMSTON, Richard (first half of 16th cent.), organist and church composer. West (*Cath. Org.*) mentions a Richard Bramston who was deputy organist at Wells Cathedral in 1507. He was also admitted on probation as a vicar-choral and resigned his position as deputy-organist in 1508. He was succeeded, in his capacity as Master of the Choristers, by John Smith, jun., in 1536. The Chapter Records are, unfortunately, incomplete for the years 1513 – 34, so that there is no means of verifying Davey's statement (*Hist. Eng. Music*, p. 107), that a Richard Smyth, *alias* Bramston, was a vicar-choral at Wells in 1531. Add. MSS. 17,802-5 (B.M.), a collection of mid-16th-century motets, includes a 'Recordare Domine' by Bramston. There are also imperfectly preserved parts of another motet by him, 'Mariae virginis fecunda viscera,' in the Library at Peterhouse. (See article by Dr. Grattan Flood, *Mus. T.*, Jan. 1921.) J. MK.

BRANBERGER, Jan (*b.* Prague, Nov. 18, 1877), completed his studies at the Conservatoire at Prague in 1902. In 1915 he took the degree of doctor of philosophy (musical science). From 1906 he filled the posts of Professor of Musical History and Secretary to the Direction of the Prague Conservatoire. With the change of political régime and the establishment of the Czechoslovak republic he entered the service of the Ministry of Public Instruction, in which his aptitude for organisation and musical pedagogy have found a useful outlet as a kind of secretary of state for music. In journalism he is known as the editor of two important musical publications, *Dalibor* and *Smetana*, and as musical critic of the daily *Čas* (Times).

Dr. Branberger's chief contributions to musical literature are :

An abridged general History of Music (German and Czech); *Rhythm and Sound—How to hear Music; Studies in Old Czech Musical History* (German, 1906); an important book, the continuation of Ambros's work, *The Prague Conservatoire*, 1811–1911 (Czech and German); there is also a volume still in manuscript, *Musical Problems in the work of R. Descartes*. He has edited some of the works of Christopher Harant of Polžic, and the first *Almanach of Czechoslovak Music* which appeared in 1922. R. N.

BRANDES, Emma (*b.* near Schwerin, Jan. 20, 1854), was taught music by Aloys Schmitt, court Kapellmeister at Schwerin, and by Goltermann, and in 1866 made her first public appearance there, in Mendelssohn's G minor concerto. In 1871–72 she visited England, and showed herself a pianist of considerable performance and of still greater promise, viz. Mar. 20, 1871, at the Monday Popular Concert, when she played with Joachim ; at the Saturday Popular Concert with Mme. Schumann in Bach's G minor concerto for two pianos ; at the Philharmonic, etc. She played with great success in Germany and Austria until her marriage with Herr Engelmann, Professor of Physiology at Utrecht, when she retired from public life. A. C.

BRANDL, Johann (*b.* Rohr, near Ratisbon, Nov. 14, 1760 ; *d.* Carlsruhe, May 26, 1837), studied violin and piano as a child in the monastery at Rohr, and at 10 was sent by Canon Gelasius to the seminary at Munich.

He learnt singing from Valesi ; and at the Jesuit school at Neuburg received a thorough musical education from a certain Feldmaier. He began his career in the convent of Trutpert, Freiburg-im-Breisgau, as teacher of the violin and piano. In 1784 he was appointed Kapellmeister to Prince Hohenlohe Bartenstein ; in 1789 Musikdirector to the Bishop of Bruchsal ; and in 1806 the same to the archduke of Baden at Carlsruhe, where he stayed till his death. He composed an opera, 'Hermann' ; a monodrama, 'Hero' ; and many symphonies, serenades, quartets, etc. His melodies are beautiful, and were highly esteemed, as may be seen by some articles in the Leipzig *A.M.Z.* for 1828. F. G.

BRANDT, Marianne (Marie Bischof) (*b.* Vienna, Sept. 12, 1842 ; *d.* there, July 9, 1921), contralto singer, was taught singing at Vienna by Frau Marschner and (1869–70) by Mme. Viardôt. In 1867 she was engaged at Gratz, where she made her début on Jan. 4 as Rachel ('La Juive'). She next sang at Hamburg, and on Apr. 21, 1868, first appeared at Berlin as Azucena. In 1872, on leave of absence, she was engaged in London for the season at the

Royal Italian Opera, her engagement being due to the intended production of 'Lohengrin,' in which she was to sing Ortrud. 'Lohengrin' was withheld, but she sang once as Fidelio, May 2, in which she made her début, and several times as Donna Elvira, with indifferent success. In 1882 she sang in German opera at Drury Lane as Brangäne on the production in England of 'Tristan und Isolde,' and as Fidelio, when her efforts were heartily appreciated. She played Kundry in the second performance of 'Parsifal' at Bayreuth, on which occasion, according to the Paris *Figaro*, she generously gave her services. From 1886 she was for several seasons a member of the German Opera Company at New York; about 1890 she settled in Vienna as a teacher of singing. Her extensive compass enabled her to play both soprano and mezzosoprano parts, as Fidelio, Eglantine ('Euryanthe'), Orpheus, Spirit of Hate ('Armida'), Ortrud, Margarethe ('Genoveva'), Elvira, Selica, Amneris ('Aïda').

A. C.

BRANDTS-BUYS, Jan (*b.* Zutphen, Sept. 12, 1868), Dutch composer, the son of Marius Andrianus and nephew of Henry Brandts-Buys, the well-known Dutch conductor; was educated at the Raff Conservatorium of Frankfort, having been awarded a State Prize in his native land. In his twenty-ninth year he attracted public attention by his first piano concerto in F major, for which work he received the 'Boesendorferpreis.' Worthy of special remembrance is his orchestral piece 'Oberon Romancero,' op. 27, a work of some genius. He composed several operas, notably 'Das Veilchenfest,' performed under Gregor at the Comic Opera in Berlin in 1910. Dresden witnessed the first performance of 'Le Carillon' in 1913. In quick succession followed 'Die Schneider von Schoenau' (Dresden, 1916), 'Der Eroberer' (Dresden, 1918), 'Mi-carême' (Vienna, 1919), and 'Der Mann im Mond' (Dresden, 1922). His other works include three concertos (PF. and orch.), a suite (for strings, harp and horn), a quartet, a quintet (for strings and flute), trios and numerous songs (with PF. and orch.) and several pianoforte pieces.

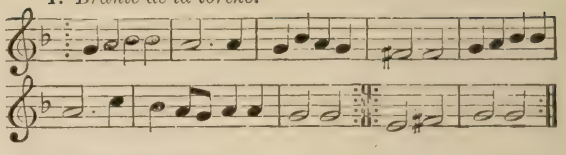
H. J. K.

BRANLE (Fr.), (1) A step in the Basse Danse, in which the body was swayed from side to side (*branlé*).
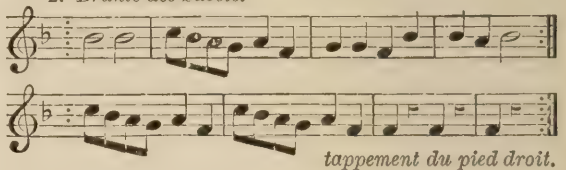
(2) A round dance in duple measure, one of the oldest, which was in vogue from the 15th to the 18th century, between the time of the *basses danses* and the *contre danse*, which was very popular in France in the 16th century. The music of a great variety of Branles is given in Arbeau's *Orchésographie* (Langres, 1588), with indications as to the way of dancing them (see Arbeau).[1] A copy is in the British Museum. We quote two:

[1] See *Mus. T.*, Nov. 1916.

1. *Branle de la torche.*



2. *Branle des Sabots.*



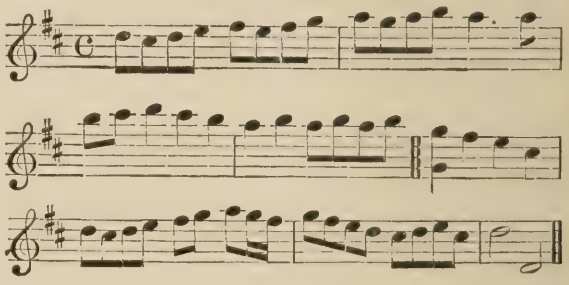
tappement du pied droit.

(See Form and Sonata.)

J. F. R. S.; addns. M. L. P.

(3) A French dance popular in England during the 16th century. Its figure is now doubtful, but it has been stated to have been a 'ring' or a 'round' dance in which the dancers join hands as round a maypole. It is identical with the Bransle or 'Brangill,' and probably also with the 'Brawl.' Shakespeare plays upon the word in a dance sense in 'Love's Labour Lost,' Act iii. Scene 1. A description of the measure is given in Morley's *Plaine and Easie Introd.*, 1597, p. 181.

That the 'Brangill' was a round dance may be inferred from the fact that 'The Brangill of Poictu,' as here transcribed from the Skene MS.



(compare Arbeau's description of the 'Branle de Poitou'), is the tune of 'We be three poor Mariners,' a song in which the sentence occurs,

'Shall we go dance the round, the round.'

It is also curious that a traditional remembrance of these words is sung to a round dance by street children to-day.

F. K.; addns. M. L. P.

BRANT, Jobst (Jodocus) vom, an early 16th-century German composer. G. Forster, in the 3rd and 5th part of his collection of German songs (1549 and 1556), calls him Jobst vom Brand the younger, Captain of Waldtsachsen and Administrator of Liebenstein; and in the dedication to him of Part III. of the songs (1549) he tells us that they had grown up together at the court of the Elector Palatine at Heidelberg. In the matriculation-book of Heidelberg University he is entered as 'Jodocus de Branth ex Waltershofen nobili prosapia, dioce. Ratisb.' (Ratisbon). In the dedication of Part V. (1556) Forster calls him 'Pfleger zu Liebenstein' (administrator = constable). His German songs contain much that is full

of grace and beauty. One song, 'Wer sich allein auf Glück verlat,' appears under his name in Forster's book, while Ott, in his collection of 1534, attributes it to Senfl. Brant wrote (apart from 55 German songs contained in various collective volumes) a book of Psalms and German sacred songs in 4 to 9 parts, published at Eger, 1572/73. Some of his songs have been republished (*Q.-L.*).

BRASSART (Brasart, Brascatoris), (1) Johannes, 'Presbyter de Leodio,' *i.e.* priest of Liège, a composer of repute in the first half of the 15th century, was a singer in the Papal Choir in 1431. Many sacred compositions by him, in 3 and 4 parts, are preserved in the Trent manuscripts, reprint, *D.T.Ö.*, Trienter Codices, in Cod. Mus. 37 of the Liceo Musicale at Bologna, and in the Canonici MS. at Oxford. Franchinus cites Brassart, together with Dunstable, Dufay and Binchois, as an authority for the use of a certain discord. He is probably to be identified with Johannes de Ludo, whose 4-part composition 'Fortis cum quevis actio' in the Oxford MS. is ascribed to Brassart in the Trent Codex 87, *Ludo* being a mistake or variant for *Leodio*. Compositions of Brassart have been published in the reprint of the *Trienter Codices, Denkmäler der Tonkunst in Österreich.* J. F. R. S.

(2) Oliviero (Olivier), Belgian composer of the 16th century, known by his 'Il primo libro delli suoi madrigali a quattro voci' (Rome, 1564, Ant. Barre). *Fétis*; *Q.-L.*

M. L. P.

BRASS BAND (Fr. *fanfare*), the smaller variety of the full military band, employed by a cavalry regiment when on mounted duty, on account of the greater ease with which brass instruments can be played on horseback. It ordinarily consists of two or more cornets in B♭, two tenor saxhorns in E♭, one or more baritones and euphoniums, with bombardons, trumpets and kettle-drums. This small cavalry band is, however, often augmented by other instruments, and the instrumentation of a well-known one so increased is as follows, viz.:

1 E♭ Piccolo.	1 B♭ Baritone.
1 E♭ Clarinet.	2 B♭ Trombones.
3 B♭ Clarinets.	1 G Trombone.
4 or 5 B♭ Cornets.	2 B♭ Euphoniums.
2 F Trumpets.	3 Basses.
3 E♭ Saxhorns.	2 Kettle-drums.

This form of band has not the variety of quality and richness of tone possessed by the full reed band, but is competent to produce very smooth and agreeable harmony. On account of the greater facility with which brass instruments of the saxhorn species are learned, as compared with clarinets and other reeds, a brass band is much more easy to establish and maintain in efficiency than a full military band. (See Wind Band.) D. J. B.

BRASSICANUS (Brassianus), Johannes, cantor of the school at Linz *c.* 1615, did much for the advancement of Protestant church music. He wrote 'Similia Davidica,' etc., 4 v., 1615; some songs in Dan. Hizler's 'Musikalisch figurirte Melodien,' etc. (1634); in 'Harmonisches Chor- und Figuralgesangbuch,' etc., Frankfort (1650); and in Erhardi's Songbook (1659); 5 four-part songs; and 'Gleich wie der Hirsch schreyt,' in the Proske library (*Q.-L.*; *Mendel*).

BRASSIN, (1) Louis (*b.* Aix-la-Chapelle, June 24, 1840; *d.* St. Petersburg, May 17, 1884), a Belgian pianist and composer. His father was a baritone singer of some renown, whose real name was de Brassine, and an uncle of his was Drouet, the famous flautist. To the fact that in 1847 his father was engaged at the opera in Leipzig, young Brassin owed the most important part of his education, for he entered the Conservatorium of that town, and became a pupil of Moscheles, having some years previously appeared in public at Hamburg. After five years there he undertook several concert tours with his two brothers, and in 1866 was appointed first pianoforte teacher in the Stern Conservatorium at Berlin. After a year's tenure of this post he resumed a more or less wandering life, and ultimately settled in Brussels (1869–78) as professor in the Conservatoire. In 1878 he accepted a similar post at St. Petersburg, where he died. A transcription of the 'Feuerzauber' from 'Die Walküre' was long a favourite, and his works include, beside many excellent pianoforte pieces, two German operettas, 'Der Thronfolger' (Brussels, 1865) and 'Der Missionär.' Of his two younger brothers, one, (2) Leopold (*b.* Strassburg, May 28, 1843; *d.* Constantinople, May 1890), who made his first appearance as a pianist at the age of 5 under Louis Brassin's auspices, was pianist to the Duke of Saxe Coburg, and professor at Berne. The other, (3) Gerhard (*b.* Aix, June 10, 1844), a violinist of repute, was teacher at Berne (from 1863), Konzertmeister at Gottenburg in Sweden and teacher at the Stern Conservatorium from 1874–75, when he was appointed to the direction of a musical society at Breslau. After 1880 he lived successively in St. Petersburg and Constantinople.

M.

BRATSCHE (*viola da braccia*), the German name for viola.

BRAUN, Johann (*b.* Cassel, Aug. 28, 1753; *d.* Berlin, 1795), eldest son of Anton Braun, the father of a numerous family of clever musicians. Johann studied at Brunswick under Posch and Schwanenberg (theory); toured as violin virtuoso and returned to Cassel as member of the Ducal chapel. In 1788 the chapel was dissolved and Braun went to Berlin as Konzertmeister of the Queen of Prussia. In that capacity he instituted concerts at the

Hotel 'Stadt Paris,' which were far famed for their excellence. His compositions were also much esteemed, comprising 30 violin concertos, concertos for the horn, the bassoon, the violoncello and the flute, 13 double concertos for 2 horns, symphonies, trios, duets, ballet music, songs, etc. (*Mendel*; *Q.-L.*).

BRAUNFELS, Walter (*b.* Frankfort-on-Main, Dec. 19, 1882), received his musical training in the Hochs Conservatorium in his native town; proceeding later to Vienna, where he studied under Leschetitzky and Navratil, and completing his education under Ludwig Thuille in Munich. A distinguished pianist, he excels in Bach and Beethoven. At an early age he began to write musical works of all kinds, ranging from piano pieces and songs to choral works and operas, wherein he achieved some success, especially with his latest opera 'Don Gil von den grünen Hosen.' His compositions reveal a real artistry and are influenced by the classical forms of Brahms, the grotesque and polyphonic melodies of Berlioz, and a touch of the post-romanticism of Pfitzner.

LIST OF WORKS

Op. 1, Songs; op. 2, Songs; op. 3, Opera 'Falada' (MS.); op. 4, Songs; op. 5, Ten Études (PF.); op. 6, Opera 'Der goldene Topf' (MS.); op. 7, 'Fragmente eines Federspieles'; op. 8, 'Hexensabbath' (PF. and orch.); op. 9, Rondo (PF.); op. 10, Pieces (PF.); op. 11, Incidental music to 'Twelfth Night'; op. 12, Opera 'Princess Brambilla' (1st perf., Stuttgart, 1909); op. 13, Echoes of Beethoven's Music; op. 14, Incidental music to 'Macbeth'; op. 15, Variations on Children's Songs; op. 16, Pieces (PF.); op. 17, Revelation of St. John, Chapter VI. (orch.); op. 18 Ariel's Song; op. 19, Pieces (PF.); op. 20, Serenade (PF.); op. 21, Variations (for 2 PF.); op. 22, Carnival Overture (orch.); op. 23, Opera 'Till Eulenspiegel' (1st perf., Stuttgart, 1913); op. 24, Songs (to Poems after Goethe and Eichendorff); op. 25, Fantasy (on theme by Berlioz); op. 26, Songs (with orch.); op. 27, Songs (with orch.); op. 28, 'Neues Federspiel' (for v. and orch.); op. 29, 'Die Armenuhr (for boy chor. and orch.); op. 30, Opera 'Die Vögel' (1st perf., Munich, 1920); 31, Pieces (PF.); op. 32, Te Deum; Opera 'Don Gil von den grünen Hosen'; op. 33, Preludes.

H. J. K.

BRAVO, 'well done,' an Italian term of applause which has gone from Italy to other countries, though never taking very firm root in England. It was the custom in Italy to applaud, not only at the end of a piece or passage, but during the performance, and the *bravo* was addressed to composer, singer or instrument—'Bravo Mozart!' 'Bravo Lablache!' 'Bravo il fagotto!' The word was there naturally inflected, and the applause to a female singer would be 'Brava Grisi!' Beethoven when satisfied with the orchestra used to give a 'thundering "Bravi tutti."'

G.

BRAVURA (Ital.), 'courage,' 'bravery,' a style of both music and execution involving the display of unusual brilliancy and technical power; music written to task ability and test the courage of the artist. Thus 'Rejoice' from the 'Messiah' is an *aria di bravura* according to the old convention of the Handelian period (see Aria).

G.

BRAWL, see Branle.

BREDENIERS (Bredemers, Bredemersche, Bredenierch), Henri (*b.* Namur, 2nd half of 15th cent.). In 1488 he appears among the choir-boys of Antwerp Cathedral. In 1501 he was organist of the great chapel of Notre-Dame and court organist of the Archduke Philip le Bel. In 1504 he became a canon of St. Aubain, Namur; in 1508 teacher of the archduke's children (the future Charles V. and his 3 sisters); and in 1522 provost of St. Aubain, which he renounced soon after. In 1512 he visited Germany; in 1520 he went to England with Charles V.; and in 1521 to Mayence. A 'Missa super Ave Regina' of his exists in MS. at Brussels. (See *Q.-L.*; *Fétis*; van der Straeten, *La Musique aux Pays-bas.*)

BREE, Johann Bernhard, Van (*b.* Amsterdam, Jan. 29, 1801; *d.* Feb. 14, 1857), son of a musician. He was taught chiefly by his father, and first came before the public as a player of the violin, on which he was much renowned in Holland. In 1829 he was appointed conductor of the Felix Meritis Society of Amsterdam, and held the post with great distinction till his death. Van Bree was an industrious composer, and left behind him a mass of works in all the regular departments of music. An opera, 'Sapho,' was produced in 1834. In England he is known to Choral Societies by three masses for men's voices, and a cantata for St. Cecilia's Day, all published by Novello. Van Bree was the founder (1840) of the Cecilien-Vereen of Amsterdam, which he conducted till his death, and was also head of the music school of the Society for encouragement of music (Maatschappij tot bevordering der Toonkunst).

G.

BREITKOPF & HÄRTEL. The foundation of this firm of music publishers in Leipzig was laid in 1719, when (1) Bernhardt Christoph Breitkopf (*b.* Clausthal, Mar. 2, 1695; *d.* Mar. 26, 1777), member of a mining family of the Hartz, set up a printing-press at Leipzig. His first publication was a Hebrew Bible, and was quickly followed by a number of theological and historical works, in which Breitkopf's friendly relations with the poet Gottsched were of much use to him. In 1732 a printing office was built with the sign, 'zum goldnen Bär,' which in 1765 was increased by the addition of the 'silberne Bär.'

In 1745 Breitkopf gave up the printing business to his only son, and in 1765 the firm became B. C. Breitkopf & Son. The son, (2) Johann Gottlob Immanuel (*b.* Nov. 23, 1719; *d.* Jan. 29, 1794), devoted himself with ardour, while a lad, to the acquirement of learning, developed by intercourse with such scholars as Lessing and Winkelmann. He laboured to improve the practice of printing, and with that view wrote several papers. By the introduction of separate movable music type he produced, as early as 1750, a revolution in the music trade. In 1756 the first fruits of his

innovations appeared in the shape of a splendid edition of an opera in full score, and in three vols., entitled *Il trionfo della fedeltà, dramma per musica di E. T. P. A.* (the initials of Ermelinda Talia Pastorella Arcada, a name assumed for the occasion by Antonia Amalia Walburga, Princess of Saxony). After this Breitkopf published a long series of important compositions by C. P. E. Bach, Graun, Hiller, Leopold Mozart, etc. During the Seven Years' War (1756–63) he had organised on a large scale a warehouse of German, English, French and Italian music, both MS. and printed, and had started a special trade in music, through the publication of systematic descriptive catalogues referring to his stock, and embracing the whole field of musical literature. Between 1760 and 1780 he issued catalogues of printed music, both theoretical and practical, in 6 parts; of MS. music, in 4 parts; and a third (especially important for the history of music) —a thematic catalogue of MS. music only, in 5 parts, with 16 supplements (1762–87). In 1770 he founded a manufactory of playing cards (which he sold in 1782), a coloured paper manufactory, a book-selling business in Dresden and another in Bautzen. He wrote treatises *Über die Geschichte . . . der Buchdruckerkunst* (1779), *Versuch den Ursprung der Spielkarten . . . zu erforschen* (1784), *Über Schriftgiesserei* and *Über Bibliographie* (1793).

Immanuel had two sons, who learned the printer's craft from their father. (3) Bernhard Theodor (*b.* 1749) was musician enough to compose some pretty music to Goethe's 'Jugendlieder' in 1769. He went in 1777 to Russia, and founded a printing office and book-selling business in St. Petersburg—was teacher in an institution for the education of girls, and died at a great age as Russian 'Staatsrath.' His second son, (4) Christoph Gottlob (*b.* Sept. 22, 1750; *d.* Apr. 4, 1800), remained with his father. He was an amiable dilettante, to whom the burden of his vast business was intolerable; after carrying it on therefore for a year he gave it up to his friend G. C. Härtel, at the same time making him his heir. Since then the business, though entirely in Härtel's hands, has been conducted under the well-known title of Breitkopf & Härtel.

(1) Gottfried Christoph Härtel (*b.* Schneeberg, Jan. 27, 1763; *d.* July 25, 1827) was son of Dr. Christoph Härtel, Burgomaster of Schneeberg. He applied himself with vigour to improve the business by undertaking the publication of musical works of the highest order. Thus he brought out the works of Mozart in 17 vols. (1798–1816); of Haydn in 12 vols. (1800–1806); of Clementi in 13 vols. (1800–18); and of Dussek in 12 (1814–18)—an undertaking which was the forerunner of many popular and critical collected editions. Härtel also started the *Allgemeine musikalische Zeitung* (1798–1848) (see Periodicals, Musical); he further published a literary paper, the *Leipziger Literatur-Zeitung* (1812–34), enlarged his stock of music and books and made various practical improvements in printing. Amongst other things he introduced the system of engraving music on pewter plates, to which in 1805 he added a lithographic establishment, with the personal co-operation of Sennefelder, the inventor. Procuring workmen from Vienna, he next started the first factory of pianos in central Germany.

Up to 1835 the business was carried on by his nephew (2) Florenz Härtel. But at that date (3) Hermann Härtel (*b.* Apr. 27, 1803; *d.* Aug. 4, 1875), the eldest son of Gottfried, entered the house as head, in partnership with his younger brother (4) Raymund (*b.* June 9, 1810; *d.* Nov. 9, 1888), who had joined in 1832. Hermann's fine character had been improved by an excellent education; he read law, and took his doctor's degree in 1828, and his love of art had been cultivated by a two years' residence in Italy. The brothers lived to see a remarkable spread of taste, and to publish many works of eminent modern composers. Their catalogue up to 1874 included over 14,000 works, extending over the whole range of music. In 1866 they began the issue of a series of cheap editions of classical works which are now widely known. They assisted in the formation of the Bach Gesellschaft (*q.v.*), which, like the companion Handel Society, owes much to their energy, taste and accuracy. In 1862 they projected a complete critical edition in score and parts of the works of Beethoven, which was completed by a supplementary volume in 1887. Similar editions of Mendelssohn, Mozart, Chopin, Schumann, Schubert, Gluck, Berlioz, Liszt, Wagner, have been issued, as well as complete critical editions of older masters such as Palestrina and Heinrich Schütz, Orlando di Lasso, Sweelinck, Victoria.

The business increased so much that the Goldene Bär was in 1867 exchanged for a much larger building. By 1871 the printing had developed to such an extent that it became necessary to use the space formerly occupied by the pianoforte manufactory. After the death of Hermann, and the retirement of Raymund in 1880, the business was in the hands of two grandsons of Gottfried — Wilhelm Volkmann (*b.* June 12, 1837; *d.* Dec. 24, 1896) and Dr. Georg Oscar Immanuel von Hase (*b.* Sept. 15, 1846; *d.* Leipzig, Jan. 26, 1921). C. F. P.

Dr. Ludwig Volkmann, whose personal interest in art has appeared in the publication of various books on Æsthetics, succeeded to his father's position in the firm, and a son of von Hase, Dr. Hermann von Hase, was a

partner from 1910–14. Dr. Hellmuth von Hase, his younger brother, joined the firm after the war. (*Riemann.*)

Bibl. — Hermann von Hase, *Beiträge zur Breitkopfschen Geschäftsgeschichte*, *Z.M.W.*, May 1920; *Breitkopf und Haertel* (1917). A detailed history.

BREMA, Marie, the professional name of Minny Fehrman (*b.* Liverpool, Feb. 28, 1856; *d.* Manchester, Mar. 22, 1925), her father being of German origin, and her mother a native of Richmond, Virginia. Her natural proclivities were always strong for music and the drama, but it was not until after her marriage with Arthur Braun of Liverpool, in 1874, that she determined to embrace the musical career.

She began studying seriously with Henschel in 1890, and made her début at the Popular Concert of Feb. 21, 1891, in Schubert's 'Ganymed,' under the name Bremer, in allusion to her father's native place, Bremen. After some further instruction from Bessie Cox and Blume, she continued to sing only in concerts, but a performance of 'Adrienne Lecouvreur' which she consented to give at Oxford in 1891 proved to the public that she had dramatic gifts which ought not to be wasted, and on Oct. 19 she made her first appearance on the London stage, at the Shaftesbury Theatre, in the part of Lola, on the production of 'Cavalleria' for the first time in England. On Nov. 27 she appeared in the more important part of Orfeo, and for some little time afterwards her work was chiefly in concerts; she sang at the Philharmonic, Apr. 20, 1893, and enacted the part of the Evil Spirit in Parry's 'King Saul' at the Birmingham Festival of 1894. In that year, having been introduced to Mme. Wagner by Hermann Levi, she was engaged for the part of Ortrud at Bayreuth, which she sang at each performance of 'Lohengrin,' appearing also on a few occasions as Kundry in 'Parsifal.' The former part, with Brangäne, and Brünnhilde in 'Die Walküre,' was sung by her during a tour in America in the latter part of 1894, with the Damrosch company, and after that year she was chiefly identified with these Wagnerian parts, appearing again at Bayreuth in 1896 and 1897, as Fricka and Kundry. Meanwhile she had appeared with very great success at Brussels as Orphée, Dalila and Amneris; and her impersonation of Orpheus was received with enthusiasm in Paris in 1898. Her performance of Marcelline, on the revival of Bruneau's 'L'Attaque du moulin' (May 29, 1897), placed her on a level with the original exponent of the part, Mme. Delna. After 1900, in which year she sang the part of Brangäne in Lamoureux's concert-performance of 'Tristan,' she was a great favourite with the Parisian public, and in 1902 she took the part of Brünnhilde in 'Die Götterdämmerung' in the German performances at the Château d'Eau theatre under Richter. On May 30, 1901, she created the part of Beatrice in Stanford's 'Much Ado about Nothing,' and besides these important operatic engagements she appeared at all the most important English festivals. She sang the part of the Angel in Elgar's 'Dream of Gerontius,' in its production at the Birmingham Festival of 1900. In 1910 she gave two seasons of opera at the Savoy Theatre, London, in which her own performance of Gluck's 'Orpheus' (in English) was outstanding, and she was also responsible for the whole stage production. Her gifts as a teacher appeared in her direction of an operatic class at the Manchester Royal College of Music, to which she devoted herself in later years. M., with addns.

BREMNER, Robert (*b.* Edinburgh, 1720; *d.* London, May 12, 1789), an Edinburgh and London music publisher, author of an excellent little treatise, *The Rudiments of Music*, which ran through three editions (1756, 1762 and 1763). Bremner began business in Edinburgh shortly before July 11, 1754, on which date he advertises in an Edinburgh newspaper. He was then 'at the Golden Harp opposite the head of Blackfriars Wynd,' but before 1761 had removed to a shop higher up the High Street 'at the back of the Cross Well': he had already (in 1755) changed his sign to the 'Harp and Hautboy.' Having published many now very interesting collections of Scots music, he removed in 1762 to London, still keeping on his Edinburgh shop under a manager. His address in London was opposite Somerset House in the Strand, and he retained his Edinburgh sign, the 'Harp and Hautboy.' His London business rapidly developed, and he published all varieties of the best music of the period, as well as republications and additions to his Scots collections. His music is particularly neatly engraved and printed, and always on good strong paper. He was the purchaser, in 1763, of the famous 'Fitzwilliam Virginal Book,' which he bought at the sale of Dr. Pepusch's library for ten guineas and presented to Lord Fitzwilliam. Bremner died at Kensington Gore, and the whole of his stock, plates and copyrights, was bought by John Preston, who issued a lengthy catalogue of his purchase in 1790. F. K.

BRENDEL, Dr. Karl Franz (*b.* Stollberg, Nov. 26, 1811; *d.* Leipzig, Nov. 25, 1868), an eminent German critic, was educated at the Gymnasium of Freiberg in Saxony, where his father was Berg-Rath, and at the universities of Leipzig and Berlin.

In 1844 he settled in Leipzig as proprietor of Schumann's *Neue Zeitschrift*, which he edited from Jan. 1, 1845, at the same time teaching musical history and æsthetics in Mendelssohn's newly established Conservatorium. He wrote at this time *Grundzüge der Geschichte der Musik* (1848); and delivered the public lectures on

which he founded his most comprehensive work, *Geschichte der Musik in Italien, Frankreich, und Deutschland* (1852; 7th edition 1888), an attempt to treat the various historical developments of the art from one practical point of view. More important, however, were his articles in the *Neue Zeitschrift*, written as a strenuous advocate of modern ideas in music. His first efforts were devoted to the recognition of Schumann; but in time the paper became the organ of Wagner and Liszt.

In 1856 he began to issue another periodical entitled *Anregungen für Kunst, Leben, und Wissenschaft*, which until 1860 supported the propaganda of the *Zeitung* in favour of Liszt and Wagner. Further exposition of these views is to be found in his *Musik der Gegenwart und die Gesammtkunst der Zukunft* (1854), which must be regarded as a completion of his History. With the year 1859 Brendel began to labour for the reconciliation of the contending parties, on the basis of the general progress of modern times. The field for this effort was the Allgemeine deutsche Musik-Verein, or German Musical Union, which arose out of a festival of musicians held on the occasion of the twenty-fifth anniversary of the *Neue Zeitschrift*, and was founded in 1861. Brendel was not only one of the chief founders of the Verein, but as its president he worked for it with restless energy to the time of his death, and his *Zeitung* was its official organ. Besides the works already mentioned, Brendel issued—*Liszt als Symphoniker* (1858), *Organisation der Musik durch den Staat* (1866), and *Geist und Technik in Klavierunterricht* (1867). A. M.

BRENET, Michel (properly Mlle. Antoinette-Christine-Marie Bobillier) (*b.* Lunéville, Meurthe et Moselle, Apr. 12, 1858; *d.* Paris, Nov. 4, 1918), eminent 'musicologist,' was resident in Paris from 1871. She published an *Histoire de la symphonie à orchestre* (1882), a competition on that subject, which was crowned. From that time she devoted her life to the study of the history of music, and musical research of every kind. She attained the first rank amongst French 'musicologists,' and has acquired abroad a just reputation. She gathered an immense amount of information from the most reliable sources, her working methods being extremely precise and her views of the broadest. She wrote: *Grétry: sa vie, ses œuvres* (1884); *Deux pages de la vie de Berlioz* (1889); *Jean de Ockeghem . . .* (1893), a study of remarkable value and original research; *Sébastien de Brossard* (1896), etc.; also biographies of Palestrina, Handel and Haydn. Her last issued book was *La Musique militaire*, (Paris, 1917). Her *Notes sur l'histoire du luth en France* (1899) opened the way to investigators in that branch; her main works, *Les Musiciens de la Sainte Chapelle du Palais* (1910), *Les Concerts en France sous l'ancien régime*, *La Librairie musicale en France de 1685 à 1780* (*I.M.G.*, 1907), etc., give evidence of her great erudition and of her competence as an historian of music. She wrote numerous articles, historical and critical, in the *Ménestrel*, the *Archives historiques, artistiques, littéraires* (1889–91), etc., and contributed to the *Guide musical*, *Tribune de St. Gervais*, *Grande Encyclopédie*, *Revue musicale*, *Encyclopédie de la Musique et Dictionnaire du Conservatoire*, *L'Année musicale*, 1911 (of which she was a founder), and many others. M. L. P.

Bibl.—*Bulletin de la Société Française de Musicologie*, 1919, No. 4; L. de La Laurencie, *Michel Brenet.*

BRENT, Charlotte (*d.* Apr. 10, 1802), soprano singer, was the daughter of a fencing-master and alto singer, who was the original Hamor in Handel's 'Jephtha' in 1752. Handel's notes pencilled in the scores of his 'Ode on St. Cecilia's Day' and 'Alexander's Feast' show that she also sang in these works. On the production at Ranelagh in 1759 of Bonnell Thornton's burlesque 'Ode on St. Cecilia's Day,' with Burney's music, she accompanied Beard in the Salt-box song 'on that instrument.'

Miss Brent was a pupil of Arne and first appeared in Dublin, singing in Arne's opera 'Eliza' (Nov. 29, 1755). She sang in London in 1758, notably in a concert performance of 'Eliza' given at Drury Lane, Mar. 3. She was engaged by Beard for Covent Garden, where she appeared successfully as Polly in 'The Beggar's Opera,' and where she continued until the close of her theatrical career. In 1762 she reached the summit of her reputation by singing the part of Mandane in Arne's 'Artaxerxes' (produced Feb. 2), which had been written expressly for her. In 1764 and 1765 she sang with Tenducci in Handelian selections at Ranelagh. In 1765 she sang at the Hereford Festival, in 1766 at that of Gloucester, and in 1767 at Worcester. In Nov. 1766 she became the second wife of Thomas Pinto (*q.v.*), the violinist. She continued to sing at Covent Garden until about 1770, when she took to touring with her husband. She sang in Dublin in 1773, as Urganda in Michael Arne's 'Cymon,' and in 'Artaxerxes,' but made no impression. On Apr. 22, 1785, she appeared for one night in 'Comus' at Covent Garden for the benefit of Hull, the stage-manager. She outlived her powers, died poor at 6 Vauxhall Walk and was buried in St. Margaret's Church, Westminster (*D.N.B.*). W. H. H., with addns.

BRETON, Tomas (*b.* Salamanca, Dec. 29, 1850; *d.* Madrid, Dec. 2, 1923), one of the most eminent of modern Spanish composers; his fame is mainly based upon a series of operettas (*zarzuelas*), of which he produced ten between 1875 and 1896.

Among the best of them are 'Los Amantes de Teruel' (Madrid, 1889), 'La Dolores' (Madrid, 1895), and the popular and enjoyable 'La Verbena de la Paloma.' An oratorio, 'Apocalipsia,' was given in Madrid in 1882. Breton's chamber music is masterly in design, and, for its period, bold in harmonic treatment; his trio in E is a work of considerable originality. He also composed 3 string quartets, a pianoforte quintet, and a sextet for wind instruments. His symphonic works include 'Las Escenas andaluzas,' 'Salamanca,' 'En la Alhambra,' and a violin-concerto dedicated to the memory of Sarasate. The brilliance of these has somewhat faded.

M.; addns. J. B. T.

BREUNING, a family mainly interesting for its connexion with Beethoven.

(1) Emmanuel Joseph (*b.* 1741; *d.* Jan. 15, 1777), fourth son of Christoph von Breuning, who in 1761 was Chancellor of the Commandery of the Teutonic Order at Mergentheim, became at 20 a 'Conseiller actuel' at the court in Bonn, and, Jan. 3, 1750, married Hélène, daughter of Hofrath Stephan von Kerich. The good influence of this excellent woman upon the young Beethoven renders pertinent a word upon her character. She was brought into close relations with the literary and scientific circles of the little capital, and was a woman of singular good sense, culture and refinement.

On Jan. 15, 1777, a fire in the Electoral Palace caused the death of thirteen persons, including Emmanuel Joseph Breuning, in the 36th year of his age. His widow, who had just entered her 28th year, was left with three children — Christoph (*b.* May 13, 1771), Eleonore Brigitta and Stephan; to whom a fourth was added a few months later—Lorenz (Lenz).

She remained in the house where her husband died, which is still standing, across the square from the Minster Church. Immediately after the death of Emmanuel, his brother, Canon Lorenz, came from Neuss to reside with her as guardian.

Into this family, in his 18th year, Beethoven came first as music-teacher of Eleonore and Lenz, and soon almost as a member of it. (See *ante*, p. 260). The good influence upon his intellectual development and moral character of this intercourse with the Breunings cannot be overrated, and a short notice of the members of that household more closely connected with him will not be out of place.

(2) Eleonore Brigitta (*b.* Apr. 23, 1772; *d.* Coblenz, June 13, 1841), married Franz Gerhard Wegeler, Beethoven's biographer, at Beuel, Mar. 28, 1802. (See *ante*, p. 263).

(3) Stephan (Lorenz Joseph Judas Thaddeus) (*b.* Aug. 17, 1774; *d.* June 4, 1827), the well-known friend of Beethoven in later years, also studied jurisprudence at Bonn and Göttingen. Shortly before the fall of the Electorate, Max Franz, Elector of Cologne and Grand Master of the Teutonic Order, gave him a position in the Order at Mergentheim. A grand chapter held in Vienna in the summer of 1801 brought Stephan Breuning thither in the spring of that year, where he renewed his intimacy with Beethoven, begun in their boyhood, when both were pupils of Franz Ries for the violin. As the Teutonic Order no longer afforded the opportunity of a career, Stephan obtained a place in the Austrian War Office, and in 1818 advanced to the dignity of Hofrath. (See Beethoven.) He was twice married, first to the daughter of Ritter von Vering, head of the Austrian military medical administration. She was a pupil of Schenk the composer, a fine pianist, and author of divers little compositions. Beethoven—who had often played duets with her—dedicated the interesting pianoforte arrangement of the violin concerto to her. She was born Nov. 26, 1791, and died, says the epitaph composed by her husband, 'On the 21 Mar. 1809, in the eleventh month of happy wedded life, at the moment of the entrance of spring.' The second wife was Marie Constanze Ruschowitz (*b.* Dec. 1, 1784; *d.* Oct. 5, 1856), who left one son and two daughters.

(4) Lorenz (Lenz) (*b.* 1777; *d.* Apr. 10, 1798), studied medicine at Bonn and Vienna—whither he came in 1794 and renewed his musical studies with Beethoven. At parting the then young composer wrote in his album to this effect:

'Truth exists for the wise,
Beauty for the feeling heart!
They belong to each other.

Dear good Breuning!

Never shall I forget the time which in Bonn as well as here I have spent with thee. Retain thy friendship for me, so as thou wilt find me ever the same. Vienna 1797 on the 1st October.

Thy true friend
L. v. Beethoven.'

Their separation was final, for next April young Breuning died.

(5) Moritz Gerhard (*b.* Vienna, Aug. 28, 1813), son of Stephan and Constanze (Ruschowitz), was 'k.k. Medicinalrath,' and for many years was one of the most eminent physicians of the Austrian capital. He is known in musical literature by his extremely interesting and valuable little book, *Das Schwarzspanierhaus*, a collection of reminiscences of Beethoven and the Breunings. (See *ante*, p. 310.) He was for many years an active and influential member of the governing body of the great Gesellschaft der Musikfreunde. (See Vienna.)

Letters from Beethoven to various Breunings —the widow, Christoph, Eleonore, Stephan, Lenz and Gerhard—are given in Nohl's *Briefe Beethovens* and in *Neue Briefe Beethovens*.

Beethoven dedicated the following works to members of this family:

To Fräulein Eleonore the variations on 'Se vuol ballare' for PF. and violin (July 1793), and the easy sonata for PF. solo in C major (1796). Nottebohm's Catalogue, p. 148.

To Stephan the violin concerto, op. 61 (Mar. 1809); and to Frau v. B. the adaptation of the same for piano. An allegro for violin and orchestra was dedicated to Dr. G. von Breuning. See catalogue of Beethoven's works, No. 148. (See Thayer's *Beethoven*, i. 162, etc.) A. W. T.

BRÉVAL, Lucienne (*b.* Berlin, Nov. 4, 1869) (real name Berthe Agnes Lisette Schilling), dramatic singer, of Swiss nationality, naturalised French, a pupil at the Geneva Conservatoire (1st piano prize) before entering that of Paris. Having there studied singing with Warot, and lyrical declamation with Obin and Giraudet, she obtained the 2nd prize for singing and 1st for opera, both in 1890. She belonged to the Paris Opéra for nearly 30 years; her début was particularly brilliant in Meyerbeer's 'Africaine' (Jan. 20, 1892), but her name is more particularly connected with the production of the Wagner repertory in Paris ('Tannhäuser,' 'Meistersinger,' 'Parsifal'), and above all with her performance as Brünnhilde in 'Der Ring des Nibelungen' ('Walküre,' May 12, 1893). This was the memorable foundation of her career. Her other rôles included works of Reyer ('Sigurd,' 'Salammbô'), Massenet ('Le Cid,' 'Ariane,' 'Griselidis'), Février ('Monna Vanna'), V. d'Indy ('Fervaal,' 'L'Étranger'), G. Fauré ('Pénélope'), etc. Of 'Carmen' she gave a picturesque interpretation, and she excelled in classical music such as Gluck's 'Armide,' 'Iphigénie en Aulide' and Rameau's 'Hippolyte et Aricie.' In London she sang the 'Africaine' and 'Huguenots' (1899), and toured in America (1901). Her voice was powerful, rich in tone and colour, of the real dramatic kind. By her sense of style, her intelligence and her imposing figure, she was an admirable interpreter of opera.

Bibl.—*Nouvelle Revue* (July 15, 1920); H. de Curzon, *Croquis d'artistes, Lucienne Bréval.* M. L. P.

BREVE (Fr. *carrée*; Ital. *breve*), a note of the value of two semibreves, written ||𝅜|| or 𝅜. In modern music the duration of the sound of any note varies with the *tempo* of the composition in which it occurs, but formerly attempts were frequently made to define the duration of a breve. Franco of Cologne described it as 'illud quod est minimum in plenitudine vocis,' and Marchettus of Padua rather more fully as 'id minimum tempus in quo potest formari plenitudo vocis.' In an old Psalm Book of 1688 a breve is said to be 'about the duration of eight pulses at the wrist of a person in good health and temper.' The breve is now seldom used, and the old sign is being superseded by two tied semibreves: 𝅜𝅜 (see Notation).

F. T.; rev. S. T. W.

BREVI, Giovanni Battista (2nd half of 17th cent.), maestro di cappella at S. Francesco, S. Fedele, and at the church of del Carmine at Milan. In 1673 he was organist, and afterwards maestro di cappella at Bergamo Cathedral, according to his motets, published 1699 (*Fétis*). Eitner gives the dates from title-pages as: 1691, maestro ed organista del duomo di Bergamo; 1695 and after, maestro di cappella at the basilica of S. Francesco and at del Carmine, Milan. Brevi composed motets and several books of cantatas and ariettas for solo voice, published between 1693–1725 (*Q.-L.*).

BRÉVILLE, Pierre Onfroy de (*b.* Bar-le-Duc, Meuse, Feb. 21, 1861), French composer, was at first intended for the diplomatic career, but was allowed to enter upon a course of musical instruction (harmony) in the class of Th. Dubois at the Paris Conservatoire. Having determined to devote himself to art alone, he became pupil of César Franck, whose whole-hearted admirer and faithful disciple he remained. He took part, with V. d'Indy, A. Coquard, S. Rousseau and E. Chausson, in the work of completing the opera 'Ghisèle,' left unfinished at the master's death. He belonged to the teaching-staff at the Schola Cantorum, directed a chamber-music class at the Conservatoire during the war period, 1914–18; was music critic for a time to the *Mercure de France*, and held, and still holds, an active post as member of the committee of the Société Nationale de Musique. A composer of essentially lyrical temperament, he would appear to have inherited something of Franck's architectural sense. His music has an originality of its own; delicately ornamented, extremely refined in tone and colour, exquisitely finished, it is marked by real poetic feeling and a melodic inspiration, particularly adapted to the composition of vocal pieces. His remarkable songs: 'Poèmes,' two other volumes, 'Prières' (Rouart et Lerolle, Paris), 'Sainte,' 'L'Ondine,' performed at the Société Nationale, Mar. 22, 1924, are representative of the tradition illustrated by A. de Castillon, Duparc and Chausson in that style. His works include: A Mass, motets, a few organ pieces. For the PF., 'Portraits des maîtres,' 'Stamboul' (also in orchestral form), 'Prélude et Fugue,' 'Fantaisie'; violin sonata (1920); PF. sonata (1923), performed Mar. 20, 1920, Apr. 5, 1924, at the Société Nationale de Musique. He has written a flute piece, vocal compositions with female chorus, 'Ste. Rose de Lima,' 'Hymne à Vénus' and 'Prière' for violin, viola (or v'cl.) and PF. etc.; incidental music to Maeterlinck's *Sept Princesses*, etc.; overture for 'La Princesse Maleine,' 'La Nuit de Décembre' (orchestra). His *conte lyrique* (3 acts, 4 scenes), 'Eros vainqueur,' libretto by J. Lorrain, was first performed at Brussels, Mar. 7, 1910 (Rouart et Lerolle); a concert

performance of it was given by the Schola Cantorum, Paris, in 1922. It may be considered as one of the important French dramatic works at the beginning of the 20th century. His compositions of 1924 are: a sonatina in 3 parts (oboe and PF.) and a 'poème dramatique' for violoncello and PF.; those of 1925 include 'Messe brève pour 1 voix'; 'Sept esquisses for the piano'; and 'La Cloche fêlée' (Baudelaire), for orchestra; some songs (poems by Ronsard and F. Jammes).

M. L. P.; incorporating material from G. F.

BREWER, Sir Alfred Herbert, Mus.D. (*b.* Gloucester, June 21, 1865), has been organist of Gloucester Cathedral since 1896 and conductor of the Three Choirs Festivals held there.

He held a choristership at Gloucester Cathedral from Jan. 1877 to Dec. 1880, and studied under Dr. C. H. Lloyd, organist of the cathedral.

After holding organ appointments in succession at two Gloucester churches — St. Catherine's and St. Mary de Crypt, 1881–82—he succeeded Parratt as organist of St. Giles's Church, Oxford, in Sept. 1882. In Dec. 1883 he obtained the organ scholarship of Exeter College, Oxford, which he held concurrently with the organistship at St. Giles. In the meantime (Apr. 1883) he had gained the first open organ scholarship at the R.C.M., where he studied under Parratt.

Brewer was elected organist of Bristol Cathedral in Sept. 1885, and a year later he became organist of St. Michael's Church, Coventry. In Sept. 1892 he was appointed organist and music-master to Tunbridge School; this post he held till Dec. 1896, when he succeeded C. Lee Williams as organist and choir-master of Gloucester Cathedral. F. G. E.

Brewer's most important public work has been in his direction of the triennial festivals held at Gloucester. He has shown constant enterprise in the framing of its programmes, and amongst many new works has introduced to these festivals the choral works of Verdi and oratorios of Elgar. Apart from the festivals he has used his position for the furtherance of musical activity outside the regular services of the cathedral. His organ recitals have been a definite source of musical education and the Gloucester Orchestral Society has provided symphonic music periodically under his direction.

Brewer has been an assiduous composer and his long list of works ranges from festival cantatas to songs of a popular type. Among the former, 'Emmaus' (Gloucester, 1901) and 'The Holy Innocents' (Gloucester, 1904) represent his serious aspirations, but such slight works as 'Three Elizabethan Pastorals' for voice and orchestra (Hereford, 1906), 'Summer Sports,' a suite for choir and orchestra (Gloucester, 1910), and 'Jillian of Berry' pastorals (Hereford, 1921), which allow of light handling and show a pleasant orchestral fancy, represent him more favourably. As a composer indeed he seems happier in the concerts of the Shire Hall than in the cathedral. He received knighthood in 1926. C.

BREWER, Thomas (*b.* 1611), the son of a poulterer, was educated at Christ's Hospital, being admitted at the age of 3 years; he remained there until 1626, when he was apprenticed to Thos. Warner.

He was the composer of several excellent fantasias for the viol, and of the pretty 3-part song 'Turn Amaryllis,' inserted by Playford in his *Musical Companion*; and many rounds and catches of his are printed in Hilton's 'Catch that Catch can.' In Harl. 6395, entitled 'Merry Passages and Jests,' compiled by Sir Nicholas Lestrange, is the following anecdote respecting him:

> 'Thom: Brewer, my Mus: seruant, through his Pronenesse to good-Fellowshippe, hauing attaind to a very Rich and Rubicund Nose; being reproued by a Friend for his too frequent vse of strong Drinkes and Sacke; as very Pernicious to that Distemper and Inflammation in his Nose—"Nay, faith," says he, "if it will not endure sacke, it's no Nose for me."'

Three instrumental pieces by him are in the Bodl. Mus. Sch. and two in Elizabeth Rogers's Virginal Book (B.M. Add. MS. 10,337). (*D.N.B.*)

E. F. R.

BRIAN, Havergal (*b.* Staffordshire, 1877), composer, studied the violin, violoncello and organ at his native place, but, although evincing considerable talent, found no opportunity of devoting himself permanently to music until he had reached the age of 23. He then came into contact with G. J. Halford, conductor of the Halford Orchestra at Birmingham, who gave him access to the orchestra library for the purpose of studying scores, and he gained a good deal of orchestral experience by attending the rehearsals and concerts.

The *Musical World* being revived as a weekly paper at Manchester in 1905, Brian was offered the post of special critic for the Hallé Concerts. Mainly self-taught, he had by this time developed into an accomplished musician. Soon the first 'English Suite' for orchestra was finished, and produced by Henry J. Wood at Queen's Hall in 1907. To this succeeded the overture, 'For Valor,' and 'Hero and Leander,' performed by Thomas Beecham at Hanley in 1908. In 1909 two choral works appeared: 'By the Waters of Babylon,' at the Musical League Festival in Liverpool, and 'The Vision of Cleopatra,' at the Southport Triennial Festival. In 1913 Julius Harrison introduced the Comedy Overture, 'Doctor Merryheart,' to Birmingham, and the following year Granville Bantock gave the first performance of the 'Festal Dance' at the same place. In 1921 were included three first performances of orchestral works: 'Fantastic Variations on Old Rhymes' at Brighton (Lyell Tayler), the

symphonic poem, 'In Memoriam,' at Edinburgh (Landon Ronald), and the third 'English Suite' at Bournemouth (Dan Godfrey). The first London performance of the 'Festal Dance' was given by Thomas Beecham in June 1915, and this work and 'Doctor Merryheart' were included in Henry J. Wood's repertory at Queen's Hall.

A number of songs and short choral works by Havergal Brian have been published, and the following are among his MSS. :

Opera, 'The Grotesques'; Psalm for chorus and orchestra; Ballad for chorus and orchestra, 'Die Wallfahrt nach Kevlaar' (Heine); a Symphony; two Symphonic Dances, 'Lacryma' and 'Green Pastures'; works for small orchestra; songs and part-songs.

E. B.

BRIARD, ÉTIENNE (*b.* Bar-le-Duc towards end of 15th cent.), an engraver of music who settled at Avignon in 1530.

He replaced the square characters hitherto in use by round ones, and devised a simple means of expressing the duration of a note, instead of the complicated system of ligatures. Peignot, in his *Diction. de la bibliologie*, supp. p. 140, claims priority in these inventions for Granjon, also a printer; but Briard's characters are certainly better formed and easier to read. A facsimile of them may be seen in Schmidt's *Ottaviano Petrucci*. He furnished the printer, Jean de Channey, with the types used in the printing of the works of Eleazar Genêt called 'Il Carpentrasso.' The *Liber primum missarum Carpentras* appeared in 1532. It is in the library of the Conservatoire, Paris. A descendant of his was Jean Baptiste Briard (*b.* Paris, May 15, 1823), a violinist and composer.

F. G.; rev. M. L. P.

BRIDGE, the wooden support on the table of stringed instruments across which the strings are extended. The bridge was first used on the Greek MONOCHORD (*q.v.*), on which it was moved as might be required for changing the pitch; and the bridge remains in most instruments a movable fitting, though those of the guitar and lute are fixed. (See CRWTH and TROMBA MARINA for the peculiarities of the bridges of these instruments.)

In bowed instruments the bridge is an essential part of the tone-producing apparatus, its complement being furnished by the sound-post placed within the instrument.

Uniform in design as the bridge of modern stringed instruments appears outwardly, its two halves, each terminating in a foot resting on the table, perform two entirely different functions. The treble or fixed foot rests firmly upon the table, a fraction of an inch above the sound-post, a cylinder of resonant wood inserted between the back and table of the instrument. The bass, or freely vibrating foot, agitates the elastic table of the instrument, and through it the internal air. The point of maximum vibration of the table of a violin is near the bass foot of the bridge under the G string; that of minimum vibration is exactly over the top of the sound-post, behind the treble foot. It is easy to trace the development of the violin bridge, the most advanced type, the oldest form, which is also the simplest, having been preserved in the common double-bass bridge. The wings were extended, the heart or central hole was cut



Double-bass. ½ actual size. Violoncello. ⅛ actual size. Violin. ⅓ actual size.

out, and these features were fixed by experiment so as to favour as much as possible the transmission to the table, through the feet, of such vibrations as are efficient in producing musical tone, and to exclude useless vibrations —those, for example, which would tend to give a rocking motion to the bridge being counteracted by the greater elasticity given to the upper part of the bridge as compared with the lower. The violin bridge was reduced to nearly its present form in the time, and probably by the ingenuity, of the brothers Antonio and Geronimo Amati.

The height of the bridge differs in the various instruments, being proportionate to the depth of the ribs and the length of the sound-post. Thus the bridge of the violin and tenor is mounted on feet not surmounted by legs, the body of the bridge being very slightly elevated above the table of the instrument. The viol model, in all its sizes, like the violoncello, requires a bridge having not only feet but legs of variable length, the body of the bridge being thus elevated on a well-defined arch. Bridges are usually made of maple, and in order to bring out the tone in different instruments the thickness and the amount of cutting out require careful examination and expert judgment. It is a mistake to cut the heart or central hole too large, and the feet or legs of the bridge too thin; but repairers often do this to save themselves trouble, as by a liberal use of the knife in these respects almost any instrument can be made to yield a more or less liquid tone. Some instruments require broader and others narrower bridges. The feet must exactly fit the table of the instrument, the centre of the bass foot should be over the centre of the bass-bar, and the centre of the treble foot over those fibres of the table which pass over the top of the sound-post (the sound-post itself standing a little in the rear). The width of the bridge, as a rule, should not exceed the width between the sound-holes, and it should stand on a line exactly bisecting the superficial area of the table, and precisely at right angles to the axis of the violin. Violin makers make two nicks in the middle of each sound-hole which are supposed to indicate

such a line, but these are not always to be relied on. E. J. P.

BRIDGE, Frank (*b.* Brighton, Feb. 26, 1879), composer, conductor and viola-player, entered the R.C.M. as a violin student, won a composition scholarship in 1899, and studied four years with Stanford. His first engagement was as violinist in the Grimson Quartet; subsequently he became known as a viola-player, in which capacity he took the place of Wirth in the Joachim Quartet during an illness in 1906 and subsequently joined the English String Quartet, with which he remained associated until 1915. Meanwhile he had gained experience as a conductor with the New Symphony Orchestra at its foundation, taking charge of the repertory rehearsals. He conducted opera at the Savoy Theatre in 1910–11, when Marie Brema produced 'Orfeo' with Viola Tree as Eurydice, and was one of Raymond Roze's conductors in the season of opera he gave at Covent Garden in 1913. He has regularly conducted the Audrey Chapman Orchestra, and has frequently conducted at Queen's Hall the Philharmonic, London Symphony and other principal orchestras, generally through being called upon in an emergency. In 1923 he visited the United States, conducting his own compositions with the New York, Boston, Cleveland and Detroit Symphony Orchestras.

As a composer it is chiefly in the field of chamber music that Frank Bridge has made his reputation. Under the conditions prevailing in England an orchestral work, however well received, may not have more than two or three performances in a dozen years, whereas chamber works are constantly played in private if not in public. Most of Bridge's orchestral works have met with the former fate, with the exception of the 'Sea' Suite, published under the auspices of the Carnegie Trust, and the 'Lament' for strings in memory of a child victim of the Lusitania tragedy. Four of his chamber works appeared under various schemes initiated by W. W. Cobbett (*q.v.*): Fantasy string quartet (2nd prize, 1905), Fantasy-Trio (1st prize, 1908), Fantasy Quartet, piano and strings (commissioned in 1910), and the second string quartet in G minor (prize-work, 1915). It should, however, be noted that the last-named work was not specially written for the occasion, but was nearing completion when the competition was announced. The first string quartet (in E minor) won a *mention d'honneur* at Bologna in 1906. Other important works are the piano quintet composed in 1905, and afterwards revised, and the string sextet of 1915. Bridge has also written a violoncello sonata, and one for piano solo (produced by Myra Hess, 1926). Of his numerous piano pieces some represent an earlier technical stage, and some, such as the 'Four Characteristic Pieces' and 'Three Poems,' later developments. In the same manner some earlier songs, written when Bridge's ideas were comparatively simple, benefited by their belated publication, which caused them to appear when the time was ripe for them, thus giving the impression that the maturer Bridge was making concessions to his public, which he had no intention of doing. Bridge remains faithful to the logic of the exceptionally fine technique he acquired early in his career, and does not find his orthodoxy an impediment to originality of thought. He also has a more scrupulous regard than most of his contemporaries for the performers who, especially in chamber music, invariably enjoy playing his works. These characteristic qualities, which doubtless derive to some extent from Bridge's own experience as an executant, are the basis of a style that nevertheless has much freedom combined with its classic breadth and formal coherence. E. E.

ORCHESTRAL

1907. Symphonic Poem, 'Isabella.'
1908. Dance Rhapsody.
1909–10. Suite for string orchestra.
1910. Five Entr'actes, 'The Hunchback.'
1910–11. Suite, 'The Sea' (Carnegie Trust).
1913. Dance Poem.
1914. Tone-Poem, 'Summer.'
1915. Lament for string orchestra (also arranged for pianoforte solo).
1915. Two Poems (Richard Jefferies).
1922. Sir Roger de Coverley (orchestral version).

CHAMBER MUSIC

1904. Three Novelettes (string quartet).
1905. Phantasy String Quartet.
1905. Quintet (pianoforte and strings).
1906. Three Idylls (string quartet).
1906. String Quartet in E minor (Bologna).
1906. Miniatures (easy) for pianoforte, violin and v'cl.
1908. Phantasy Trio (pianoforte, violin and v'cl.).
1908. An Irish Melody (Londonderry air) for string quartet.
1910. Phantasy Quartet (pianoforte, violin, viola and v'cl.).
1912. Sextet (2 violins, 2 violas and 2 v'cls.).
1913–17. Sonata for violoncello.
1915. String Quartet in G minor.
1916. 'Sally in our Alley,' 'Cherry Ripe' (string quartet).
1921–24. Pianoforte sonata.
1922. Sir Roger de Coverley (string quartet).

PIANOFORTE SOLO

Minuet.
Columbine.
Romance.
Sea Idyl.
Capriccio No. 1.
Capriccio No. 2.
Three Poems.
Arabesque.
Three Sketches.
Three Miniature Pastorals (easy).
Four Characteristic Pieces.
Suite, 'A Fairy Tale.'
Three Improvisations for the left hand alone.
The Hour Glass (3 numbers).
Heart's Ease.
Dainty Rogue.
The Hedgerow.
In Autumn.
Sonata No. 1.

VIOLIN AND PIANOFORTE

Gondoliera.
Four Easy Pieces.
Norse Legend.
Souvenir.
Amaryllis.
Moto perpetuo.
Cradle Song.

VIOLONCELLO AND PIANOFORTE

Elegie.
Melodie.
Morning Song.

VIOLA AND PIANOFORTE

Pensiero.
Allegro appassionata.

ORGAN WORKS

Andante moderato in C minor.
Adagio in E major.
Allegro con spirito in B flat major.
First Book of Organ Pieces.
Second Book of Organ Pieces.

CHORUS AND ORCHESTRA

Prayer (composed 1916; performed by Bach Choir, London, Apr. 2, 1919).

Numerous Songs, School Songs, Part-songs.
'Blow out, you Bugles.' 1918.

BRIDGE, (1) Sir John Frederick, Mus.D. (*b.* Oldbury, near Birmingham, Dec. 5, 1844; *d.* Westminster, Mar. 18, 1924), was for 36 years organist of Westminster Abbey and held many important appointments in London.

When Bridge was 6 years old his father, John Bridge (*d.* Chester, Sept. 1, 1893) obtained a lay clerkship at Rochester Cathedral. Here the child entered the Cathedral choir as a 'practising boy' (*i.e.* a probationer) under J. L. Hopkins. At 14 he was articled to John Hopkins, who had succeeded his cousin in the organistship of the Cathedral. His first organist appointment was at Shorne Church, a village between Rochester and Gravesend. A year later (in 1862) he became organist of Strood Parish Church; in 1865 he removed to Holy Trinity Church, Windsor, and became a pupil of John Goss. During his Windsor period he qualified for the Fellowship of the Royal College of Organists (1867), and took the degree of Mus.B. at Oxford (1868).

In 1869 Bridge was appointed organist of Manchester Cathedral, a post he held with distinction for six years. At Manchester he held the Professorship of Harmony at Owens College from 1872–75, and took his doctor's degree at Oxford in 1874; for his exercise he composed the oratorio 'Mount Moriah.'

Upon the retirement of James Turle from the active duties appertaining to the organistship of Westminster Abbey, Bridge was appointed Permanent Deputy-Organist in the autumn of 1875; on the death of Turle (June 28, 1882) he succeeded to the full title. He took part in many important services held within those historical walls. Chief among these were Queen Victoria's jubilee service (June 21, 1887), the coronation of King Edward VII. (Aug. 9, 1902), and that of King George V. (June 22, 1911); for each of these events he arranged all the music that was performed, and composed an anthem. Of greater musical interest were the special services commemorative of the great masters of English church music which Bridge organised and conducted, and for which he edited the music. These included the bicentenary of Henry Purcell's death (1895), the centenary of S. S. Wesley's birth (1910) and the Orlando Gibbons celebration (1907).

In 1876 Bridge was appointed to the teaching staff of the National Training School of Music and joined the Board of its successor, the R.C.M., on its formation (1883), as professor of harmony and counterpoint. In May 1890 he was elected Gresham Professor of Music; in 1896 he succeeded Barnby as conductor of the Royal Choral Society; and in 1903 he was appointed first King Edward Professor of Music in the University of London. He conducted the Highbury Philharmonic Society from 1878–86, the Western Madrigal Society and the Madrigal Society. He was a prominent member of the Musicians' Company and chairman of TRINITY COLLEGE OF MUSIC (*q.v.*). He retired from active service in the Abbey with the title of 'emeritus organist' in 1918, and from the conductorship of the Royal Choral Society in 1922.

On the occasion of Queen Victoria's Diamond Jubilee (1897) he received at her hands the honour of knighthood, and the clasp to the Jubilee medal; at the coronation of 1902, King Edward VII. made him a member of the Victorian Order, to which King George V. added (1911) the Companionship of the Order.

The list of Bridge's activities, by no means a complete one, shows his career to have been one of untiring energy. That, combined with personal characteristics, an impulsive temperament, a ready wit, a warm-hearted generosity towards his friends and a healthy determination to baffle his foes, earned him the high reputation he enjoyed. His compositions are numerous, but amongst them none has had so great a vogue as his humorous partsong 'Bold Turpin.' Some of his larger works, however, such as 'The Flag of England' and the 'Forging of the Anchor' have been popular, and his church music is widely used. His primers on technical subjects have been valuable to students, but his more discursive writings, especially his autobiography *A Westminster Pilgrim* (1918), have been enjoyed by many outside the musical profession.

The following is a list of Bridge's major publications:

'Mount Moriah,' oratorio, 1874; 'Boadicea,' cantata, Highbury Philharmonic Society, May 31, 1880; 'Hymn to the Creator,' motet for soprano solo and chorus, Highbury Philharmonic Society, May 7, 1883; 'Rock of Ages,' Gladstone's Latin translation of Toplady's hymn, Birmingham Festival, Aug. 27, 1885; concert overture for orchestra, 'Morte d'Arthur,' Stockley's concert, Birmingham, May 6, 1886; 'Callirrhoë,' cantata, libretto by W. Barclay Squire, Birmingham Festival, Aug. 30, 1888; 'Repentance of Nineveh,' dramatic oratorio, libretto by Joseph Bennett, Worcester Festival, Sept. 11, 1890; 'The Lord's Prayer,' Gloucester Festival, Sept. 7, 1892; 'The Cradle of Christ' (Stabat Mater Speciosa), Hereford Festival, Sept. 12, 1894; 'The Flag of England,' a setting of Rudyard Kipling's poem, Royal Choral Society, May 6, 1897; 'The Ballad of the Camperdown,' Rudyard Kipling's words, Royal Choral Society, Dec. 7, 1899; and 'The Forging of the Anchor,' dramatic scene for baritone solo and chorus, Gloucester Festival, Sept. 11, 1901; two choral ballads, 'The Festival' (men's voices) and the 'Inchcape Rock.'

LITERARY WORKS

Counterpoint (Novello's Primers); *Double Counterpoint* (Novello's Primers); *Organ Accompaniment* (Novello's Primers); *Musical Gestures* (Novello's Primers); *A Course of Harmony* (with Sawyer) (1899); *Samuel Pepys, Lover of Music* (1903); *A Westminster Pilgrim* (1918); *Twelve Good Musicians* (1920).

F. G. E.; with addns. C.

(2) JOSEPH COX, Mus.D. (*b.* Rochester, Aug. 16, 1853), brother of the foregoing, and youngest son of John Bridge, became a chorister in Rochester Cathedral, and subsequently assistant organist to his master, John Hopkins. He was afterwards a pupil of and assistant to his brother John Frederick at Manchester Cathedral.

In 1871 he obtained the post of organist of Exeter College, Oxford; he graduated there B.A. 1875; Mus.B. 1876; M.A. 1878; Mus.D. 1885. He became a Fellow of the Royal College of Organists in 1879, and is an Hon. Member of the R.A.M.

In 1877, on the resignation of Frederick Gunton, Bridge was appointed organist of Chester Cathedral, the duties of which office he

discharged with marked success and efficiency until his retirement in 1925. In 1879 he resuscitated the Chester Musical Festivals, which had been dormant for 50 years. These music-meetings were held triennially (in June or July) from 1879–1900. Dr. Bridge not only conducted these festivals with undoubted skill, but as hon. secretary he showed organising zeal and the possession of business capacity in a high degree. He has written an interesting historical pamphlet on the festivals. For many years he gave free organ recitals in the Cathedral on Sunday evenings, which were much appreciated, and his influence on the music of the city has been for its good. He founded the Chester Musical Society, and conducted and financed it successfully for twenty years. From 1886–1889 he conducted the Bradford Festival Choral Society, and he officiated in a similar capacity for Hallé at Bristol and other places. In 1908 he was appointed Professor of Music in Durham University, and he only left his cathedral appointment to undertake the direction of Trinity College of Music (*q.v.*).

Bridge's compositions include :

'Evening Service in C,' with orchestral accompaniment, Chester Festival, July 23, 1879; 'Daniel,' an oratorio, composed for his doctor's degree (1884), and performed at the Chester Festival, July 23, 1885; 'Rudel,' a cantata, Chester Festival, July 22, 1891; 'Symphony in F,' Chester Festival, July 26, 1894; 'Resurgam,' cantata, Chester Festival, July 23, 1897; 'Requiem Mass,' Chester Festival, July 26, 1900; an operetta, 'The Belle of the Area,' anthems, organ and pianoforte music, songs, etc.

Dr. Bridge read a paper on *Ludlow and the Masque of Comus* before the Chester Archæological Society, Jan. 31, 1902. (See Chester Musical Festival.) F. G. E.

BRIDGE, or BRIDGES, Richard (*d.* before 1776), enjoyed some celebrity as an organ-builder, but little is known of his biography. He is supposed to have been trained in the factory of the younger Harris, and to have been living in Hand Court, Holborn, in 1784. His first organ seems to have been that of St. Bartholomew the Great, in 1729, and his best instrument was that for Christ Church, Spitalfields, London, 1730. (See also Organ, and Byfield, Jordan & Bridge.) V. de P.

BRIDGETOWER, George Augustus [1] Polgreen (*b.* 1779 or 1780 [2]; *d.* Peckham, Feb. 29, 1860), violinist, a mulatto, son of an African father (known in London by the sobriquet of 'the Abyssinian Prince') and a European mother, made his first appearance as a violinist at the Concert Spirituel, Paris, Apr. 13, 1789; he appeared several times in England; and at Drury Lane on Feb. 19, 1790, he played a violin solo between the parts of the 'Messiah.'

This probably attracted the notice of the Prince of Wales, since on June 2 following he and Franz Clement (*q.v.*) gave a concert under the patronage of H.R.H. In the same year he also played at the 'Professional Concerts.' Bridgetower became a pupil of Barthélemon, Giornovichi and Attwood, and was attached to the Prince's establishment at Brighton as a first violin-player. His name is found among the performers at the Haydn-Salomon Concerts of 1791, and at concerts of Barthélemon's in 1792 and 1794, where he played a concerto of Viotti. At the Handel Commemoration of 1791, Bridgetower and Hummel sat on each side of Joah Bates at the organ, clad in scarlet coats, and pulled out the stops for him. On Oct. 31, 1793, he played at Clagget's concert at the King's Arms, Cornhill.[3] In 1802 he obtained permission to visit his mother at Dresden, where she was living with another son, a violoncello-player. In Dresden he gave concerts on July 24, 1802, and Mar. 18, 1803; and from thence went to Vienna, where his reputation preceded him, and where he played the sonata op. 47—known as the 'Kreutzer Sonata'—with Beethoven, on the 17th or 24th May. After this he returned to England, and in June 1811 took the degree of Mus.B. at Cambridge, his exercise, an anthem, being performed at Great St. Mary's on June 30. He played at the Philharmonic in the first season, 1813. He lived abroad, at Rome, Paris, etc., for many years, and visited England in 1843.

Bridgetower has left a memorandum of the performance of the sonata which, if it can be believed, is interesting. He introduced an alteration of one passage which so pleased Beethoven that he jumped up from his seat, threw his arms round Bridgetower, and cried, '*Noch einmal, mein lieber Bursch*'—'Once more, my dear fellow.' Czerny has left on record that Bridgetower's gestures in playing were so extravagant and absurd that no one could help laughing. The memorandum just mentioned is given by Thayer (*Beethoven*, ii. 229); and further details will be found at pp. 227-31 and 385-91. See also Pohl's *Haydn in London*, pp. 18, 28, 38, etc. — Beethoven writes 'Brischdower.' G.

BRIDLINGTON acquired a fleeting importance in music by reason of its festivals, which took place in consecutive years from 1894–1901, with a ninth and last in 1903. They owed their inception and their carrying into effect entirely to an enthusiastic amateur, A. W. M. Bosville (now Sir Alexander Macdonald of the Isles, Bart.), who was his own conductor, programme-analyst, and, not the least important, chancellor of the exchequer.

[1] The name Augustus rests upon a document printed by Thayer, who also gives various forms of signature, as 'George Bridgetower' and 'George Polgreen Bridgetower.' Some compositions in the British Museum are signed 'G. H. P. Bridgetower,' and these initials are confirmed in the account in the *Gentleman's Magazine*. It is not absolutely certain, but very probable, that the Cambridge Mus.B. was the same person as the mulatto violinist. (See *Mus. T.*, May 1908, p. 302.)

[2] Biala, Poland, has been given as Bridgetower's birthplace, but Dr. Grattan Flood calls attention to the announcement of his début at the Concert Spirituel on Apr. 13, 1789, as follows: 'Né aux colonies anglaises, âgé de 9 ans.' (See also *Mus. T.*, May 1908.)

[3] Clagget's *Discourse on Musick*, p. 14.

They were so far a one-man show, that when he was unable to carry them on they lapsed. With a local chorus and an orchestra of Yorkshire players many important choral and orchestral works were given. The principals came from a wider field, and Miss Agnes Nicholls made some of her very earliest appearances at the festivals. Mrs. Bosville—as she then was—a well-trained amateur vocalist, frequently appeared as a soloist, and Mr. Bosville found an invaluable ally in John Camidge of Beverley, who contributed several compositions to the programmes. The unique feature of the festival was, however, the conductor's own programme analyses, which presented some very sound comments under a vein of airy persiflage that was in strong contrast to the dry-as-dust character of most such compilations. H. T.

BRIEGEL, Wolfgang Karl (*b.* Nuremberg, May 21, 1626; *d.* Darmstadt, Nov. 19, 1712), church composer.

He was at first a choir-boy at Nuremberg; then organist at Stettin, and afterwards (see the title-page of his then published works) music-director to Prince Friedenstein in Gotha, and in 1660 Kapellmeister to the Duke of Saxe-Gotha.

In 1670 he was called to Darmstadt as Kapellmeister to the Landgrave of Darmstadt, where he remained till his death. Among the effects of Emanuel Bach was a portrait of Briegel, engraved by Nessenthaler; it represents a man of about 65, of healthy and jovial aspect. Schneider (*Das musik. Lied*, iii. 155) says, that

'perceiving the fashion of solo songs like those of Ad. Krieger and the two Ahles to be on the wane, he returned to the composition of songs for several voices; he wrote, in fact, incessantly in all sorts of styles with much fluency but no originality, and with no adequate return for his labours.'

His principal compositions consisted of sacred songs for several voices, mostly to his own words. One of his works alone, for 3 and 4 instruments (Erfurt, 1652), contains 10 Paduanen, 10 Gagliarden, 10 Ballette, and 10 Couranten. His one secular work, 'Musikalisches Tafel-Confect' (Frankfort, 1672), consists, according to its quaint title, of 'pleasant Conversations and Concertos.' His Hymn-book for Darmstadt appeared in 1677. His published works, 31 in number (see *Q.-L.*), end with 'Letzter Schwanen-Gesang,' consisting of 20 Trauergesänge for 4 or 5 voices (Giessen, 1709). C. F. P.

Bibl. — Friedrich Noack, *Wolfgang Carl Briegel als Liederkomponist*, *Z.M.W.*, June 1919, pp. 523-6.

BRIGGS, Rawdon Christopher (*b.* Wakefield, Yorks., 1869), English violinist. As a boy he travelled a good deal and acquired the elements of a musical education in Geneva and Florence. Serious study began in 1882, when he was accepted as a pupil by Edmund Singer in Stuttgart. In 1897 he entered the Berlin Hochschule, where he studied at first under professor de Ahna and later under Joachim. He returned to England in 1891 and in the following year was appointed professor of the violin at the Manchester College of Music. He joined the Hallé orchestra shortly after and became its leader in 1904. Briggs has also led the Liverpool Philharmonic orchestra (1905) and was for many years second violin of the Brodsky Quartet. His own quartet was well known in the North of England and has also been heard in London. All these activities left little time for solo playing, but wherever Briggs has appeared as soloist he has invariably won the applause of his listeners by a style which is at once warm and of impeccable purity. F. B.

BRIGHENTI (Brighetti), Mme. Maria (*née* Giorgi) (*b.* Bologna, 1792), a celebrated singer, first appeared at Bologna in 1814. She created the part of Rosina at the first performance of 'Il Barbiere di Siviglia' (Rome, 1816); and for her Rossini wrote 'La Cenerentola.' She sang in the principal towns of Italy, and retired in 1836. Mme. Brighenti embodied her recollections of Rossini, whom she had known from childhood, in an interesting book, *Cenni . . . sopra il Maestro Rossini* (Bologna, 1823). M. C. C.

BRILLANTE (Ital., Fr.), 'brilliant,' a word used in titles, particularly of piano music of the romantic period, as an indication of style in composition and interpretation. Examples are: Weber's 'Rondo brillante,' op. 62; Chopin's 'Variations brillantes,' op. 12.

BRIMLEY (Brimlei), (1) John (*b.* 1502; *d.* 1576), Master of the Choristers and organist of Durham Cathedral during the latter part of his life. There is an epitaph to him in the 'Galilee' chapel at the Cathedral. An account of his conduct during an insurrection in 1569 may be read in West's *Cath. Org.* In MS. there are still preserved in the cathedral library (C 13/189) parts of a Te Deum and Benedictus, and a second composition described as a 'Kyrie to Mr. Shepherd's Creed' (E 4-11).

(Brimle), (2) William, contributed harmonisations to John Day's Psalter, 1563. J. M^{K}.

BRIND, Richard (*d.* Mar. 1717–18), was brought up as a chorister in St. Paul's Cathedral. On the death in 1707 of Jeremiah Clarke, organist of the cathedral, Brind was appointed his successor, and held the place until his death. He composed for occasions of thanksgiving two anthems now wholly forgotten. Dr. Maurice Greene was Brind's articled pupil. W. H. H.

BRINDISI (Ital. *far brindisi*; Span. *brindar*), 'to drink one's health,' a drinking or toasting song. Well-known and popular examples are 'Il segreto' in 'Lucrezia Borgia,' 'Libiamo' in the 'Traviata,' and, in more

modern operas, there are famous instances in 'Otello' and 'Cavalleria Rusticana.'

W. H. C.

BRINSMEAD, (1) JOHN (*b.* Wear Giffard, Devon, Oct. 13, 1814; *d.* Feb. 17, 1908), founder of the firm of pianoforte-makers, John Brinsmead & Sons, of London. He began business at 35 Windmill Street, Tottenham Court Road, in 1836, removing to the neighbouring Charlotte Street in 1841. The next removal was to 18 and 20 Wigmore Street, in 1863, when the present style of the firm was adopted. In recognition of meritorious exhibits in the Paris Exhibition of 1878, John Brinsmead was decorated by the French Government with the cross of the Legion of Honour.

(2) EDGAR (*d.* Nov. 28, 1907), his younger son, has claims to special reference for his *History of the Pianoforte*, with prefatory historical introduction, published by Cassell, Petter & Galpin in 1868, and, partly rewritten, republished by Novello, Ewer & Co. in 1879. The firm became a private limited company in Jan. 1900, John and Edgar Brinsmead being on the board of directors. A. J. H.

On the death of John Brinsmead the controlling interest in the company was purchased by W. Savile, a director of J. B. Cramer & Co., and in 1923 new premises were opened at 17 Cavendish Square, W. C.

BRISTOL MADRIGAL SOCIETY. The establishment of this society in 1837 was one of the fruits of a series of lectures on 'English Vocal Harmony,' given at Bristol by Edward TAYLOR (*q.v.*) between Jan. 5 and 17 of that year. The society was limited to thirty members, who were to meet on alternate Wednesdays at the Montague Inn, to sing such madrigals as had been previously agreed upon by the committee; J. D. Corfe, organist of the Cathedral, was the director, and among the first members was R. L. Pearsall, the eminent madrigal writer. At the first annual dinner in 1838 Sir John Rogers and Thomas Oliphant, president and secretary of the Madrigal Society (London), were present. The custom of holding annual dinners was discontinued after the second, but on each occasion a programme of 21 madrigals was performed. In the same year it was resolved to give a 'Ladies' Night,' and in 1839 the number of these open performances was increased. In Feb. 1841 the Ladies' Nights were suspended, but at the end of 1842 they were begun again at the Victoria Rooms, with an audience of 1200, and have since been continued annually. The number of members was increased to forty-two, and the meetings were held at the Montague till May 1922, since when they have been held at the Bristol Musical Club. The choir consists exclusively of male voices; the boys were for long selected from the cathedral choirs of Bristol, Oxford, Exeter, and other places. Recently outside help has not been sought. Corfe continued to direct the society till March 1865, when he resigned, and was succeeded by D. W. ROOTHAM, who resigned only after conducting his 50th Ladies' Night on Jan. 14, 1915. His successor, Hubert W. Hunt, was appointed on Feb. 10, 1915, and still (1927) holds office. The music sung during the first fourteen years of the society's existence was almost exclusively confined to madrigals. In a repertory of 224 works, 173 belonged to the madrigalian era; of these 126 were English. Thirty-four later works of the type included 19 by Pearsall, and 17 sacred works were sung. At about the time of the centenary of Bach's death his unaccompanied motets, including 'Sing ye to the Lord' (8 v.) were given. The tendency to digress from the true madrigalian repertory to other works, sacred and secular, was opposed by PEARSALL (*q.v.*), but without effect. In 1915, however, a reversion was made to the earlier practice. The following have held the office of president:

Alfred Bleech, 1837; John Hare, 1867; Sir George Edwards, 1882; E. A. Harvey, 1899; P. Napier Miles, 1910; Basil Harwood, 1914; E. Hugo Mallet, 1920.

C. M.; addns. H. W. H.

BRISTOL MUSICAL FESTIVAL. Inaugurated in 1873, this important music-meeting was held triennally till 1888. Thirteen festivals (up to that of 1912) have been held in the Colston Hall, since when the festival has been in abeyance. The following is a list of the principal works that have been performed, in addition to the 'Messiah' and 'Elijah,' both of them constant features:

1873. Oct. 21-24. The 'Creation,' Macfarren's 'John the Baptist' (composed for the occasion), Rossini's 'Stabat Mater,' and Mendelssohn's 'Hymn of Praise.' Conductor, Charles Hallé.

1876. Oct. 17-20. Verdi's 'Requiem,' 'Israel in Egypt,' Spohr's 'Fall of Babylon,' 'The Mount of Olives,' 'The Hymn of Praise.' Conductor, Hallé.

1879. Oct. 14-17. 'Samson,' 'Walpurgisnacht,' Brahms's 'Rinaldo,' Mozart's 'Requiem,' Rossini's 'Stabat Mater,' 'Choral Symphony.' Conductor, Hallé.

1882. Oct. 17-20. Beethoven's 'Mass in D,' Gounod's 'Redemption,' 'Spring' (from Haydn's 'Seasons'), Rossini's 'Moses in Egypt,' and Mackenzie's 'Jason' (composed for the occasion). Conductor, Hallé.

1885. Oct. 20-23. 'Belshazzar,' Brahms's 'Triumphlied,' C. H. Lloyd's 'Hero and Leander,' Berlioz's 'Faust.' Conductor, Hallé.

1888. Oct. 16-19. Gluck's 'Iphigenia in Tauris' (Act 1), Cherubini's 'Fourth Mass,' Mackenzie's 'Rose of Sharon,' Berlioz's 'Romeo and Juliet' symphony, Sullivan's 'Golden Legend,' 'First Walpurgisnacht.' Conductor, Hallé.

(Two years separated the sixth and seventh Festivals.)

1890. Oct. 22-25. 'Redemption,' Parry's 'Judith,' 'The Golden Legend.' Conductor, Hallé.

1893. Oct. 25-28. 'Samson,' Berlioz's 'Faust,' 'Hymn of Praise, Rossini's 'Stabat Mater,' S. S. Wesley's 'Wilderness' (with orchestra), Schumann's 'Paradise and the Peri.' Conductor, Hallé.

1896. Oct. 14-17. Parry's 'Blest pair of Sirens' and 'Job,' Gounod's 'Requiem Mass,' the 'Creation,' Brahms's 'German Requiem,' 'The Golden Legend,' and a new cantata, 'Hymn before Sunrise,' by P. Napier Miles. Conductor, George Riseley.

The burning of the Colston Hall—on Sept. 1, 1898—caused a break of six years between the ninth and tenth festivals. The latter was held in the re-erected building in

1902. Oct. 8-11. 'Antigone,' Elgar's 'Coronation Ode,' Horatio Parker's 'The Legend of St. Christopher,' Coleridge-Taylor's 'Hiawatha' trilogy, Berlioz's 'Requiem.' Conductor, George Riseley.

1905. Oct. 11-14. Berlioz's 'Lelio,' Mendelssohn's 'Œdipus at Colonos,' Elgar's 'Dream of Gerontius,' Strauss's 'Taillefere,' Mozart's Mass in C, 'Engedi,' 'Lohengrin.' Conductor, G. Riseley.

1908. Oct. 14-17. Stanford's 'Ode on the Death of Wellington,' Bruch's 'Lay of the Bell,' Bach's 'Watch ye, pray ye,' Kalinnikov's symphony in G minor, No. 1, Woyrsch's 'Passion,' the Choral Symphony, C. B. Rootham's 'Andromeda,' Elgar's 'King Olaf,' 'Die Walküre.' Conductor, G. Riseley.

1912. Oct. 23-26. Elgar's 'Caractacus,' Pitt's 'English Rhapsody,' 'Samson and Delilah,' 'Rheingold,' 'Walküre,' 'Siegfried' and 'Götterdämmerung.' Conductor, G. Riseley.

Concerts of miscellaneous music have been given on each occasion. The chorus-masters have been the late Alfred Stone (1873 and 1876), D. W. Rootham (1879–1896), and George Riseley (1902–12). Walter J. Kidner, who has been associated with the festival since its initiation in 1873, became secretary in 1878. F. G. E.; addns. H. W. H.

BRITISH CHAMBER MUSIC CONCERTS, a series of concerts inaugurated at the Queen's (Small) Hall in 1894 under the direction of Ernest Fowler for the encouragement of native work, vocal and instrumental. The concerts were discontinued in 1899, and although the exclusive character of the programmes was not maintained after the second series, they were the means, during their six seasons, of introducing twenty new works, besides reviving many others of acknowledged interest.

N. C. G.

BRITISH CONCERTS. When the VOCAL CONCERTS (*q.v.*) were discontinued at the close of the year 1822 the British Concerts were established to supply their place, and, according to the prospectus, 'to meet the wishes of a numerous class of persons who are anxious to see native talent encouraged.' The programmes were to consist 'entirely of works of British composers, or of foreigners who have been naturalised and resident in these realms for at least ten years.' The managers of the concerts were the following members of the CONCENTORES SODALES (*q.v.*): Attwood, Bishop, Elliot, Goss, Hawes, Horsley, Jolly, Linley and Walmisley, and Sir G. Smart. Three concerts were given in 1823, under the immediate patronage of the King, including instrumental chamber music, vocal solos and glees. Among the new works given were string quartets by J. Calkin and G. Griffin, a quartet for piano and strings by Griffin, Horsley's 'Address to Hope' for double choir, and his glee 'The Crier,' Linley's glee 'Now the blue-fly's gone to bed,' Elliott's 'A choir of bright beauties,' Hawes's 'Love, like a bird,' Attwood's 'In this fair vale.' The instrumental performers were Mori, W. Griesbach, H. Smart and Linley, and the chief vocalists Mrs. Salmon, Miss Stephens and Messrs. Vaughan, Sale and Bellamy. The concerts took place in the ball-room of the Argyll Rooms, Regent Street, and a list of 200 subscribers was published, but the support accorded to the scheme was insufficient for the continuance of the concerts, and the season of 1823 was the first and last.

C. M.

BRITISH MUSIC SOCIETY. This Society owes its existence to the imagination and practical energy of Dr. Eaglefield Hull. Thanks to his labours a Committee of Management, with himself as Honorary Director, was first constituted in June 1918; Lord Howard de Walden was elected President in August of the same year, and on Nov. 21, 1919, the Society was incorporated. At the end of 1920 and the beginning of 1921 the Society found itself in considerable financial difficulties, to which it would probably have succumbed but for the generosity of its President. The whole office staff and system were reorganised and Mrs. Balkwill (who later became Secretary of the Society) was put in charge. Reorganisation proceeded during 1921, and in November Dr. Hull resigned the post of Honorary Director (which was then abolished), on the grounds that the pressure of private work made his continuance in it increasingly difficult and that the work of the Society had so developed that to carry it on along the old lines was an impossibility. From that time the Committee of Management became the body solely responsible for direction, and at the beginning of 1922 the Society was once more in an independent and solvent position, which it has increasingly consolidated ever since.

The object of the British Music Society is and has always been to further the interests not only of British music but of all music in Great Britain. Primarily it is an organising and educative, not a concert-giving institution, intended to co-ordinate the often overlapping activities of musicians and music-lovers throughout the country. It has achieved a considerable measure of success. At the time of writing (May 1923) it can boast of 39 'Centres' and 10 school 'branches' in Great Britain; 3 foreign 'Centres' in India and Australia, as well as foreign correspondents in most European capitals. Four provincial musical societies are affiliated with it and the Society itself enjoys affiliation with the Federation of Music Clubs of America. Most important of all, perhaps, the offices of the Society at 3 Berners Street, W., were chosen as the headquarters of the INTERNATIONAL SOCIETY FOR CONTEMPORARY MUSIC (*q.v.*), founded at Salzburg in Aug. 1922—a striking tribute to the enhanced prestige of British music on the Continent—and the Contemporary Music Centre (which is the concert-giving association of the Society in London) has been constituted the British Section of the International Society. There are about 3500 full members registered at the headquarters of the Society and at least as many more associates are carried on the books of the various centres and branches.

The Society publishes a monthly bulletin and holds annual congresses at which there are concerts, social gatherings, a banquet, and a debate on some subject of musical importance. In alliance with the Federation of British Music Industries the Society has also promoted Summer Courses in Music Teaching at Oxford. Probably, however, the work of greatest practical utility hitherto accomplished has been the compilation of a catalogue of British

compositions. This was first issued in 1920 and again in a revised and improved form in 1922. Though not yet perfect in every detail this is the only publication of the kind in existence and has proved of undoubted service to the musical community at large. F. TYE.

BRITISH NATIONAL OPERA COMPANY, THE, was founded in 1922 by some of the leading singers and instrumentalists who had previously been under the management of Sir Thomas BEECHAM (*q.v.*). It began work at Bradford, giving its first performance, 'Aïda,' on Feb. 6, 1923, and coming to Covent Garden later in the year. As in the case of other English companies, the main work is done in the provinces, but this is on a larger scale, since the policy of Denhof and Beecham has been followed in the maintaining of a higher standard of orchestral playing, and in the inclusion in the repertory of the more elaborate operas, such as the 'Ring,' 'Parsifal' and 'Pelleas and Melisande' (see DENHOF OPERA COMPANY). London seasons have been given at Covent Garden and His Majesty's Theatre, and the following English operas have been produced for the first time: Holst's 'Perfect Fool' and Mackenzie's 'Eve of St. John.' Boughton's 'Alkestis' and Vaughan Williams's 'Hugh the Drover' are among other native works taken up which had previously had their first hearing elsewhere. The first artistic director was Percy Pitt. He was succeeded in 1924 by Frederic Austin.

N. C. G.

BRITISH ORCHESTRAL SOCIETY. This society existed from 1872–75 for the purpose of giving an annual series of concerts by British artists, the soloists, vocal and instrumental, together with the band of 75 performers, being drawn from the ranks of native musicians. The scheme of each concert included a symphony, a concerto, two overtures and vocal music. George Mount was the conductor, and while the performers were exclusively English, the music was drawn from composers of all nations, but several new works by native writers were given for the first time, including Macfarren's overture to 'St. John the Baptist' (1873); J. F. Barnett's overture to Shakespeare's 'Winter Tale' (1873), written for the society; J. Hamilton Clarke's 'Saltarello' (1874); Alfred Holmes's overture to 'Inez de Castro' (1874); Gadsby's overture 'The Witches' Frolic' (1874); Wingham's symphony in B flat (1875).

C. M.

BRITISH WOMEN'S SYMPHONY ORCHESTRA. This organisation was formed in 1924, so that professional women musicians might be represented by their own complete orchestra. It is on a co-operative basis and is managed by a direction committee of the members. The first concert was given at the Queen's Hall in June of that year and a first series of symphony concerts followed in the winter. The conductor was Miss Gwynne Kimpton, under whom a system of weekly rehearsals was established to enable the orchestra to become acquainted with all the best music and to maintain the standard of proficiency. In 1925 Dr. Malcolm SARGENT (*q.v.*) conducted.

BRITO (BRITTO), ESTEVÃO DE (beginning of 17th cent.), a Portuguese composer of church music. A pupil of FELIPPE DE MAGALHÃES (*q.v.*), he became choir-master first at Badajoz and then at Málaga, where a number of his works are preserved in MS. Others were lost in the Lisbon earthquake of 1755.

J. B. T.

BRITTON, THOMAS (*b.* at Rushden, near Higham Ferrars, Jan. 14, 1643/44; *d.* London, Sept. 27, 1714), was famous in the history of Handel's day as the 'Musical Small-Coal Man.'

He was apprenticed in London to a coal-dealer, and afterwards started business in Aylesbury Street, Clerkenwell, as a dealer in 'small-coal' (charcoal ?), which he carried through the streets on his back. He obtained an extensive knowledge of chemistry, of old books, chiefly on the occult sciences, and of both the theoretical and practical part of music. In 1678 he established weekly concerts, and formed a sort of club for the practice of music. These concerts were held in a long narrow room over his shop at the north-east corner of Jerusalem Passage, the entrance to which is described as being by a stair outside the house. Notwithstanding the modesty of the attempt these gatherings are said to have been attractive and very genteel. The performers were Handel (who presided at the harpsichord), Pepusch, John Banister, Henry Needler, John Hughes (the poet), Philip Hart, Henry Symonds, Abel Whichello, Obadiah Shuttleworth, Woolaston (the painter) and many other professors and amateurs. The concerts were at first free to all comers; subsequently the visitors paid ten shillings a year each. Britton provided his guests with coffee at a penny a dish. The small-coal man was acknowledged by the Earls of Oxford, Pembroke, Sunderland and Winchilsea (the great book-collectors of the day), who appreciated his conversation and book-learning. He had a hand in the formation of the celebrated Harleian Library; and the Somers tracts were entirely his collecting. His reception by these noblemen led many persons to imagine that Britton was not the character he seemed to be, and that his musical assemblies were only a cover for seditious purposes. Indeed he was severally suspected of being a magician, an atheist, a Presbyterian and a Jesuit. These conjectures were all ill-grounded. Britton was a plain, simple, honest man, perfectly inoffensive, and with tastes above his condition in life.

His death was brought about by a ventriloquist, who so frightened him that he never recovered. He was buried in the vault in St. James's Church, Clerkenwell, on Oct. 1, 1714, his funeral being attended by the members of his musical club. His portrait by Woolaston is in the National Portrait Gallery. E. F. R.

BRIVIO, Carlo Francesco. In English publications he appears generally as 'Sigr. Brivio,' without his Christian name. He was a 17th-18th century opera singer of high repute who retired from the stage *c.* 1720, and settled in Milan as teacher, where he formed many famous pupils, among others Appiani and Salimbeni. He composed several operas, an overture, sonatas for flute and for violin, etc. Some dictionaries give his Christian name as Giuseppe Fernando, with the same biographical particulars; as, however, the opera 'Demofoönte' (1738), in the library of the Musikfreunde in Vienna, is signed Carlo Francesco Brivio, and the textbook of 'La Merope,' by Zeno (1740) gives 'Giuseppe Ferdinando Brivio' as the composer's name, it seems evident that they were two distinct people. It was, however, undoubtedly Giuseppe Fernando who was in London *c.* 1745 and wrote, together with the famous Count St. Germain, some songs for the opera, 'L' Inconstanza delusa.' E. v. d. S.

BRIXI, (1) Franz Xaver (*b.* Prague, 1732; *d.* there, Oct. 14, 1771), studied music under Peter Simon Brixi, a relative, and philosophy at the university. On the recommendation of Joh. Zach he was appointed organist at the church of St. Galli, Prague. The excellence of his organ-playing and of his church compositions gained for him similar posts successively at St. Nicholas and St. Martin. Finding the taste for true church music waning in Bohemia and the neighbouring countries, Brixi, recognising the true cause, tried to lead it into new channels, and Mendel regards him as the reformer of Catholic church music, as Bach was that of Protestant church music. In 1756 he became Sehling's successor at Prague Cathedral, after passing successfully the prescribed examination, for which he wrote his 'Probatik-Mass,' regarded as his finest work. He wrote 52 grand and 24 short masses, oratorios, several requiems, including one for Maria Theresa; vespers, litanies, and even operas and operettas; a great deal of organ music, including a concerto with orchestra, harpsichord pieces, etc.

(2) Victorin (*b.* Pilsen, 1717; *d.* Podjebrad, Apr. 1, 1803), a cousin of Franz Xaver, was organist at Kosmonos and Podjebrad, and in 1747 he became rector of the school there. The Emperor Francis I. offered him a place as clavecinist at his court in Vienna, and about the same time he received a letter from his relative, Franz Benda, who offered him a very advantageous position in the Berlin court chapel; but he refused both, as he would not leave his beloved Bohemia. He left a large number of masses and other church works, as well as harpsichord (also pianoforte ?) sonatas, which all remained in MS. Eitner thinks that many MS. works attributed to Xaver belong in reality to Victorin. E. v. d. S.

BRIZEÑO, Luis (17th cent.), one of the earliest performers on the Spanish guitar. In 1622 he published

'Metodo mui facilissimo para aprender a tañer la guitarra a lo español . . . en el qual se hallaran cosas curiosas de romances y esguidillas . . .' (Paris, P. Ballard).

Mitjana (*La Musique en Espagne*) gives a facsimile and transcription of a song with Spanish words composed for the marriage of Louis XIII. and Anne of Austria. The tablature employed is that in which numbers and other signs were placed above the words to represent arpeggio chords. J. B. T.

BROADWOOD. The house of John Broadwood & Sons, the oldest firm of keyboard instrument makers in existence, was founded by the harpsichord maker, Burkat Shudi (*q.v.*), properly Burkhard Tschudi, of Swiss origin. He would appear to have begun business in the parish of St. James's, London, about the year 1728; to have removed to Meard Street, Soho, where he found Royal patronage; and finally to have settled in 1742 in Great Pulteney Street, St. James's (*Daily Advertiser*, Oct. 5, 1742), in the house numbered 33 (now demolished), the seat of the business till 1904.

(1) John Broadwood (*b.* Cockburnspath, Scotland, 1732; *d.* 1812), by trade a joiner or cabinet-maker, as Shudi had also been, was employed by the latter as a harpsichord maker in 1761 (*Gazetteer* and *Daily Advertiser*, Jan. 14, 1767). In 1769 he married Barbara, Shudi's daughter, and in the following year became Shudi's partner, an arrangement that lasted until the death of the senior in 1773. John Broadwood then became associated, for a period of nine years, with Burkat Shudi, his brother-in-law. From 1782 he remained sole proprietor of Shudi & Broadwood. A fine mezzotint portrait of him in his 80th year was engraved by W. Say and published Aug. 1, 1812, the original painting being by John Harrison. In 1795, by the admission of his son, (2) James Shudi (*b.* 1772; *d.* 1851), to partnership, the firm became John Broadwood & Son; ultimately, by taking in another son, Thomas, in 1807, John Broadwood & Sons.

The introduction of piano-making in the business dates from 1773, when John Broadwood began to make square pianos on the model of Zumpe. But in 1780 he produced a square piano of his own, which he patented in 1783, discarding the old clavichord disposition of the wrest-plank and tuning-pins. The earliest known date for a Broadwood grand

piano is 1781. The patent of 1783 includes the damper and piano pedals, making use of the harpsichord pedals for the grand piano, which had served for the machine stop and swell. In 1788 he divided the long bridge, which until then had been continuous as in the harpsichord, in order to carry the bass strings upon a bridge of their own. These inventions became universally adopted. (See PIANOFORTE.)

As constructive piano-makers among his descendants have been the above-mentioned son James, and his son (3) HENRY FOWLER (1811–93). The great-grandson (4) HENRY JOHN TSCHUDI (*d.* Feb. 8, 1911), the patentee of the 'Barless' grand piano, became a director of John Broadwood & Sons, Limited, a private company established Oct. 1901, with Mr. W. H. Leslie as chairman. In 1904 the old premises in Pulteney Street were given up for larger premises at the corner of Conduit Street and George Street, Hanover Square (formerly Limmer's Hotel). In 1925 a further move was made to 158 New Bond Street. The chairman (1926) is Mr. C. E. Heath; among the directors are three great-great-grandsons of John Broadwood (1) bearing the name.

A. J. H.

BROADWOOD, (1) REV. JOHN, a brother of HENRY FOWLER BROADWOOD (*supra*), may be claimed to be one of the earliest collectors of English folk-song in the modern spirit. He noted down the songs and tunes traditionally sung by farm hands and others at Harvest Homes and similar rustic festivities in Sussex and Surrey. In 1843 he published sixteen of these, harmonised, in a folio book privately issued.

This collection was reissued in 1889 with fresh harmonies by H. F. Birch Reynardson, and additional songs, collected by his niece, (2) Miss Lucy E. BROADWOOD, under the title 'Sussex Songs.' This lady, the daughter of Henry Fowler Broadwood, has been one of the most ardent workers in the cause of English folk-music. She has noted traditional melodies in Surrey, Sussex and other parts of the south of England, as well as largely in the Highlands, and in Ireland.

It was much owing to her efforts that the FOLK-SONG SOCIETY (*q.v.*) was founded, and after a period of languishment she, becoming honorary secretary, gave great impetus to it. Besides some arrangements of old songs, she published, in collaboration with J. A. Fuller Maitland, in 1893 'English County Songs,' now a classic among collections of English folk-music. In Sept. 1908 she issued 'English Traditional Songs and Carols' (Boosey), while the journals of the Folk-Song Society contain much of great value from her, in research, and in contributed tunes. Miss Broadwood resigned the honorary secretaryship of the Folk-Song Society in 1908.

F. K.

BROCKLAND (BLOQUELAND), CORNELIUS (CORNEILLE DE MONTFORD, called DE BROCKLAND) (*b.* Montford, Holland, 1st half of 16th cent.), practised medicine at Amour in Bourgogne, but gave up his practice and probably settled at Lyons to devote himself entirely to music. He fought for the abolition of the Guidonian hand in favour of solmisation, and also wrote a number of chansons. His *Instruction facile pour apprendre la musique pratique sans gamme . . .* has an appendix of French chansons. On the title-page of this work (published Lyons, 1573) he calls himself Bloqueland; a second edition of the *Instruction méthodique . . . par Corneille de Montford, dit de Brockland*, appeared in 1587, and *Le second jardinet de musique, contenant plusieurs belles chansons françaises à quatre parties*, in 1579.

E. v. d. S.

BROCKWAY, HOWARD A. (*b.* Brooklyn, N.Y., Nov. 22, 1870), American composer, pianist and teacher. He studied in Berlin with Barth (pianoforte) and Boise (composition), In 1895 he returned to New York; for six years (from 1903) he was professor in the Peabody Conservatory in Baltimore, after which he returned to New York. He has collected, with Lorraine Wyman, folk-songs in the Southern Appalachian Mountains of the United States, published in two volumes as 'Lonesome Tunes.' His compositions include the following:

Symphony, D.
Ballade, G minor, orchestra.
Sylvan Suite, orchestra.
Sonata, G minor, pianoforte and violin.
Suite, E minor, violoncello and orchestra.
Sir Oluf, cantata.
Quintet, strings and pianoforte.
Concerto, pianoforte and orchestra.
Romanze, violin and orchestra, 'Des Sängers Fluch,' 8-part chorus a cappella.

R. A.

BROD, HENRI (*b.* Paris, Aug. 4, 1801; *d.* Apr. 6, 1839), a famous oboe-player.

He was taught the oboe at the Conservatoire by Vogt. 'His tone,' says Fétis, 'was weaker than that of his master, but it was softer and sweeter; his phrasing was graceful and elegant, and his execution clear and brilliant.' He shared the desk of first oboe with Vogt both at the opera and the concerts of the Conservatoire, and was extremely successful both in Paris and the provinces. He made considerable improvements in the instrument itself and in the cor anglais, though these have been superseded by the system of Boehm. Brod's 'Method' is well known, but his pieces, of which Fétis gives a list of twelve, are obsolete. His death gave occasion to one of Cherubini's cruellest *mots*: 'Brod est mort, maître.' 'Qui?' 'Brod.' 'Ah! petit son' (poor tone).

G.

BRODE, MAX (*b.* Berlin, Feb. 25, 1850; *d.* Dec. 29-30, 1917), widely known and esteemed in Germany as violinist and conductor. He accomplished much for music in Königsberg, where he conducted the symphony concerts.

W. W. C.

BRODERIP, a family of English organists. (1) William (*b.* 1683; *d.* Jan. 31, 1726) became a vicar-choral of Wells Cathedral on Apr. 1, 1701, and in 1713 succeeded John George as cathedral organist. He left a widow and nine children. An anthem of his, 'God is our hope and strength,' written in 1713 to commemorate the Peace of Utrecht, is in the Tudway collection.

(2) William (*b.* 1744; *d.* 1770), grandson of the above, was organist of Leominster, Hereford, and is buried at Canterbury (Cathedral Registers).

(3) John Broderip (*b.* 1719; *d.* 1770), a son of William (1), became a vicar-choral (on probation) of the same cathedral, Dec. 2, 1740, and on Apr. 1, 1741, was appointed organist. He was succeeded by R. Parry in 1774. Between 1766 and his death he published a volume of 'Psalms, Hymns and Spiritual Songs,' dedicated to Lord Francis Seymour, the then Dean of Wells. In later life he became organist of Shepton Mallet in Somerset.

(4) Robert Broderip (*d.* May 14, 1807), who lived at Bristol, wrote a considerable number of works, such as an ode on the King's recovery, a concerto for harpsichord and strings, voluntaries, duets, glees, etc. Some psalms by him are included in a similar volume to that above mentioned, published by John Broderip.

W. B. S., with addns. supplied by a member of the family.

BRODERIP & WILKINSON. A bygone firm of London music publishers. It has been supposed, but without proof, that the first-named partner was Robert Broderip (*supra*). (See also Longman & Broderip.) In 1811 Thomas Preston of the Strand purchased the entire stock and plates of the business.

F. K.

BRODSKY, Adolf (*b.* Taganrog, Russia, Mar. 21, 1851), violinist.

As a child he gave evidence of exceptional musical gifts, receiving home instruction up to the age of 9; he was then sent, at the cost of a wealthy citizen of Odessa, to receive tuition from J. Hellmesberger in Vienna, and in 1860–1863 was a pupil of the Conservatorium. On leaving the school he became a member of Hellmesberger's quartet, and played in the opera orchestra from 1868–70. While on a long concert tour, he visited Moscow in 1873, where he studied for a time still further under Ferdinand Laub, at whose death in 1875 he accepted an appointment in the local Conservatorium. In 1879 he was appointed conductor of the symphony concerts at Kiev, remaining there for two years. After a very successful concert tour, during which he visited Vienna, Paris, London, etc., he succeeded Schradieck as professor in the Leipzig Conservatorium, and was a frequent performer at the Gewandhaus concerts. At this period he formed, in conjunction with Hans Becker, Hans Sitt, and Julius Klengel, a string quartet which became favourably known throughout Germany. An offer from the United States tempted him to cross the Atlantic in 1890, and he became leader of Damrosch's Symphony Society in New York, but returned to Europe in 1894, accepting in 1895 the post of leader of Sir Charles Hallé's orchestra in Manchester. After the death of Hallé he held the temporary post of conductor of the orchestra; and as principal of the Royal (Manchester) College of Music and organiser of quartet concerts (with Rawdon Briggs, S. Spechman and Carl Fuchs) his influence in Manchester has been very great. In 1902 he received the honorary degree of Mus.D. from the Victoria University. Among contemporary violinists more polished executants are to be found, but few possess to the same extent his qualities of sound musicianship.

W. W. C.

BRÖNNEMULLER (Brunnemullerus), Elias (early 18th cent.), music master at Amsterdam, wrote 'Fasciculus musicus,' etc., Leovardiae (Leeuwarden), 1710; 6 sonatas for 2 violins, violoncello and organ, op. 1, Amsterdam, 1709; suite for violin, MS.; aria for mezzo-soprano, with PF. and oboe, MS.

BRONSART, Hans von, the professional name of H. Bronsart von Schellendorff, (*b.* Berlin, Feb. 11, 1830; *d.* Munich, Nov. 3, 1913), pianist and composer. Bronsart was educated at Danzig and at Berlin University, 1849–52. He studied harmony and composition under Dehn, and the piano, first under Kullak, and (1854–57) under Liszt at Weimar. In 1862 he married Ingeberg Starck (*q.v.*), also a pupil of Liszt. After several years devoted to concert tours, Bronsart (1860–62) conducted the Euterpe concerts at Leipzig; in 1865 succeeded Bülow as Director of the Gesellschaft der Musikfreunde at Berlin, and in 1867 was made Intendant of the court theatre at Hanover; in 1887 he was appointed General-Intendant at Weimar. In 1895 he retired with the rank of a Privy Councillor.

His chief works are a pianoforte trio in G minor, and a pianoforte concerto in F♯ minor —both much and successfully played by von Bülow, Sgambati and others; Polonaise in C minor (Liszt's 'Das Klavier'); 'Frühlings-Fantasie' for orchestra, often performed; 'Christnacht,' a cantata for double choir and orchestra; 'Der Corsair' (MS.), an opera, text from Byron; also an interesting pamphlet, *Musikalische Pflichten*. In England Bronsart is known by his pianoforte concerto, which was first played at the Crystal Palace, Sept. 30, 1876, by Fritz Hartvigson, and has been heard occasionally in London since.

E. D., with addns.

BRONWEN, opera, words by T. E. Ellis (Lord Howard de Walden), music by Holbrooke. The third part of a trilogy, of which the first is THE CHILDREN OF DON and the second DYLAN.

BROOKLYN INSTITUTE'S DEPARTMENT OF MUSIC, see NEW YORK.

BROOKLYN PHILHARMONIC SOCIETY, see NEW YORK.

BROS, JUAN, (*b.* Tortosa, 1776; *d.* Oviedo, 1852), successively musical director at the cathedrals of Malaga, León and Oviedo, and composer of much church music, still performed in many churches in Spain. Three Misereres written at León are cited as his best works. Specimens of his music are given by ESLAVA in the 'Lira sacro-Hispana.' M. C. C.

BROSCHI DETTO FARINELLI, see FARINELLI.

BROSSARD, SÉBASTIEN DE (*b. circa* 1654[1]; *d.* Meaux, Aug. 10, 1730), studied philosophy and theology at Caen, Normandy, *c.* 1670. There (from 1672) he composed his 'Pièces de luth,' and in 1678 a vocal composition of his appeared in the *Mercure galant*, under the anagram of Robsard des Fontaines. Resident in Paris (1683–84), he occupied a post at Notre-Dame. Prebendary in 1687 at Strassburg, he succeeded Mathieu Fournaux as maître de chapelle of the cathedral (May 21, 1689). In Dec. 1698 he became grand chaplain and music-director—afterwards canon—of the cathedral at Meaux, where he died. An intense worker, self-taught with the help of Kircher's 'Musurgia,' he wrote 6 books of 'Airs sérieux et à boire' (1691, 1698), 2 volumes of 'Élévations et motets' (1695, 1698), and other sacred music (see *Fétis*; *Q.-L.*). He also left French cantatas, two 'sonates à deux violons, basse de violon et basse continue' (1695), two other sonatas for violin and a bass, all MS., which are visibly influenced by Lully's music and violin technique; further, a 'chaconne,' a 'menuet,' a 'symphonie pour la nuit de Noël,' an Italian air and fragments of a violin Method. His Dictionary, published under the title of *Dictionnaire de musique contenant une explication des termes grecs et latins, italiens et français les plus usités dans la musique*, etc. (Ballard, 1703; 2nd ed. 1705; 3rd ed. without date, Roger, Amsterdam—six editions according to *Q.-L.*), was the first one of its kind. Although preceded by Janowka's *Clavis ad thesaurum magnae artis musicae* (1701), it rendered important service to musical knowledge by its enormous amount of information and by its being written in French (Engl. transl. by J. Grassineau, 1740). Brossard also wrote: *Lettre en forme de dissertation à M. Demotz sur sa nouvelle méthode d'écrire le plain-chant et la musique* (Ballard, 1729). In 1725 he gave his valuable collection to Louis XIV., the catalogue of which he made, in consideration of an annuity for himself and his niece. It consists of MSS. and notes for an universal history of music, now kept in the National Library at Paris, as well as his own books and music.

[1] According to Michel Brenet, and not 1660 as has been stated.

BIBL.—MICHEL BRENET, *Sébastien de Brossard prêtre, compositeur et bibliophile* (1896, *Mémoires de la Société de l'histoire de Paris et de l'Île de France*); L. DE LA LAURENCIE, *L'École française de violon de Lully à Viotti* (vol. i., 1922). M. L. P.

BROWN, JAMES DUFF (*b.* Edinburgh, Nov. 6, 1862), was an assistant librarian in the Mitchell Library, Glasgow, from 1878–88, when he became librarian to the Clerkenwell Public Library. His claim to notice rests on three works: *Biographical Dictionary of Musicians* (Paisley, 1886), a book of considerable value as far as facts are concerned; *Guide to the Formation of a Music Library* (1893), of greater value; and his best work, *British Musical Biography* (with Stephen S. Stratton, 1897). M.

BROWN, JOHN, Mus.D. (*b.* Rothbury, Northumberland, Nov. 5, 1715; *d.* Sept. 23, 1766), English divine, poet and writer on musical subjects.

He studied at Cambridge, but took his Mus.D. degree at Oxford. In the '45 rebellion, he distinguished himself at the siege of Carlisle. In 1746 he was chaplain to the Bishop of Carlisle; in 1754, vicar of Great Horkesley, Essex; and, in 1758, vicar of St. Nicholas, Newcastle. He committed suicide in 1766. His famous publication (1763) was *A Dissertation on the union and power, the progressions, separations, and corruptions of poetry and music.* This was a very original treatise, and *Fétis* speaks highly of it. Reissued the next year as *The history of the rise and progress of poetry, through its several species*, it was translated into French (Paris, 1768), German (Leipzig, 1769), and Italian (Florence, 1772). J. MK.

BROWN, JOHN (*b. circa* 1426), an English composer who studied in 1445 at King's College, Cambridge. In the early 16th century (Fairfax MS. in the British Museum, as well as in a MS. of the same period at Eton College), he is represented with polyphonic sacred compositions (*Q.-L.*).

BROWNE, JOHN (*d.* 1498), an English composer who was at the height of his activity during the reign of Henry VII. No details of his life are certain, but it was suggested by the late W. Barclay Squire that he may be the John Browne (of Bucks) who was admitted at King's College, Cambridge, in 1445. As he was 19 years old at that time, this would put the date of his birth at 1426. Grattan Flood identifies him with a rector of the parish church of West Tilbury from 1480 to 1490. (*Mus. T.*, Aug. 1920.)

In the British Museum (Add. MSS. 5465) is a madrigal by Browne ('Margarit meke') in 4 separate portions, described as being written 'in regular rondo form' (Ernest Walker, *Hist.*

Mus. Eng. p. 28). This same MS. also contains two anthems, both in several parts, 'Jhesu, mercy! how may this be' and 'Woffully arayd,' both by 'Browne.' The *Eton College Anthem Book* contains the following hymns by him to the Virgin: 'O mater venerabilis' (*a* 5), 'Salve Regina' (*a* 5), 'O Maria plena gracie' (*a* 6), 'O Regina mundi clara' (*a* 6), and 'O Maria salvatoris mater' (*a* 8). J. MK.

BROWNE, RICHARD (*d.* Worcester, 1664), vicar, organist and master of the choristers at Wells Cathedral from 1614–19. A man of this name was also organist of Worcester Cathedral from 1662–64; he was buried in the north aisle of the cathedral nave (West's *Cath. Org.*). The following compositions by a Richard Browne are preserved in the Library of the R.C.M.:

First Evening Service (M. and N.D. only). 1051/44 (Bassus cantoris part only).

ANTHEMS

'Christ rising.' 1051/44 (Bassus cantoris part only).
'I have declared.' 1051/44 (Bassus cantoris part only).
'My God, my God!' 1051/43 (Bassus cantoris part only).
'O Lord, rebuke me not' (verse anthem). 1051/42 (Bassus cantoris part only).

There is also an organ score of this last anthem in the 'Batten Organ Book.' (See BATTEN.) J. MK.

BROWNSMITH, JOHN LEMAN (*b.* Westminster, 1809; *d.* Sept. 14, 1866), a chorister of Westminster Abbey who became a lay clerk there, Mar. 1838. He held appointments as organist at several London churches in succession, and was also organist to the Sacred Harmonic Society, in which capacity he officiated at the Handel Festivals at the Crystal Palace in 1857, 1859, 1862 and 1865. W. H. H.

BRUCH, MAX (*b.* Cologne, Jan. 6, 1838; *d.* Friedenau, Oct. 2, 1920), an eminent composer.

His father was in Government employ, his mother came of a well-known and gifted musical family of the Lower Rhine. Herself a distinguished singer, she carefully watched the early developments of her son's musical talents. He received his theoretical instruction from Professor K. Breidenstein at Bonn, and soon began to give extraordinary promise. In 1852 Bruch gained the scholarship of the Mozart foundation at Frankfort-on-Main for four years, during which time he continued his studies under Hiller, Reinecke and Breuning at Cologne, at the same time making himself gradually known by his compositions. His further development was promoted by long visits to Leipzig, Munich and other musical towns; from 1858–61 he was a teacher in his native town, where his operetta 'Scherz, List und Rache,' to Goethe's words, was performed in 1858. His stay at Munich was of special importance through the personal acquaintance of the poet Geibel, whose 'Loreley,' written for Mendelssohn, Bruch had composed while at Cologne. He at length obtained the poet's consent for the performance of the opera, and proceeded to Mannheim, where it was first given in 1863, and where he occupied himself with studying the requirements of the stage. He then produced many of those choral works which contributed to his fame in his own country, among them the 'Frithjof-Scenen,' for male voices and orchestra, op. 23. In 1865 he accepted the post of musical director of the Concert-Institution at Coblenz, and in 1867 became Kapellmeister to the Prince of Schwarzburg-Sondershausen. This post he resigned in 1870, after which he lived independently, first at Berlin and afterwards (1873–78) at Bonn, devoting himself exclusively to composition. The opera 'Hermione,' based on Shakespeare's 'A Winter's Tale,' was produced at Berlin in 1872, but met only with moderate success. In 1878 he became director of the Stern Singing Society in Berlin, succeeding Stockhausen. In 1880 he was offered the direction of the Liverpool Philharmonic Society, and for three years England became his home. In 1881 he married the singer Clara Tuczek (*d.* Aug. 1919). In 1883 he undertook the direction of the Orchesterverein at Breslau, remaining there until 1890; in 1892 he succeeded Herzogenberg as director in the branch of composition in the Hochschule of Berlin. He received honorary degrees from the universities of Cambridge (1893), Breslau (1896) and Berlin (1918), and was a corresponding member of the French Académie des Beaux-Arts. In 1908 he received the Prussian order 'Pour le mérite.' After 1910 he lived in retirement at Friedenau, near Berlin, till his death. A. M.

In attempting to estimate Bruch as a composer we are at once aware that popular opinion has reversed the verdict of musicians. *Riemann* (1922) still maintains the view put forward in earlier editions of this Dictionary, that the essence of his art (*Schwerpunkt*) lies in his works for choir with orchestra. Yet to name Bruch to any concert-goer outside Germany to-day is to recall the violin concerto in G minor, the Romance for violin and orchestra, the Kol Nidrei variations for violoncello and orchestra, with a few other works of the same type, the latest of which was the Conzertstück (op. 84) for violin and orchestra, produced at the Norfolk (Conn.) Festival (1911). As far as England is concerned this is not due to ignorance of his choral works. Bruch lived here for three years, himself introduced his works to the choirs of the north, and conducted one of the two performances of 'Odysseus' given by the Bach Choir in London. 'Odysseus' and certain others have been given in many parts of the country. Moreover, his output includes a quantity of important works for male choirs, yet, in spite of the high level of male-voiced choirs and the barrenness of their repertory, it cannot be said

that Bruch's works of this class have taken hold of the popular imagination. It is significant that one of the best known of his vocal compositions is the 'Ave Maria' for soprano solo, which is often given apart from the cantata, 'Das Feuerkreuz,' to which it belongs, because of its effectiveness as a concert piece. It is in fact the virtuoso, whether of the voice or of the violin, who keeps Bruch's music alive, while to Bruch himself and his immediate circle the essence of his art seemed to lie in his skilful *ensemble*. Bruch was one of the most finished technicians of his generation. His works of whatever class show complete understanding of the medium chosen. His melody takes its stand on folk-song, but not on a native folk-song. His race precludes that. German Volkslieder, Hebrew traditional melodies, Scottish and Welsh tunes all make their appeal to him; he gleans something from the idiom of each in turn, produces from the one the typical German partsong, from the others such brilliant instrumental work as 'Kol Nidrei' and the Scottish Fantasia, in which the simple germs of folk-melody are developed into what may be called a cosmopolitan *cantilena*. The solemn sentiment of the German is held in check by the keen-sightedness of the Jew. His facility is controlled by a sense of fitness. He scores for an orchestra of established constitution and uses an harmonic system based on classical precedent. His music gives little to discuss and nothing to quarrel about. It is its lack of adventure which has limited its fame. The virtuoso performer himself brings the sense of adventure into the concert room and supplies in his own interpretation what is absent from the music itself. Consequently, while Bruch's cantatas and symphonies are left on the shelf, the violin concertos everywhere continue to hold their own. C.

The list of Bruch's works is as follows:

Op.
1. 'Scherz, List und Rache,' comic opera, in one act.
2. Capriccio, PF. 4 hands.
3. 'Jubilate, Amen,' sop., choir and orch. 'Neath the Throne of Mercy.'
4. Three Duets, S. and A.
5. Trio, PF. and str. in C minor.
6. Seven partsongs, female choir.
7. Six Songs.
8. 'Die Birken und die Erlen,' sop., choir and orch.
9. Str. Quartet, C minor.
10. Str. Quartet, E.
11. Fantasia for 2 PFs.
12. Six PF. pieces.
13. Hymn for soprano.
14. Two PF. pieces.
15. Four Songs.
16. 'Die Loreley,' grand opera, 3 acts.
17. Ten Songs.
18. Four Songs.
19. Two sets of male choruses.
20. 'Die Flucht der heiligen Familie,' choir and orch.
21. 'Gesang der heiligen drei Könige,' trio, male voices and orch.
22 *deest*. Printed 1871, but not published, by the composer's desire.
23. 'Frithjof-Scenen,' soli, male choir and orch.
24. 'Schön Ellen,' soli, choir and orch.
25. 'Salamis,' soli, male choir and orch.
26. Violin Concerto, G minor.
27. 'Frithjof auf seines Vaters Grabhügel,' baritone solo, female choir and orch.
28. Symphony, E flat.
29. 'Rorate Coeli,' choir, orch. and organ, *ad lib.*
30. 'Die Priesterin der Isis in Rom,' alto solo and orch.
31. 'Flucht nach Ägypten,' and 'Morgenstunde,' sop., female choir and orch.
32. 'Normannenzug,' baritone, male choir and orch.

Op.
33. Four Songs.
34. 'Römische Leichenfeier,' choir and orch.
35. Portions of the Mass, for 2 sopr., double choir, orch. and organ.
36. Symphony, F minor.
37. 'Das Lied vom Deutschen Kaiser,' chorus.
38. Five Songs for choir, *a cappella*.
39. 'Dithyrambe,' tenor, 6-part choir and orch.
40. 'Hermione,' opera in 4 acts.
41. 'Odysseus,' soli, choir and orch.
42. Romance, violin and orch.
43. 'Arminius,' oratorio.
44. Violin Concerto, D minor
45. 'Das Lied von der Glocke,' soli, choir and orch.
46. Scottish Fantasia, violin and orch.
47. 'Kol Nidrei,' violoncello and orch.
48. Four Male Choruses.
49. Seven Songs.
50. 'Achilleus,' soli, choir and orch.
51. Symphony in E.
52. 'Das Feuerkreuz,' soli, choir and orch. (The best-known number is a soprano solo, 'Ave Maria,' frequently sung.)
53. Two Male Choruses.
54. Songs.
55. Canzone, violoncello and orch.
56. Adagio, violoncello and orch. (on Celtic themes).
57. Adagio appassionato, violin and orch.
58. Violin Concerto, D minor.
59. Five Songs.
60. Nine Choruses.
61. 'Ave Maria,' violoncello and orch.
62. 'Gruss an die heilige Nacht,' alto, choir and orch.
63. Swedish Dances, violin and PF.
64. Scottish Fantasia, violin, harp and orch.
65. 'In Memoriam,' adagio, for violin and orch.
66. 'Leonidas,' male choir.
67. 'Moses,' oratorio.
68. 'Neue Männerchöre,' with orch.
69. Five-part chorus with organ.
70. Four pieces for violoncello.
71. Seven songs for mixed choir.
72. Chorus for male voices.
73. 'Gustav Adolf,' secular oratorio.
74. 'Herzog Moritz,' for male choir.
75. Serenade for violin and orch.
76. 'Der letzte Abschied des Volkes,' male choir, orch. and organ.
77.
78. 'Damajanti,' sopr. solo, choir and orch.
79. Songs and Dances, on Russian and Swedish folk-tunes, for violin and PF.
80. 'Szene der Marfa' (Schiller), mezzo-sop. and orch.
81. Easter Cantata, sop., choir, orch., organ.
82. 'Das Wessobrunner Gebet' (arr. from op. 19), choir, orch., organ.
83. Eight trios, violin, violoncello, PF. (or 3 clarinets).
84. Conzertstück, violin and orch.
85. Romanza in F, violin and orch.
86. Six songs, mixed choir.
87. 'Die Macht des Gesanges' (Schiller), baritone, choir, orch., organ.
88. Concerto, 2 PF. and orch.
89. 'Heldenfeier,' choir (6 v.) and orch.
90. Song-cycle.
91. 'Die Stimme der Mutter Erde,' choir and orch.
92. 'Christkinder Lieder,' soli, female choir, PF.
93. 'Trauenfeier für Mignon,' soli, double choir, organ.

WITHOUT OPUS NUMBERS

Hebräische Gesänge, arrangements.
Scottish Songs, arrangements.
Welsh and Scottish Folk-songs, arr. male choir.
'Dem Kaiser,' male choir.
'Vom Rhein,' male choir.

BIBL.—FRITZ GYSI, *Max Bruch*, Zürich, 1922.

BRUCK, ARNOLD VON (ARNOLDUS BRUGENSIS; ARNOLDUS DE BRUCK OR DE PRUGKH; ARNOLDO FIAMENGO; ARNOLDO DE PONTE; sometimes signs himself only A. B.), an important composer of the first half of the 16th century, is not to be confounded with Arnoldus Flandrus. Ott, who dedicates to him his first song-book (121 'newe Lieder,' 1. Teil, published 1534), calls him His Majesty's first Kapellmeister and Dean of the Abbey of Laibach, and Köchel shows him still in that position in 1545. A commemorative medal was struck at Vienna in his honour in 1536. He showed a great preference for the German Lied, of which he wrote a considerable number. Collective volumes of the 16th century contain sacred and secular songs, motets, miserere and other church compositions. No separate volume of his works is known to exist.

E. v. d. S.

BRUCKNER, Anton (*b.* Ansfelden, Upper Austria, Sept. 4, 1824; *d.* Vienna, Oct. 11, 1896), composer.

Bruckner's grandfather (*d.* 1831) was a village schoolmaster in Ansfelden, where he was followed by his son Anton, the composer's father (*d.* 1837). Bruckner himself was originally destined for the career of a schoolmaster, whose duties would include the practice of church and school music. After his father's death Bruckner went to the Volkschule, in the little village St. Florian, where he was taught music by Kattinger, the organist of the Institute (Stift), and by the principal choirmaster, Schäffler, and by Gruber. In 1840 he went to Linz, to a so-called 'Präparandenschule': he became a pupil teacher first at Windhaag on the Malsch (1841), then, 1843, at Kronsdorf, Enns and Steyr. In 1845 he became assistant teacher in St. Florian, where he remained until 1848. In that year he succeeded Kattinger as organist of the Institute. He hovered continually between music and teaching, but in 1856 he became organist of the cathedral at Linz, and thus decided finally to work only as a musician. Whilst he was at Linz he spent several weeks every year in Vienna, to study further (till 1861) under the well-known master of theory, Simon Sechter (1788–1867). This education in theory was followed by study in modern composition under Otto Kitzler (*b.* 1834), theatre Kapellmeister at Linz, who introduced him to Wagner's scores of 'The Flying Dutchman' and 'Tannhäuser.' In 1868 Bruckner himself conducted a concert performance of part of the 'Meistersinger' before the first production in Munich.

At this time, too, Bruckner wrote his first big independent works; an F minor symphony in three movements, of which the andante is published, an overture in G minor, a mass in D minor (1864), and a symphony in C minor (1865–66), published as the First Symphony.

In 1860 he became choirmaster of a Male Voice Choir, for which he composed several works ('Funeral Song' (1861), 'Autumn Song' for men's voices, two soprano soli with piano accompaniment (1864), 'Wedding Song' (1865), 'National Drinking Song,' 'The Evening Sky,' 'National Song' and others). At the same time he was active in composing appropriate music for the church festivals.

His provincial period ended with the first performances of his C minor symphony in Linz, May 9, 1868, and with the composition of his Masses in F minor and E minor.

Through the influence of Johann Herbeck, Hofkapellmeister and director of the 'Gesellschaft der Musikfreunde,' Bruckner was appointed teacher of theory and of the organ at the Conservatoire, Vienna. In the autumn of 1868, therefore, he moved to Vienna and took up his new post. He became a professor in 1871, and in 1875 he undertook in addition a lectureship in theory at the University of Vienna. From 1868 he took service in the court chapel; from 1875 he was vice-librarian and second singing teacher to the choristers.

Bruckner's work in Vienna was only interrupted by visits to Bayreuth and other German towns where his works were performed; and especially by a journey to Nancy and Paris (1869) for a series of organ recitals; to the Exhibition in London (1871), where his remarkable organ-playing excited a great deal of attention. He also gave five concerts at the Crystal Palace.

For the rest, his life in Vienna was given up to creative work. He passed as a disciple of Wagner, and on this account was treated as an enemy by a section of the Viennese press, with Ed. Hanslick at its head. But he found enthusiastic supporters in Joh. Herbeck, Josef Hellmesberger, Hugo Wolf, Ferdinand Löwe, Josef and Franz Schalk, and others. In Germany notable success was gained for his works by Hermann Levi, Arthur Nikisch and Siegfried Ochs. In 1891 he resigned his post at the Conservatoire and went to live in apartments in a wing of the Belvedere, granted to him by the Emperor Franz Josef.

Belonging to his Vienna period are the—

Te Deum (1883–84).
Psalm 150 (1892).
Symphony 2 (1871–72).
Symphony 3 (finished Dec. 31, 1873).
Symphony 4 (score completed June 5, 1880).
Symphony 5 (1875–80).
Symphony 6 (1879–81).
Symphony 7 (1881–83).
Symphony 8 (1885–86, and revised in 1889–90).
Symphony 9 (begun at the end of Apr. 1891, was never finished but was cut short at the Adagio, Oct. 31, 1894).

Between the symphonies comes the single chamber music work, the string quintet in F major (composed in 1879).

As a composer Bruckner can only be fully understood through his own country, Upper Austria (much as Schubert can only be completely understood through his country, Lower Austria), and through his attributes as a devout Catholic. His patriotism led him to mirth and to love of the world; his Catholicism to a deep mysticism. If one studies his church works, the masses in D minor, E minor (with wind accompaniment), F minor, the Te Deum, and Psalm 150, one must recognise his greatness.

His style grew out of the *baroc* concert masses and motets of the 17th and 18th centuries, and is linked to the works of Haydn and Schubert. It is religious music, but at the same time free and daring in its individual outlook and modern in its idiom.

His strongest works are certainly the greatly planned Mass in F minor and the concise but mighty Te Deum in C major.

The human outlook of Bruckner's symphonic idea also grew from a religious root; all his symphonies are definitely explicable through a religious principle; in almost all of them the chorale plays an important thematic part. Above all else Bruckner's symphonic idea is pure music, quite untouched by the poetic or 'programme' influences of his time. Although the influence of Beethoven, of Schubert, of Wagner, may be detected, the music is individual. Bruckner adhered to the classical 4-movement form. In the type of his scherzo also, he followed the classical 'song form,' A, B, A. In the type of his slow movement he followed the example of Beethoven's Ninth Symphony; the first and second subjects both in variation form becoming more and more richly figured.

A peculiarity of his first and last movements, which in general are built up upon the sonata form, is the wealth of thematic material which Bruckner commands; for example, in the Ninth Symphony, in order to fuse the development and reprise. Further, the use of pauses, to make the movements articulate, increases the comprehension of the unity of the subjects, without, however, undermining the logic of the structure. Other characteristics are Bruckner's instrumentation after the manner of organ registration; the brilliant employment of the wind (particularly in Symphony 5); the simple 8-beat climax and the frank use of the sequence. His art is very German; it expresses a creed won after hard fighting. Therefore, in the course of years, Bruckner's music has been honoured increasingly by his compatriots, especially in Southern Germany.

The following is a list of Bruckner's published works in chronological order:

1843. Tantum Ergo in D, for mixed choir.
1846. Five settings of Tantum Ergo, E flat, C, B, A flat, D flat, for mixed choir; 5 v. with organ.
1854. Libera, F minor, for mixed choir and instruments.
1856. Ave Maria, for mixed choir and organ.
1858. 'Amaranths Waldeslieder,' for voice and PF.
1860. 'Im April,' for voice and PF.
1861. Ave Maria, for mixed choir, 7 v.
1861. Graduale 'Afferentur,' for mixed choir and 3 trombones.
1862. Fugue in D minor, for organ.
1863. Overture in G minor, for orchestra (edited, 1921, by A. Orel).
1863. 'Germanenzug,' for male choir, with wind accompaniment.
1864. 'Herbstlied,' for male choir, with 2 soprano soli and PF.
1864. Mass in D minor, for soli, chorus and orchestra (revised 1881–82).
1864. 'Um Mitternacht,' for male choir, alto solo and PF.
1865–66. Symphony No. 1 in C minor (revised 1890–91: first performances, Linz, May 9, 1866; Vienna, Dec. 13, 1891).
1866. 'Vaterlandsliebe,' for male choir with soli.
1866. 'Der Abendhimmel,' for male choir.
1866. Mass No. 2 in E minor, for mixed choir, 8 v. and wind.
1867–68. Mass No. 3 in F minor, for soli, mixed choir and orchestra.
1868. 'Jam Lucis.'
1868. Pange Lingua and Tantum Ergo.
1869. Graduale 'Locus iste,' for mixed choir.
1869. Graduale 'Christus factus est,' for mixed choir.
1870. 'Mitternacht,' for male choir, solo quartet and PF.
1873. Symphony No. 2 in C minor (first performed, Oct. 26, 1873, under Bruckner).
1873. Symphony No. 3 in D minor (2nd version, 1876/7; first performed, Vienna, Dec. 16, 1877, under Bruckner; 3rd version, 1889; first performed, Vienna, Dec. 21, 1890, under Richter).
1874. Symphony No. 4 in E flat (2nd version, 1878–80; first performed, Feb. 20, 1881, under Richter).
1875–76. Symphony No. 5 in B flat (revised 1881; performed Apr. 8, 1894, under Schalk. Bruckner himself never heard this symphony).
1876. 'Das Hoher Lied,' for 3 solo v. and male choir.
1877. 'Nachruf,' for male choir with organ.
1878. 'Abendzauber,' for male choir, with solo, horn quartet, etc.
1879. Graduale 'Os Justi,' for mixed choir.
1879. String quintet in F (the autograph version edited by von Wöss, 1922).
1879–81. Symphony No. 6 in A (incomplete first performance, Vienna, Feb. 11, 1883, under W. Jahn; first complete performance, Dec. 13, 1901, under Göllerich).
1880. Ave Regina (harmonised choral).
1880. Symphony No. 7 in E (first performance, Leipzig, Dec. 30, 1884, under Nikisch).
1881–84. Te Deum, for soli, mixed choir, organ and orchestra (first performance, Vienna, May 2, 1885, under Schalk).
1882. 'Sängerbund,' for male choir.
1882. Antiphon: 'Tota pulchra,' for tenor, mixed choir and organ.
1882. Ave Maria, for voice and organ.
1884. Graduale: 'Virga Jesse,' for mixed choir.
1884–90. Symphony No. 8 in C minor (first performance, Vienna, Dec. 18, 1892, under Richter).
1885. 'Ecce Sacerdos,' for mixed choir, 3 trombones and organ.
1886. 'Um Mitternacht,' for male choir with tenor solo.
1889–94. Symphony No. 9 in D minor (first performance, Vienna, Feb. 11, 1903, under F. Löwe).
1890. 'Träumen und Wachen,' for male choir with tenor solo.
1892. Psalm 150, for mixed choir, soprano solo and orchestra.
1892. 'Das deutsche Lied,' for male choir with wind accompaniment.
1893. 'Vexilla Regis,' for mixed choir.
1893. 'Helgoland,' for male choir with orchestra.

Amongst unpublished compositions, two choral Masses, a Requiem in D minor, a Magnificat for chorus and orchestra, a Missa Solemnis in B (1854), a Symphony in F minor (1862–63), a suppressed Symphony in D minor (1869) are the most important.

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A. E.

BRUCKSHAW, KATHLEEN (*b.* Islington, Jan. 5, 1877; *d.* London, Oct. 10, 1921), an able pianist who also made some mark in composition. Her public career began with the performance of Rubinstein's concerto in D minor at the Crystal Palace, with August Manns. She was then 12 years old. Bernhardt Stavenhagen, who heard the performance, invited her to study with him at Weimar, where she worked for three years. During her time in Germany she played with the Berlin Philharmonic and at Munich. Later, she studied with Busoni. She played in orchestral concerts at most of the principal towns of England, and on Sept. 10, 1914, produced her own pianoforte concerto with Sir Henry Wood at Queen's Hall in one of the Promenade programmes, which was generally well received. The greater part of her compositions are for the pianoforte, and in writing for her own instrument she displayed an imaginative talent and a sound technical style.

The following is a list of her principal works:

CONCERTED MUSIC

Concerto for PF. and Orch. in C.
Sonata for PF. and vln. in 4 movements.
Quintet for PF. and strings.

PIANOFORTE

'In Remembrance' (Ed. MacDowell, Jan. 23, 1908).
'Romance' No. 1.
'Romance' No. 2.
'Moods.'
'Wind over a moorland track.'
Five 'Impressions.'

C.

BRUDIEU, JOAN (*b.* near Limoges; *d.* Urgell, Catalonia, 1591), a composer of French origin who spent the greater part of his life in Catalonia, and is known through his set of madrigals, published in 1585. He is first heard of in 1538–39 as a 'French singer,' who came to Urgell in the Pyrenees with four other French singers to take part in the Christmas festivities, for which he received 100 ducats. He seems to have been choirmaster at Urgell for nearly 40 years, during which time he revised the choir books in conformity with the recommendations of the Council of Trent. In 1578 his signature appears on a receipt in the archives of Santa Maria del Mar at Barcelona; in that year he returned to the mountains of Urgell for reasons of health. After passing through the times when a Huguenot invasion was expected, and the cathedral staff were issued with swords and firearms for the defence of their houses, he appeared in Barcelona in 1585 to arrange for the printing of his madrigals. They are dedicated to the Duke of Savoy, who passed through Barcelona after his marriage to Katharine of Austria at Saragossa; and there is little doubt that they were written to be sung during torchlight processions and by minstrels seated on platforms. The Duke, of course, like other noblemen of the time, was travelling with his own singers. The collection (Escurial Library) is entitled '*De los madrigales del [m]uy reverendo Ioan Brudieu, Maestro de Capilla de la Sancta Yglesia de la Seo de Urgell a quatro bozes.*' They were printed in Barcelona in 4 oblong partbooks, and include 16 madrigals, 5 of which have Catalan words, and the remainder Castilian, or ordinary Spanish. Those in Catalan include 'The Seven Joys of Mary,' and two poems by the celebrated Catalan poet, Auzías March. Amongst the others is a pæan in celebration of the Battle of Lepanto (1571), and an arrangement of the singing-game (*Las Cañas*) well known in Catalonia from ancient times, and suggestive of Jannequin in style. The edition by Pedrell and Anglès (Barcelona, 1921) is a faithful reproduction of the only known copy in the Escurial; it also includes a 'Missa defunctorum' (*a* 4) from the cathedral archives at Urgell.

J. B. T.

BRÜCKLER, HUGO (*b.* Dresden, Feb. 18, 1845; *d.* there, Oct. 4, 1871), in the course of a short career achieved something as a song writer.

Educated first at the Evangelical Choristers' Institution in Dresden, then at the Conservatorium, his many teachers included Haase of Dessau, Franz Schubert (violin), Carl Krebs (pianoforte), Julius Rietz (composition) and Thiele (singing). Brückler's published songs are:

Op. 1, 5 songs from Scheffel's 'Trompeter von Säkkingen' (Leipzig, Kahnt); op. 2, 9 songs from the same poem; 7 songs from his posthumous works, selected and edited by Adolf Jensen (Dresden, Hoffarth); and the ballad 'Der Vogt von Tenneberg,' edited by Reinhold Becker.

W. B. S.

BRÜLL, IGNAZ (*b.* Prossnitz, Moravia, Nov. 7, 1846; *d.* Vienna, Sept. 17, 1907), pianist and composer, received instruction from Epstein, Rufinatscha and Dessoff. The first of these played a concerto by his young pupil in 1861, which brought the composer into notice. In the following year Brüll wrote an orchestral serenade which was performed at Stuttgart in 1864. He appeared as a pianist in Vienna (where his parents had lived since 1849) and undertook several concert tours, performing, among other things, his own compositions with the greatest success. From 1872–78 he was engaged in teaching at one of the smaller institutions at Vienna, and was concerned in its direction from 1881. In 1878 he came to London, and played at no fewer than 20 concerts. By this time his opera 'Das goldene Kreuz' (produced Dec. 22, 1875, at Berlin) had obtained such success in different parts of Germany that Carl Rosa was warranted in producing it in London during the composer's stay. It failed to produce any remarkable effect. His compositions include:

OPERAS

'Die Bettler von Samarkand' (1864), 'Das goldene Kreuz' (1875), 'Der Landfriede' (1877), 'Bianca' (1879), 'Königin Mariette' (1883), 'Das steinerne Herz' (1888), 'Gringoire' (1892), 'Schach dem König' (1893), 'Gloria' (1896), 'Der Husar' (1898), and a ballet 'Champagnermärchen.

INSTRUMENTAL

Symphony op. 31, overture 'Macbeth' op. 46, 2 PF. concertos, a vln. concerto op. 41, a sonata for two pianos, a trio, and other works for PF. and strings, besides PF. pieces and songs.

M.

BIBL.—HERMINE SCHWARZ, *Ignaz Brüll und sein Freundeskreis. Erinnerung an Brüll, Goldmark und Brahms.* (Vienna, 1922.)

BRUGIER (BRUHIER), ANTOINE, was, *c.* 1514–17, a singer at the Papal Chapel; composed a Mass, 'Mediatrix nostra,' 4 v. MS. *c.* 1494, and a number of chansons in various collective volumes; modern edition (*Eitner*).

BRUGUERA Y MORRERAS, JUAN BAUTISTA (18th cent.), a learned Spanish contrapuntist and maestro de capilla at Figueras, Catalonia, who in 1765 won the prize offered by the Catch Club for the most remarkable canon, for artifice and melody. This was a 'Beatus Vir' for 3 voices (canon 9 in 1), printed by Thomas Warren, Secretary of the Club, in:

'A fourth collection of catches, canons and glees . . . inscribed to the noblemen and gentlemen of the Catch Club at St. Albans' Tavern,' p. 13.

J. B. T.

BRUHNS, NIKOLAUS (*b.* Schwabstädt, Schleswig, *c.* 1665; *d.* Husum, 1697), organist, a pupil of his father, Paul Bruhns, and of his brother Peter (1641–98), who was a 'Rathsmusikus' at Lübeck, for the violin and the viola da gamba; he was afterwards a pupil of Buxtehude for the organ, and through his

influence got a post at Copenhagen; later on he was town organist at Husum. He was the greatest organist of his time, next to Buxtehude; three organ pieces are printed in Commer's *Musica sacra*, vol. i., and the State Library at Berlin contains a book of 13 cantatas and motets for choir and orchestra (*Q.-L.*).

M.

BRUMEL, Antoine (*b. circa* 1480; *d. circa* 1520), Flemish contrapuntist. A contemporary of Josquin, pupil of Okeghem,[1] he enjoyed a high reputation as a scientific musician. Of his life little is known beyond the fact that he survived Okeghem, and that in 1505 he was engaged at the court of Alfonso, Duke of Ferrara, where it is possible he lived till his death. The correspondence which passed and the terms of the proposed engagement are preserved in the State Archives at Modena, and have been printed by van der Straeten, *La Musique aux Pays-Bas*, vol. vi.

Brumel's compositions are almost exclusively sacred. He wrote at least 15 masses, 5 of which, including the inevitable Missa 'L'homme armé,' were printed by Petrucci as early as 1503. Others were published at Rome in 1519, and at Nuremberg in 1538 and 1539. Petrucci also printed several motets by him. Glareanus, who gave some extracts from Brumel's masses in the *Dodecachordon* (1547), thought that he excelled rather by industry and mastery of his art than by any natural aptitude for music. A curious example of his skill is given in Faber's *Institutiones musicae* (1553), namely, a composition in 8 parts, each of which is in a different ecclesiastical mode. Franchinus and Hermann Finck both speak of Brumel in terms of high praise. Some French 'chansons' of his are found in the following MSS.: Bologna, 148; Brussels, 11,239; Florence (2 MSS. in Instituto Musicale).[2]

Reprints of Brumel's works are given by Ambros and Expert.[3]

Bibl.—*Fétis*; *Q.-L.*; *Grande Encylopédie*: art. by Michel Brenet.

J. F. R. S.; addns. M. L. P.

BRUNEAU, Louis Charles Bonaventure Alfred (*b.* Paris, Mar. 3, 1857), a composer whose chief claim to distinction is that he applied Wagnerian principles to French Opera, without being influenced by Wagner's musical style.

As his father and mother were devoted to music (the latter was a painter), playing the violin and piano respectively, it was natural that their son should be a musician; he learned the violoncello in order to be associated with them in chamber music. At 19 years of age he carried off the first prize at the Conservatoire, as a pupil of Franchomme, the eminent master of the violoncello. Bruneau was subsequently in the composition class of Massenet, and at the same time was a member of Pasdeloup's orchestra, when the works of Wagner were first making their way in Paris. A cantata, 'Geneviève de Paris,' with which the young composer competed for the prix de Rome, was rewarded only with the second prize, as the judges considered its tendencies too advanced for their entire approval. From the date of this work onwards Bruneau adhered with extraordinary steadfastness to the commands of his artistic convictions; he obeyed them absolutely, and never swerved from the path for the sake of popularity or profit. As a result of this his work is marked by a rare degree of unity of style.

In 1884 Pasdeloup performed his 'Ouverture héroïque' and 'Léda,' a choral symphony; the latter was followed in time by two others, 'La Belle au bois dormant' (1886) and 'Penthésilée.' These compositions, with a few chamber duets on a small scale and some half-dozen groups of songs, of which the most important are 'Dix lieds de France' (op. 21), 'Six chansons à danser' (op. 23) and 'Trois lieds de France' (op. 24), all set to words by Catulle Mendès, constitute, with the Requiem Mass (op. 19), his complete output apart from the numerous works which he wrote for the stage.

His first essay in dramatic music was a three-act opera, 'Kérim,' set to a libretto by Paul Milliet and Henri Lavedan, and given during a temporary season of 'opéra populaire' at the Théâtre du Château d'Eau in May 1887. The pretty, fantastic story is perhaps a little too slight in texture for an opera, and the Emir's search for the genuine tears which are to win the hand of his beloved is accomplished in rather too short a time; the oriental colouring is admirably given, and the love-music is remarkably sincere and unaffected, although here and there the influence of Massenet is to be perceived. The individuality and boldness of its harmonic design attracted the attention of musicians at the time of its production, and Bruneau, whose taste in literature is well illustrated by his choice of admirable poems of Catulle Mendès for the collections of songs already mentioned, desired to write an opera upon the subject of Zola's *Faute de l'abbé Mouret*. A libretto written on this novel had, however, been acquired by Massenet, but Bruneau became the happy possessor of a book written by Louis Gallet on Zola's *Rêve*, and his four-act opera was produced at the Opéra-Comique on June 18, 1891, with such success that it was given by the same singers at Covent Garden on Oct. 29 of the same year. At the time of its production, the structure of its melodies, its extraordinary harmonies, and the whole style of the piece, spread consternation among the more conservative of the French critics and the great majority of their English

[1] See Cretin's 'Lament on the death of Okeghem.'
[2] See E. Droz and G. Thibault, *Bibliographie des recueils de chansons du XVe siècle*.
[3] *Les Maîtres musiciens de la Renaissance*, vol. 8. Missa 'De beata Virgine,' etc.

colleagues. Nevertheless it was felt by the more open-minded hearers that a new dramatic style had been created, and that whether beautiful or the reverse, as mere music, the play was presented with a delicacy and charm of atmosphere that subtly conveyed its poetic beauty and fragrance. The characterisation of the ecclesiastic, M. de Hautecœur, of the girl Angélique, and of the other parts, is altogether admirable, and of this, as of all Bruneau's maturer works, it may be said that each has a definite atmosphere of its own which gives the dominant note to the opera as a whole.

For Bruneau's next opera, the same librettist prepared a book from Zola's *Soirées de Médan*, ' L'Attaque du moulin,' again in four acts, produced at the Opéra-Comique, Nov. 23, 1893, when the action of the story was transferred from the date of the Franco-German war to 1792 for political reasons. When it was given at Covent Garden, the original period was represented, and the piece gained greatly in interest and in what is called ' actuality.' It was presented here on July 4, 1894, with Mme. Delna in the part of the old housekeeper, Marcelline, a character invented for the opera, and one on which most of the charm of the work depends. In the light of his later works, the style of this piece is seen to be no such violent contrast with that of ' Le Rêve ' as was at first imagined ; the vocal parts are far more grateful to the singers, and there is less that is startling in the harmonic treatment ; it is simply maturer than the former opera, and must rank with the masterpieces of the modern stage, so vivid is its presentment of the circumstances of war, as they affect a peaceful household. It may be guessed that critics on both sides of the Channel had got used to Bruneau's ways of expressing himself, and that the change of front which they thought they discerned in him was in reality only a change in their own attitude towards a new style. The success of the opera was very remarkable, alike in Paris, the French provinces, and London.

In this work, Bruneau used for the last time the services of a librettist ; henceforward, he set the *ipsissima verba* of his favourite author, and in writing for music, Zola seemed to discover new and delightful qualities. He threw himself with such enthusiasm into the task of providing subjects for Bruneau, that the composer declared that he was supplied with libretti by Zola which would last his lifetime. In the natural course of events, the production of his next work, ' Messidor,' at the Opéra, would have set the crown of national and official recognition upon Bruneau's career ; but at the time of its production there, Feb. 19, 1897, the ' affaire Dreyfus ' was engaging the attention and heating the passions of the French people to such an extent that any work with which Zola's name was in any way connected was repudiated by the great majority of the people ; Bruneau had actively supported Zola in his championship of Dreyfus, and his sins were visited upon him in the practical banishment of his opera from the Parisian stage, notwithstanding the brilliant success of its first performances. It had an important revival at the Hoftheater of Munich, Jan. 15, 1903. It has been objected that the supernatural element and the whole episode of the Legend of the Gold is not entirely harmonious in style with the rest of the piece, which deals with humble men and women of the present day, and the want that is caused by the selfishness of a plutocrat who diverts the water of the river in order to get gold from it. Musically, however, the conjunction is perfectly intelligible, and the two warring motives of the gold, with its malefic influence, and the water, with the abundance it brings, are splendidly worked out ; the ballet music is most brilliant and entirely original, and the sowing song, ' Semence auguste,' with which the tenor concludes the second act, is built on a tune of such vigour and beauty that it must appeal to every hearer at once.

In ' Le Rêve ' the influence of the Church is felt throughout, in ' L'Attaque du moulin ' the presence of war dominates everything, and in ' Messidor ' the opposition of the gold and the water typifies in a fantastic form the war between capital and labour ; so in ' L'Ouragan,' too, there is one dominating influence, for the hurricane brings about the whole of the drama, from its opening to the final catastrophe. This work, like the others in four acts, was produced at the Opéra-Comique, Apr. 29, 1901, and was at once recognised as one of the finest of modern French operas. The rival sisters are admirably characterised, and the third female part, that of a girl foreign to the island where the action takes place, is finely contrasted with them. The idea of using prose as the medium of an operatic text, as Bruneau used it in ' Messidor ' and ' L'Ouragan,' though undoubtedly an innovation in its day, had already occurred to Gounod, who set part of Molière's *George Dandin*, and was approved by Berlioz, who did not, however, put his views into practice in his own works. Since then Charpentier in ' Louise,' Erlanger in ' Le Juif polonais,' and others have followed Bruneau's example, which could hardly be considered nowadays to require justification unless treated as a subject of academic debate. ' L'Enfant-Roi,' which succeeded ' Messidor ' and was produced at the Opéra-Comique, Mar. 3, 1905, was in a lighter vein than the preceding operas, and in spite of having a thesis (this time Zola was stressing the importance played by the child in a happy married life) remained fresh and lyrical not only in the scenes of the flower market and of the pastrycook's shop, in which two of the five acts are laid, but also in the moments of pathos and

deep sentiment such as the dialogue between husband and wife in the first act and the reconciliation of the three protagonists in the last. The consistent melodiousness of the music, the modernity and topical appeal of the story, which, like 'Louise' (produced two years before it), is dominated by the spirit of Paris, and to some extent, no doubt, its happy ending, all contribute to the success it scored with the public, and the purely musical qualities of the work found warm champions in Gabriel Fauré and other contemporary composers and critics.

Though Zola had written the libretto of 'L'Enfant-Roi,' he died three years before the production of the opera. Bruneau, who had been moved by the loss of so old and close a friend to compose 'Lazare,' an intimate work in one act, now had to depend on himself for his texts, and for his next opera, 'Naïs Micoulin,' in two acts, which was produced at Monte Carlo, Feb. 2, 1907. He himself adapted with certain radical alterations a short story by Zola which dealt in tragic, not to say melodramatic, fashion with the love of a young fishergirl for a worthless young man, and the revenge her father attempts to take upon discovering his faithlessness. Bruneau resisted all temptations to treat the theme in the spirit of conventional opera, approaching it in a mood of high seriousness and with a musical equipment that was equal to the fullest demands of pity and passion. Exactly a month later his dramatic version of Zola's story, *La Faute de l'abbé Mouret*, to which he had composed incidental music, consisting, besides a 'full dress' overture, mainly of interludes between the scenes, was produced at the Odéon. In 1912 an early ballet, 'Les Bacchantes,' founded on Euripides' play, appeared at the Opéra, and another opera, to a text by Zola, 'Les Quatre Journées,' was produced at the Opéra-Comique in 1917. Later came the comic opera 'Le Roi Canduale' (Opéra-Comique, 1920) and 'Le Jardin du Paradis' (Opéra, 1921).

Uncompromisingly sincere in all that he touched, Bruneau employed in his operas a type of melody that fitted the natural declamation of the words, and was essentially appropriate to the character and scene rather than readily quotable out of its setting; his harmony was individual and often crude, especially in the earlier works, his orchestration generally monotonous in colouring. Perhaps his most striking gift was his power of building up a scene to a climax, and seeing its theatrical possibilities, as here he was helped by his undoubted sense of drama, which enabled him to co-operate as a dramatist as well as a musician with the friend with whom he was so closely associated—Émile Zola.

It remains to speak of the non-operatic works of the composer. The 'Requiem,' the most important of these, was given in London by the Bach Choir on Feb. 25, 1896, and it was acknowledged as a work of great power, though not entirely free from *bizarrerie*. The way in which the plain-song of the 'Dies irae' is used is most impressive; it is delayed until just before the words 'Tuba mirum,' when it appears, flung, as it were, from side to side of the auditorium by trumpets that take the alternate notes; soon afterwards it is played in semiquavers instead of semibreves, with surprising effect, and finally is heard sung quietly by choristers in the organ-loft. The 'Lieds de France,' to words by Catulle Mendès, are mostly modelled on the traditional songs of the French peasantry, such as are gathered into the collections of Weckerlin and Bourgault-Ducoudray. 'Noces dans l'Or' might well be a genuine folk-song, 'L'Heureux Vagabond' is characteristic in no ordinary degree, and 'Le Sabot de frêne' has a brilliant and original accompaniment to a tune of rare charm. The six 'chansons à danser' are of a still higher order of lyrics, the suggestion being taken from the form of the old French dances.

Bruneau was decorated with the Légion d'Honneur in 1895, and at one time was a regular contributor to the *Gil-Blas* and *Figaro*, which he quitted in later years for *Le Matin*. Three volumes of criticisms, entitled *Musiques d'hier et de demain*, *La Musique française* and *Musique de Russie, et musiciens de France*, showed great critical insight, fine literary taste, and a trenchant style.

M.; addns. L. W. H.

Bibl.—Octave Séré, *Musiciens français d'aujourd'hui*, 1911; Arthur Hervey, *Alfred Bruneau* (*Living Masters of Music*), 1907.

BRUNELLI, Antonio (*b.* Bagnarea, late 16th cent.), studied at Rome, was organist and maestro di cappella at San Miniato, Florence, in 1606; at Prato Cathedral in 1610; and at the court of Toscana, 1614–16. He was one of the greatest contrapuntists of his time, and wrote *Regole utilissime per li scolari che desiderano imparare a cantare, sopra la pratica della musica . . .* (1606); *Regole e dichiarazioni di alcuni contrappunti doppii . . .* (1610). In the latter work he deals with the different species of double counterpoint and the improvised counterpoint used by singers in the church, called 'contrapunto alla mente'; in France, 'Chant sur le livre.' A book of exercises, 'Varij esercizij . . .' (1605 and 1617), is for 1 and 2 voices or for cornetts, German flutes, violins, etc. He composed several books of madrigals, motets, canzonets, etc.; 2 books of sacred songs, 1-5 v.; 1 book of Requiems (Venice, 1619); 12 psalms in MS., and a ballet which has been republished by Eitner (*Q.-L.*; *Fétis*).

BRUNETTE is defined by Diderot and d'Alembert, in the *Encyclopédie*, to be a kind of chanson, with an easy and simple air, and

written in a style which is gallant, but without affectation, and often tender and playful. The term is generally believed to have come from the young girls, 'petites brunes' or 'brunettes,' to whom these songs were so frequently addressed. The Brunettes were generally anonymous; they were very much in vogue in France at the end of the 17th century and the greater part of the 18th. The publisher, Christophe Ballard (*q.v.*), issued 3 books of 'Brunettes, ou petits airs tendres avec les doubles et la basse continue mêlés de chansons à danser' (1703–4–11). He maintains that the term was derived from the great popularity of a particular song in which the word was used. About 1740 the flautist Blavet published 2 books of Brunettes. A well-known specimen is 'Dans notre village,' called in some collections 'Nous étions trois filles à marier,' and attributed to Lefèvre. M. L. P.

Bibl.—*La Grande Encyclopédie*, vol. viii.: article *Brunette* by Michel Brenet. Paul Marie Masson, *Les Brunettes* (*S.I.M.* iii. 1911).

BRUNETTI, Domenico (*b.* Bologna, late 16th cent.), organist in 1609 and maestro di cappella in 1620 at Bologna Cathedral. In 1633 he founded the Academy of the Filaschisi. He composed 'L'Euterpe,' a book of madrigals, canzonets, etc. (1606); 'Varij concentus,' vocal pieces for the church, 1609; 'Canticum deiparae virginis,' etc., op. 3, 1621. E. v. d. S.

BRUNETTI, (1) Gaetano (*b.* Pisa, *c.* 1753; *d.* Madrid, 1808), violin-player and composer.

He was a pupil first of his father, Antonio Brunetti (*b. circa* 1726), maestro of the cathedral at Pisa from 1752, an able musician, and afterwards of the celebrated Nardini at Florence, whose style of playing and composing he adopted with considerable success. The greater part of his life he spent at Madrid, attached to the court of the Prince of Asturias, afterwards Charles IV. Here he came into close connexion with Boccherini, then at the height of his fame as a performer and composer, and appears gradually to have superseded that artist in the favour of the court and the public. With the symphonies, serenades and other instrumental works which he wrote for the King and the Duke of Alba he was eminently successful. They appear to be very much in the style of Boccherini; but on the whole inferior to the works of that master. His numerous compositions—published at Paris—consist of symphonies, serenades, sextets, quintets and violin duets. Six symphonies, six quintets and six sextets are mentioned in the *Q.-L.* Over 200 works of his remain in MS. P. D.

(2) Giovanni Gualberto (*b.* Pisa, *c.* 1760), another son of Antonio Brunetti of Arezzo, followed his father as maestro di cappella at Pisa Cathedral. He composed numerous works for church music. Many being only signed with the family name, their identification is difficult and doubtful. Between 1786 and 1790 he composed 6 operas, enumerated by Fétis (*Q.-L.*).

BRUNETTI, Giovanni, a 16th-17th century church composer of Urbino; 3 books of motets and 2 books of psalms were published by Aless. Vincenti, Venice, 1625–26. E. v. d. S.

BRUNI, Antonio Bartolommeo (*b.* Coni, Piedmont, Feb. 2, 1759; *d.* there, 1823), violinist and composer; a pupil of Pugnani; lived from 1781 at Paris, first as orchestral player at the Italian Opera, and afterwards as conductor of the Opéra-Comique.

He wrote operas, some of which achieved considerable success, although all are now forgotten (see *Q.-L.*). For the violin he wrote 4 sets of sonatas, several concertos, 9 books of quartets, 5 books of trios, and 28 sets of violin duets, the latter well known to professors as useful pieces for teaching purposes; also a *Méthode de violon* and a *Méthode pour l'alto-viola.* P. D.

BRUSSELS. The city of Brussels, with its seven 'faubourgs,' contains almost a million inhabitants. Its musical life may be summarised as follows:

(1) Scholastic.—The town is the seat of one of the five 'Royal' Conservatoires of Belgium. This title is given to state institutions helped by subsidies from the province and the town. Founded in 1832 the Conservatoire took the place of 'L'École Royale de Chant,' founded in 1823. Its former directors have been Fr. Fétis (1833–71), F.-A. Gevaert (1871–1908), Edg. Tinel (1908–12), Léon Du Bois (1912–25). The present (1927) director is Joseph Jongen. The director is assisted by an 'Administrateur - Trésorier.' The institution works under the auspices of a committee, on which the state, the province and the town are represented. The teaching comprises all branches of the theory and technique of music. The professional staff numbers 87 and the pupils 650 (1927). Instruction is free except for an entrance fee, which is 40 francs for Belgians and 400 francs for foreigners. The Conservatoire possesses a library and a museum of instruments. The library (Charles van den Borren, librarian) contains 32,100 catalogue-numbers, and is one of the most valuable musical libraries in the world. (It must be remembered that Fétis's celebrated library acquired by the state is not at the Conservatoire but in the Royal Library of Belgium.) (See Libraries.) The museum (curator, Ernest Closson) is also very valuable and contains 3300 exhibits, many of which are unique or rare. The collection is not adequately housed.

In addition to the Royal Conservatoires Belgium has many schools of music, sometimes called Academies of Music or 'Conservatoires' ('non-royal'). These schools (at which only the rudiments of musical theory and the

principal instruments are taught) belong to the communes, and receive subsidies from the state and the province. Several of the Brussels 'faubourgs' have their schools of music—the principal are: that of St. Josse-ten-Noode and Schaerbeek (belonging to these two communes), directed in succession by H. Warnots, Gustave Huberti and now (1927) by Alfred Mahy (32 professors and 770 pupils); that of Ixelles (called the 'Institut des Hautes Études musicales et dramatiques'), founded and directed by H. Thiébaut (33 professors and 430 pupils); that of St. Gilles, directed formerly by L. Soubre and now by Raymond Moulaert (16 professors and 500 pupils).

(2) Theatrical.—The principal theatre of Brussels is the 'Théâtre royal de la Monnaie,' so called from an 'atelier monétaire' which occupied the site in the 17th century. The theatre was founded in 1700, but has been rebuilt three times. The present building dates from 1856 and belongs to the town, which chooses the directors. The latter are (1927) Corneil de Thoran, Van Glabbeke, Spaak. The Théâtre de la Monnaie is subsidised by the town, the state and the province; opéra, opéra-comique and ballet are given there. The repertory is based on the modern French school with the addition of a few foreign or classical works, and each year a new Belgian work. Before the war the season used to conclude with a cycle of Wagner, given in German by German artists.

Formerly the smaller Brussels theatres were devoted to light opera, but this has been abandoned gradually in favour of 'revues' and cinemas.

(3) Concerts.—Orchestral concerts are few because of their great expense. There are about 15 each season (or 30 counting public rehearsals). The Conservatoire gives 4 annually, each preceded by 2 rehearsals. Except for specially engaged soloists the orchestra and choirs are composed of professors, selected pupils and former professors and pupils. The concerts were conducted by the director of the Conservatoire, but in 1926 Defauw took charge of them. These concerts are subscribed for, the profit received being divided amongst the performers. Under Fétis the programmes were exclusively classical. Gevaert added some modern composers, such as Wagner and Franck, but excluded the works of living composers. Under Tinel and Du Bois the programmes have become more and more modern, but the above exclusion is still maintained.

Next to the Conservatoire concerts the most important institution consists of the Popular Concerts of classical music (Concerts populaires de Musique classique), undertaken by a committee which chooses an administrator. Founded in 1865, they were directed successively by Vieuxtemps, Adolph Samuel, Joseph Dupont, Sylvain Dupuis, Edouard Brahy and, to-day (1927), by Franz Rühlmann. These concerts cannot strictly be described as 'popular,' because they appeal to the same public as the Conservatoire concerts, nor are they strictly classical; they keep the public *au courant* with all the movements of contemporary music. Before the war there were 4 of these Popular Concerts yearly. To-day, under the energetic administration of Le Bœuf, the number has been raised to 8, in addition to several performances with small orchestra.

In 1895 Eugène Ysaÿe founded the symphony concerts given under his baton, which held an important place in the artistic development of Brussels. They were started again for a short time after the war, and have since been transformed into concerts of chamber music and recitals. When Ysaÿe's connexion with these concerts ceased they still kept his name. To the Conservatoire concerts and the Popular Concerts have been added during the last six years the 'Concerts spirituels,' at first directed by Bouderenghien and later by Joseph Jongen. There are 3 each season, presenting religious music for solo voices, choir and orchestra (oratorios, etc.). In addition to the Conservatoire concerts, Defauw also organises each year some symphony concerts under his own direction.

In addition to the symphony orchestras, Brussels possesses some notable wind bands, such as 'La Phalange artistique' and 'Le Cercle instrumental' (composed of amateurs), and specially the band of the 'premier Régiment des Guides' (the Royal Band), under Lieut. Prévost, which perform the most modern and difficult works (Stravinsky, etc.), original or transcribed. Amongst the amateur male voice choirs the most important is that of 'Les Artisans réunis.' There is only one ladies' choir in Brussels, 'La Chorale César Franck,' whose activity is confined to the 'Concerts populaires' mentioned above. The only mixed choir of any importance is that of the 'Concert spirituel,' a fact which explains the rarity in Brussels of those performances with choir and orchestra so frequent in Anglo-Saxon and Teutonic countries. Minor mixed choirs are the 'Schola Cantorum' (director, E. Vandevelde) and the 'Concerts anciens' (L. Baroen), which make a speciality of the polyphonic works of the 16th century.

Amongst the chamber music societies must be specially mentioned the 'Pro Arte' quartet (Onnou, Halleux, Prévost, Maas), which organises each year in collaboration with Paul Collaer concerts devoted to the most advanced music of all countries. On the other hand, the Zimmer quartet (Zimmer, Baroen, Ghigo, Gaillard) devotes itself to classical music. Varied programmes (chamber music, songs, piano) are organised by 'La Société Nationale des Compositeurs Belges,' by the pianist, A. van

Dooren ('Heures de musique'), and by the violinist, L. Guller ('Concerts classiques'). In addition to these more or less regular performances, a great number of concerts and recitals are given in Brussels during the season, sometimes as many as 3 concerts being given in one evening. Finally should be mentioned the numerous meetings organised by the 'Cercle artistique et littéraire' and by the 'Cercle musical,' important private associations, as well as the lectures and concerts organised specially at the 'Institut des Hautes Études de Belgique.' E. C.

BRYNE (BRYAN, BRIAN), ALBERTUS (*b. circa* 1621), organist, received his musical education from John Tomkins, organist of St. Paul's.

It was probably on the death of his master in 1638 that Bryne obtained the same post, which he held until the Commonwealth. At the Restoration he was reappointed, a petition for the post of organist at Whitehall Chapel having been presented to the King on his behalf. After the great fire he became organist of Westminster (1666), a post which he probably retained until the appointment of Blow in 1668. He is said to have died in that year. One of his name (possibly a son) was organist and fourth fellow of Dulwich College from 1671–77. A 'Mr. Bryan,' who was appointed organist of Allhallows', Barking, in 1676, till his death in 1713, with a salary of £18 per annum, may possibly have been the same person. In *The Virgin's Pattern* (Life of Susanna Perwick), 1661, among the famous musicians of the time, mention is made of 'Albertus Bryne, that famous velvet-fingered organist.' A Morning and Evening Service by him are in many collections, and he wrote besides many sets of words for anthems, as well as dances, 'grounds,' etc. (*D.N.B.*, etc.)

The following compositions also exist in MS. :

Whole Service in C. Yk., Add. MSS. 31,443/41 (score).
Service in G (*a* 4). (T.D., J., K., C., M., N.D.). Ch. Ch. 1002 (score) (printed in Arnold's *Cath. Mus.*, 1842).
'I heard a voice.' Yk., Add. MSS. 30,931/162 (score)
'How long.' Yk.

W. B. S., with addns.

BRYSON, ROBERT ERNEST (*b.* Mar. 31, 1867), composer, made his living as a member of the Liverpool Cotton Association, but devoted much of his spare time to the study of music. His master for composition was Dr. W. H. Hunt of Birkenhead.

The fact that Bryson never followed a professional musician's career may account for the comparative neglect which his work by no means deserves, for it is in no sense that of an amateur, being distinguished by great earnestness of purpose and finish of technique. His forms are classical in outline and his texture is elaborately contrapuntal, but all his resources are moulded to the expression of his own very definite personality and his essentially modern outlook.

The following is a list of Bryson's chief works:

Symphony No. 1 in D (produced by Prof. Granville Bantock at Liverpool, 1908); Symphony No. 2 in C (Carnegie Trust); Idylls of a Summer Day, for orchestra (produced at the Musical League Festival, 1909); 'Voices,' a study for orchestra (produced by Sir Henry J. Wood at the Promenade Concerts, 1910); 'Vaila,' Fantasy for string orchestra; 'A Last Harvest,' song-cycle with orchestra to poems by Philip Bourke Marston; Opera in four acts, 'The Leper's Flute,' founded on a play by Jan Colvin (produced by the B.N.O.C., Glasgow, Theatre Royal, Oct. 15, 1926); choral works: 'The Stranger,' with orchestra (produced by the Liverpool Philharmonic Society), 'The Cloak, the Boat, and the Shoes' (Yeats), 'Easter Hymn' (Spencer), and 'Drum Taps' (Walt Whitman). Bryson has also written 2 string quartets, Sonatas for piano, organ and violin, a number of songs, and shorter pieces for piano and organ.

E. B.

BUCCINA, an instrument of the bugle type of bore. It was curved to nearly a circle, and the bell rested on the shoulder of the player. A specimen found at Pompeii and now preserved at the National Museum at Naples is pitched in G; its proper tones therefore correspond with those of the modern French horn when crooked in G. (*PLATE LXXXIII.* 8.) D. J. B.

It is from the term Buccina that the German POSAUNE is derived, *e.g.* Bucina, buccine, bocine, buxine, buisine, bosine, buze, buzune, pusine, puzine, although the trombone and buccina are quite distinct. All these spellings are found in the old MSS. F. W. G.

BUCENUS (BUCAENUS), PAULUS. In 1578 he calls himself 'Philorodus Rigensis Cantore.' He composed Passion music for the church at Riga. The 'Musikfreunde' in Vienna has a St. Matthew Passion *a* 6 v. in MS. by him, which Eitner thinks to be the same as the preceding one. Of his many masses and other important church compositions many are unfortunately incomplete, including his 55 motets and 'Sacrae cantiones' 5 and 4 v. E. v. d. S.

BUCHNER (BUCHER, PUCHNER), JOHANN (*b.* Ravensburg, Würtemberg, Oct. 26, 1483; *d.* before 1541). In his contract with the chapter of Constanz Cathedral of 1512, he calls himself 'Buchner the Younger.' According to Luscinius (*Musurgia*, 1536), he was a pupil of Paulus Hofhaimer. In a document of 1544 he is spoken of as deceased. As organist and composer he stood in high repute among his contemporaries. In 1526 he left Constanz in company with the whole Catholic clergy on account of the growing Protestantism. Apparently he went to Zürich, where his daughter was living, in 1544, and an autograph theoretical treatise is preserved in the town library. Various collective volumes contain sacred and secular songs and organ pieces, 35 of the latter having been republished in the 'Vierteljahrsschrift für Musikwissenschaft,' vol. v. 1.

E. v. d. S.

BUCHNER, PHILIPP FRIEDERICH (*b.* Wertheim, Franken, Sept. 10, 1614; *d.* Würzburg, Mar. 23, 1669), studied at Frankfort-on-M., visited France and Italy, and was Kapellmeister successively of the Elector of Mayence and the Prince of Würtemberg. From 1642–1644 he was musician of the 'Palatino e generale di Cracovia.' He composed two books of 'Concerti ecclesiastici' (vocal); 'Sacrarum cantionum . . . op. 3'; 'Plectrum musicum . . .'

(containing 24 sonatas), op. 4; 'Harmonia instrumentalis.' The church library of the Liebfrauenkirche at Würzburg contained at one time 12 masses, 41 offertories and about 21 sonatas by him. E. v. d. s.

BUCK, Dudley (*b.* Hartford, Connecticut, Mar. 10, 1839; *d.* Orange, New Jersey, Oct. 6, 1909), an American composer and organist. Intended for business, he showed at an early age a taste for music. He was organist in Hartford, having studied three years in Trinity College, in that city, until his departure for Europe in 1858. There he studied at Leipzig under Hauptmann, Richter, Plaidy and Moscheles. Later he was a pupil of Schneider at Dresden, and spent a year in Paris. On his return to America in 1862 he was church organist in Hartford and Chicago successively, where his reputation as an organist steadily increased. In 1875 Theodore Thomas invited him to New York to be assistant conductor of his orchestral concerts in Central Park Garden. In 1877 Buck became conductor of the Apollo Club in New York, continuing his work as a church organist there till his retirement in 1903.

In 1876 Buck was invited to write 'The Centennial Meditation of Columbus' for the Centennial Exposition at Philadelphia. In 1880 his cantata, 'The Golden Legend,' won the prize offered by the Musical Festival Association of Cincinnati, where it was performed at the Musical Festival of that year. In 1885 his 'Light of Asia' was performed at Novello's oratorio concerts in London. Both of these cantatas had a considerable popularity in the United States.

Besides composing in all the musical forms, Buck was the author of *Illustrations in Choir Accompaniment*; *The Influence of the Organ in History*; and a *Dictionary of Musical Terms*. His principal compositions are:

Deseret, comic opera.
Marmion, symphonic overture.
Chorus of Spirits and Hours, male chorus.
King Olaf's Christmas, male chorus.
The Nun of Nidaros, male chorus.
Voyage of Columbus, male chorus.
Paul Revere's Ride, male chorus.
Centennial Meditation of Columbus, mixed chorus.
Legend of Don Munio, mixed chorus.
The Golden Legend, mixed chorus.
Easter Morning, mixed chorus.
The Light of Asia, mixed chorus.
The 46th Psalm, mixed chorus.
The Christmas Year (a series of five cantatas), mixed chorus.
Anthems, offertories and other church music.

R. A.

BUCK, Percy Carter, Mus.D. (*b.* West Ham, Essex, Mar. 25, 1871), was educated at the Merchant Taylors' School in 1881–88, and in the latter year entered the R.C.M., studying under Parratt, Lloyd, Parry and others, and winning an organ scholarship. He was at the R.C.M. until 1892, and before leaving, had been appointed in 1891 organist of Worcester College, Oxford, 1891–94. In 1891 he took the Mus.B. degree, in 1893 that of Mus.D., and that of M.A. in 1897. In 1896–99 he was organist of Wells Cathedral, and of Bristol Cathedral in 1899–1901, in which year he was appointed director of music at Harrow School, a post in which he has won great distinction. He has acted as examiner in music for the Universities of Oxford and London, and in 1910 was chosen to succeed Professor Prout as professor of music in the University of Dublin, and occupied the chair until 1920. In 1925 he was appointed King Edward Professor of Music in the University of London. His compositions include:

A MS. overture, 'Cœur de Lion,' op. 18; a fine quintet for piano and strings, op. 17; a string quintet in G, op. 19; a sonata for violin and piano, op. 21; and a quartet for piano and strings, op. 22.

Pianoforte pieces, organ pieces, anthems and songs have been published.

Besides his personal work at Harrow, Buck has accomplished much in English musical education. As a member of the Board of Professors of the R.C.M. he has taken a foremost part in the establishment of a Teachers' Course since 1919, and his lectures on psychology have been an important factor in the success of that course. He has exerted a consistent influence in favour of the more liberal treatment of examinations in musical theory at the various universities and colleges with which he has been connected, particularly the Royal College of Organists, of which he has been president. As a member of the Editorial Committee for the publication of 'Tudor Church Music' (Carnegie Trust), his careful studentship has found scope, and his skill as a contrapuntist has been invaluable in the supply of missing parts. Besides the educational books mentioned below, Buck has contributed important articles to many periodicals, and he is a contributor to the present edition of this Dictionary.

EDUCATIONAL BOOKS

Unfigured Harmony (1911); *Organ Playing* (1912); *The First Year at the Organ* (1912); *Acoustics for Musicians.*

M.; with addns. C.

BUCKMAN, Rosina (*b.* Blenheim, New Zealand), soprano, came to England at the age of 16 and studied for a time at the Birmingham School of Music, but had to return home on account of ill-health. She made her début in Australia with the Melba Grand Opera Co. in 1911, was in England again two years later, and was heard at Covent Garden in 1914. In 1915 she joined the company of singers soon taken over by Sir Thomas Beecham, and became a leading soprano in the Beecham Opera Company, her best parts being Aïda and Isolde. She sang in the grand seasons at Covent Garden in 1919 and 1920, and in 1922–23 she went on a concert tour round the world with her husband, Maurice d'Oisly.

S. H. P.

BÜHLER (Biehler), Pater (also Abt, Abbé) Franz (with monastic name Gregorius) (*b.* Schneidheim, Apr. 12, 1760; *d.* Augsburg,

Feb. 4, 1824), entered the monastery of the Holy Cross, Donauwörth, in 1778, and was ordained priest, 1785. He forsook monastic life in 1794 and became organist at the collegiate church of Bozen, Tyrol. In 1801 he was Kapellmeister at Augsburg Cathedral. He was a prolific church composer and wrote with great facility. A long list of masses and other church music, songs, instrumental duets, trios, sonatas, fantasias and variations, for different instruments, 12 allemandes for PF. and some theoretical works are given in *Q.-L.* Many of his works have been republished in the course of last century. E. v. d. S.

BÜHLIG, Richard (*b.* Chicago, Dec. 21, 1880), pianist, studied under Leschetizky in Vienna. He gave a series of four piano recitals in London in Nov. 1906, devoting his first programme to Bach and Brahms, and subsequently made a special reputation as a player of Brahms. He made his début in America with the Philadelphia Symphony Orchestra in Nov. 1907, and has since toured much both in Europe and America. From 1918–20 he taught at the Institute of Musical Art in New York. C.

BÜLOW, Hans Guido, Freiherr von (*b.* Dresden, Jan. 8, 1830; *d.* Cairo, Feb. 12, 1894), the foremost pianist of that most advanced school of pianoforte-playing founded by Chopin and developed by Liszt. He was a first-rate conductor, and a musician whose technical attainments and complete knowledge of the art from its germs to its very latest development were rivalled by few contemporaries and surpassed by none.

In early youth von Bülow seems to have shown neither talent for music nor delight in it. Both gifts first made their appearance after a long illness, but then in a supreme degree. After his 9th year he was placed under Friedrich Wieck, the father of Clara Schumann, who laid the solid foundations for his future technical achievements. From about 1841–45 he studied with Hesse, Hauptmann, Plaidy and M. K. Eberwein. His parents were at Stuttgart from 1846–48, and here Hans made the acquaintance of Raff, Molique and others. In 1848 he entered the University of Leipzig to begin the study of jurisprudence, his parents having always looked upon music as a mere pastime. At Leipzig he continued his studies in counterpoint under Hauptmann. He met Liszt for the first time in June 1849 at Weimar. In Oct. 1849 we find him a member of the University of Berlin, absorbed in the political movements of the time, and contributor to a democratic journal *Die Abendpost.* In this paper he first began to announce and defend the musical doctrines of the new German school led by Liszt and Wagner. A performance of 'Lohengrin' at Weimar in 1850 under Liszt moved him so intensely that he threw over his career as a lawyer, went to Zürich, and entrusted himself to the guidance of Wagner. After some more or less tentative experiments in theatrical conducting at Zürich and St. Gall (1850–51), he went, in June 1851, to Weimar to study pianoforte-playing under Liszt, and in 1853 made his first concert tour, playing at Vienna, Pest, Dresden, Carlsruhe, Bremen, Hamburg and Berlin. From 1855–1864 he occupied the post of principal master of pianoforte-playing at the conservatorium of Professors Stern and A. B. Marx, at Berlin. Here we find him organising trio soirées, orchestral concerts and pianoforte recitals, with programmes of the most varied character, though with a decided leaning towards the works of the new German school, writing articles for various political and musical papers, making journeys through Germany and the Netherlands, and Russia, and reaping laurels everywhere as player and conductor. In 1857 he married Liszt's daughter Cosima (afterwards the wife of Wagner). In 1864 he was called to Munich as principal conductor at the royal opera, and he became in 1867 director of the Conservatorium. It was there that he succeeded in organising model performances of Wagner's 'Tristan und Isolde' and 'Die Meistersinger von Nürnberg.' In 1869 von Bülow's wife left him for Wagner; a divorce followed and he left Munich, taking up his residence in Florence for some years; concert tours in different parts of the world filled up the chief part of his time; he appeared for the first time in England at the Philharmonic Concert of Apr. 28, 1873; in America in 1875–76 he gave 139 concerts. On Jan. 1, 1878, he was appointed Kapellmeister of the Hoftheater at Hanover, and in Oct. 1880 became Hofmusikintendant to the Duke of Meiningen. During the five years of his tenure of this post he did wonders with the orchestra, forming it into an unrivalled body of players. In 1882 von Bülow married Marie Schanzer, an actress of the Meiningen theatre. After his resignation of the Meiningen appointment, in Oct. 1885, he directed various sets of concerts in Berlin, St. Petersburg, etc., and employed his exceptional talents as a teacher in the Raff Conservatorium at Frankfort, and in Klindworth's establishment in Berlin. He also conducted a Musical Festival at Glasgow in 1878. He took up his residence in Hamburg in 1888, in which year he appeared for the last time in London. Ill-health compelled him to undertake a journey to Egypt, where he died.

As a pianist von Bülow's repertory embraced the master works of all styles and schools; it would in fact be difficult to mention a work of any importance by any composer for the pianoforte which he did not play in public, and by heart. His prodigious musical memory enabled him

also as a conductor to perform feats which had never before been attempted, and will in all likelihood not be imitated. The distinctive peculiarity of both his playing and conducting may be set down as a passionate intellectuality. All details were thought out and mastered down to the minutest particle ; all effects were analysed and calculated with the utmost subtlety, and yet the whole left an impression of warm spontaneity. This is the highest praise which can be awarded to an executant. It does not, perhaps, apply to all of Bülow's appearances in public, but it applies strictly to his performances at their best ; and it is but bare justice to measure the achievements of a great artist as one measures a mountain chain, by the peaks rather than by the valleys. The analytical and reconstructive powers just emphasised render his editions of classical pianoforte works, such as those of Beethoven's sonatas, variations and bagatelles, from op. 53 onwards, of Cramer's studies, of selections from Sebastian and Emanuel Bach, from Handel, Scarlatti, etc.—in which he has indicated the most refined phrasing and fingering, as well as the most minute nuances of tempo and expression, and has corrected presumable misprints and inaccuracies—unique and invaluable to the student.

In addition to these his admirable pianoforte arrangement of Wagner's 'Tristan und Isolde,' together with that of the overture to 'Die Meistersinger' and 'Eine Faust-Ouvertüre,' as well as the arrangements of Weber's two concertos and the Concertstück for pianoforte solo, should be mentioned. Among his more important compositions the following have been published:

Op. 20, 'Nirwana, symphonisches Stimmungsbild'; op. 10, Music to Shakespeare's 'Julius Cæsar'; op. 16, Ballade for Orchestra, 'Des Sängers Fluch'; op. 23, 'Vier Charakterstücke für Orchester, (1) Allegro risoluto, (2) Notturno, (3) Intermezzo guerriero, (4) Funerale.'

Among his pianoforte pieces especial attention should be called to his op. 21, 'Il Carnovale di Milano.' E. D., with addns.

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Letters (Vols. I. and II. of the above) translated into English by Constance Bache. There have been many German biographies, amongst which those by H. Riemann (1908) and R. du Moulin-Eckart (1921) are the more important.

BÜRDE-NEY, Jenny (*b.* Gratz, Dec. 21, 1826; *d.* Dresden, May 17, 1886), soprano singer. Her maiden name was Ney and she was said by Pougin to be a relative of Marshal Ney. She first appeared in opera at Olmütz (1847), afterwards at Prague, Lemberg and Vienna (1850–53), and finally at Dresden.

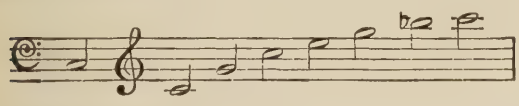
In the last-named city, where she first appeared Dec. 1853, as Valentine, she attained a great reputation as the successor of Schroeder-Devrient, and was engaged there until her retirement from the stage in 1867, having in the meanwhile married, Jan. 31, 1855, Paul Bürde, an actor at the same theatre. In 1855–56 she was engaged at the Royal Italian Opera, Covent Garden, and Lyceum. She first appeared Apr. 19, 1855, as Leonora ('Fidelio'), on the occasion of the state visit of Queen Victoria and the Emperor and Empress of the French, on whose account no attention was paid to the singer. She repeated this part twice, but was very coolly received. Professor Morley remarked her performance with favour in his *Journal of a London Playgoer.* On May 10, 1855, she was better received as Leonora on the production in England of 'Trovatore,' the only other part she played during her engagement. A. C.

BÜSSER, Paul Henri (*b.* Toulouse, Haute Garonne, Jan. 16, 1872), French composer and conductor. He was trained at the Paris Conservatoire, obtained the Grand Prix de Rome (1893), as pupil of E. Guiraud, for the cantata 'Antigone.' He has been organist at St. Cloud, and since Dec. 10, 1904, has conducted the Conservatoire choral class, replacing G. Marty. He is director of the École Niedermeyer. He acted as chorus-master at the Opéra-Comique, and occupies with distinction a post as one of the conductors at the Opéra. His musical activity has displayed itself in works of varying styles, in which he appears wholly at ease. He has written masses, motets, orchestral pieces, 'Hercule au jardin des Hespérides,' 'Suite funambulesque,' songs, choruses for female voices, etc., and revised Marc Antoine Charpentier's 'La Couronne de fleurs' (pastoral by Molière). His dramatic works are: 'Jane Grey' (1891), 'Daphnis et Chloe' (Opéra-Comique, 1897), 'La Ronde des saisons,' a ballet (Opéra, Dec. 23, 1905), 'Colomba' (Nice, Feb. 4, 1921), 'Les Noces corinthiennes' (Opéra-Comique, May 10, 1922), 'Les Trois Sultanes,' incidental music (Deauville, Sept. 8, 1923). M. L. P.

BUFFARDIN, Pierre Gabriel (*b.* Provence, 1690; *d.* Dresden, Dec. 1739), a famous French flautist, educated at Marseilles. In 1713 he was at Constantinople, where Joh. Jac. Bach was his pupil. On Nov. 25, 1715, he was engaged for the court chapel at Dresden, where, in 1741, his original salary had been doubled (to 1000 thaler per ann.). In 1749 he was pensioned with 700 thaler per annum. Buffardin was one of the first to raise the technique of the flute to the level of modern virtuosity, and for some time he was the master of the famous Quantz. A MS. concerto of his for 5 flutes, 2 violins, a viola and basso, is in the Schwerin court library.

BUGLE (Eng. and Fr.) (Ger. *Flügelhorn*; Ital. *tromba*), a treble instrument of brass or copper, differing from the trumpet in having a shorter and more widely conical tube, with a less expanded bell. It is played with a cupped mouthpiece. In its original form the bugle is the signal horn for the infantry, as the trumpet

is for the cavalry (see MILITARY SOUNDS AND SIGNALS); formerly it was usually tuned in C, with an extra B♭ crook. The regulation bugle of the British Army is now in B♭ only, and, as it is treated as a transposing instrument, the calls are still written in the key of C. Only five sounds are required for the various calls and signals. These are the intermediate open notes of the tube, from C below the treble stave to G above it. Eight sounds, however, can in all be obtained, by the addition of the B♭ and C above high G, and the octave of the lowest C, which is the real fundamental note. With these additions the entire compass is as follows :



Two methods have been adopted for bridging over the gaps between the open notes of this instrument, viz. keys and valves. See *PLATE LXXIV.* 9. W. H. S.

In 1810 Joseph Halliday, the bandmaster of the Cavan Militia, patented an invention by which keys controlling side-holes were added to the bugle, so that the chromatic degrees between the second and third harmonics, *c′* to *g′*, were obtained. A similar application of keys to the trumpet was known fifty years earlier; but the bugle, by its proportions, was more suited for key-work than the trumpet. The KEY-BUGLE (*q.v.*), called also the 'Kent bugle' and 'Regent's bugle,' said to have been so named in consequence of a performance upon it before the Duke of Kent by Halliday in Dublin, became extremely popular, and from about 1820 to 1835 was, next to the clarinet, the principal solo instrument in military bands. At about the latter date it began to be superseded by the cornet-à-pistons as a solo instrument, but the valve-bugle or modern flügelhorn might well take a more prominent part in our bands than it does. As in the valve instrument every note speaks from the bell, it possesses more uniform quality than the key-bugle, yet the latter had perhaps some advantage of clearness in shakes and rapid passages. (See FLÜGELHORN; SAXHORN.)

To the ordinary bugle as made in C a valve attachment is sometimes added, converting it into a valve instrument pitched either in B♭ or in E♭ a fifth lower. This contrivance was patented by Henry Distin, and is useful for bugle bands. D. J. B.

BUHL, JOSEPH DAVID (*b.* near Amboise, 1781), trumpeter, son of a musician in the service of the Duc de Choiseul.

He was successively a member of the band of the 'Garde parisienne,' organised 1792, and of the Consuls' 'Grenadiers de la Garde.' He was also professor at the cavalry school of trumpeters at Versailles, from its foundation in 1805 to its abolition in 1811. In 1814 he was appointed by Louis XVIII. conductor of the band of the Gardes du Corps, and received the Legion of Honour. In 1816 he became first trumpeter at the Opéra, and at the Théâtre Italien; but owing to an accident at the coronation of Charles X. was compelled to relinquish both appointments in 1825. In 1823 Buhl introduced into France the slide-trumpet (à coulisse), invented by Haltenhoff of Hanau. He published a *Method for Trumpet* (Paris, Janet), and was editor of the *Ordonnance des trompettes.* M. C. C.

BULL, JOHN, Mus.D. (*b. circa* 1562[1]; *d.* Antwerp, Mar. 12 or 13, 1628), famous organist and composer. He was, according to Anthony Wood, 'of the same family, as it seems, with those of his name in Somersetshire.' There was a family of Bulls settled at Peglinch or Peylinch in the parish of Wellow, in the 16th century, but it is uncertain whether the composer belonged to this branch.

He was educated in Queen Elizabeth's Chapel under William Blitheman. On Dec. 24, 1582, he was appointed organist of Hereford Cathedral and afterwards master of the children. In Jan. 1585 he was admitted a member of the Chapel Royal, and in 1591, on the death of his master, succeeded him as organist. The office of organist as a separate appointment did not then exist, but that Bull acted as organist within a year of Blitheman's death is proved by entries in the Chapel Royal Cheque Book on May 29, 1592, recording the appointment as gentleman-extraordinary of William Phelps of Tewksbury 'for his care [and] kindnes to Mr. Bull, Organiste in her . . . Majesties Chappell,' 'Mr. Doctor Bull . . . beinge robbed in those parts.' On July 9, 1586, he was admitted Mus.B. at Oxford, 'having practised in that faculty fourteen years,' and on July 7, 1592, was incorporated Mus.D. in the same university, having previously taken the degree at Cambridge. On Apr. 20, 1591, he petitioned Queen Elizabeth for a lease in reversion of the yearly value of £30, 'to relieve his great poverty which altogether hinders his studies.' This document is preserved at Hatfield, and an endorsement on it shows that he obtained a lease of the yearly value of 20 marks. In 1596, upon the recommendation of the Queen, Bull was the first appointed music professor in Gresham College, and, although unable to compose and read his lectures in Latin, according to the founder's original intention, such was his favour with the Queen and the public, that the executors of Sir Thomas Gresham, by the ordinances bearing date 1597, dispensed with his knowledge of the Latin language and ordered

'The solemn music lecture twice every week, in manner following, viz. the theoretique part for one

[1] According to the date on his portrait at Oxford. See *PLATE XII.*

half-hour, or thereabouts, and the practique, by concert of voice or instruments, for the rest of the hour, whereof the first lecture should be in the Latin tongue and the second in English; but because at this time Mr. Dr. Bull, who is recommended to the place by the Queen's Most Excellent Majesty, being not able to speak Latin, his lectures are permitted to be altogether in English, so long as he shall continue in the place of music lecturer there.'

His inaugural address was delivered on Oct. 6, 1597, and was printed by T. East; no complete copy of it is known to exist, but the title-page has been preserved in the Bagford Collection (Harl. 5936, fol. 118b). It reads as follows:

'The oration of Maister | Iohn Bull, Doctor of Musicke, and one of the Gentle- | men of hir Maiesties Royall | Chappell. | *As hee pronounced the same, bee-* | fore diuers Worshipfull persons, *Th'Aldermen & commoners of the Citie* | Of London, with a great Multitude of | *other people, the 6. day of October.* | 1597. | In the New erected Colledge of Sir *Thomas Gresham* Knight, deceased: Made in the Commenda- | *tion of the saide worthy Founder, and the* | excellent Science of Musicke. | *Imprinted at London by* | Thomas Easte.'

In 1601 Bull went abroad for the recovery of his health, and during his absence was permitted to substitute as his deputy, Thomas, son of William Byrd. He travelled into France and Germany, and Anthony Wood tells a story of a feat performed by him at St. Omer, where, to a composition originally in forty parts, he added forty more in a few hours. After the death of Elizabeth, Bull retained his post in the Chapel Royal, and his fame as an organist was widely spread. On Dec. 15, 1606, Bull was admitted into the freedom of the Merchant Taylors' Company by service, having been bound apprentice to Thomas, Earl of Sussex, who was free of the Company. His name occurs in a list (dated Dec. 31, 1606) of persons to whom James I. ordered 'gold chains, plates or medals' to be given. On July 16, 1607, when the King and Prince Henry dined at Merchant Taylors' Hall, the royal guests were entertained with music, both vocal and instrumental. And while His Majesty was at table, according to Stowe,

'John Bull, Doctor of Musique, one of the organists of His Majesties Chappell-royall, and free of the Merchant-taylors, being in a citizen's gowne, cappe, and hood, played most excellent melodie upon a small payre of Organes, placed there for that purpose onley.' (*Chronicles*, edit. 1631, p. 891.)

On the day after this feast Bull and Nathaniel Giles (the master of the children) were admitted into the livery of the Company. On Dec. 20 in the same year Bull resigned the Gresham Professorship (which was only tenable by unmarried men), and two days later he obtained from the Bishop of London a marriage licence for himself and

'Elizabeth Walter of the Strand, maiden, aged about 24, daughter of —— Walter, citizen of London, deceased, she attending upon the Rt. Hon. the Lady Marchioness of Winchester.'

They were to marry at 'Christ Church, London.' In 1611 he was in the service of Prince Henry,[1] and his name stands first on the roll of the Prince's musicians, with a salary of £40 per annum. For the marriage of Princess Elizabeth and the Prince Palatine (Feb. 14, 1612/13) he wrote an anthem to the words of the Benediction, beginning 'God the Father, God the Son.' The old Cheque Book of the Chapel Royal records under date of 1613 that

'John Bull, Doctor of Musicke, went beyond the seas without license, and was admitted into the Archduke's service, and entered into paie there about Michaelmas.'

It seems that he had been preparing for this step some months previously, for in B.M. Add. MSS. No. 6194 is preserved a letter from Dr. Bull to Sir M. Hicks, wishing his son's name to be inserted instead of his own in some patent dated Apr. 26, 1612. According to Ward, Bull left England owing to his 'being possess'd with crotchets as many musicians are,' but in a letter (dated May 30, 1614, Add. MSS. 6194) from Trumbull, the British minister at Brussels, to James I., the writer says that he had informed the Archduke

'that it was notorious to all the world, the said Bull did not leave your Majesties service for any wrong done unto him, or for matter of religion, under which fained pretext he now sought to wrong the reputation of your Majesties justice but did in that dishonest manner steal out of England through the guilt of a corrupt conscience, to escape the punishment, which notoriously he had deserved, and was designed to have been inflicted on him by the hand of justice, for his incontinence, fornication, adultery, and other grievous crimes.'

On leaving England Bull went to Brussels, where he became one of the organists in the Archduke's chapel, under Géry de Ghersem. In 1617 he was appointed organist of Antwerp Cathedral in succession to Rumold Waelrent. The Chapter Act-Books record payments to him in Feb. 1619/20, and again in the same month of 1622/23 of sums of 12 *livres d'Artois* (florins). In 1620 he was living in a house adjoining the south door of the Cathedral. He was buried on the south side of Notre Dame at Antwerp, Mar. 15, 1628.

A portrait of Bull, reproduced *PLATE XII.*, is preserved in the Music School Collection at Oxford. It is painted on panel, and represents him in the habit of a bachelor of music. On the left side of the head are the words, 'An. Ætatis svæ 27, 1589,' and on the right side an hour-glass, upon which is placed a human skull, with a bone across the mouth. Round the four sides of the frame is written the following homely distich:

'The bull by force
In field doth raigne:
But Bull by skill
Good will doth gayne.'

Another portrait of him, a half-length taken in later life, is in the possession of Mr. Arthur Hill.

[1] In Prince Henry's accounts (Oct. 1610–Nov. 1612) there is an entry of £35 paid to John Bull 'for sundry sortes of musicke bookes' (Shakespeare Soc. Publications).



JOHN BULL

From the painting in the Music School Collection, Oxford

PRINTED IN GREAT BRITAIN.

A list of MSS. containing compositions by Bull will be found in Ward's *Lives of the Gresham Professors* (1740). Some of these can be traced at the present day, but two important volumes seem to have disappeared. They are (1) No. 16 in Pepusch's Catalogue. A large quarto written by Gulielmus a Messaus, organist of St. Walpurga, Antwerp, between Apr. 6 and Oct. 20, 1628, containing (*inter alia*) 38 organ and virginal pieces by Bull; (2) The first volume of Pepusch's No. 18. The second volume is now in the British Museum (Add. MSS. 23,623). The missing volume contains 24 pieces by Bull. It was formerly in the possession of Richard Clark, and contains the composition upon which was based the claim made on behalf of Bull to the authorship of GOD SAVE THE KING (*q.v.*).[1] Amongst the other works mentioned by Ward, Pepusch's No. 13 ('Deus omnipotens') is to be found in a MS. written by John Baldwin, now in the Royal Library Collection at the British Museum; it is an arrangement of the 'Star' anthem. As far as can be ascertained, the following is a list of Bull's vocal compositions now extant:

1. 'Almighty God.' The 'Star' Anthem, for voices and viols. (Printed by Boyce as 'O Lord my God.')
2 and 3. 'Attend unto my Tears.' (Two settings, for 4 voices and lute and for 5 voices respectively. In Leighton's 'Teares or Lamentacions of a sorrowful Soule,' 1614.)
4. 'Fraile man despise the treasures of this life.' (B.M. Add. MSS. 29,372-5. Pepusch's No. 5 in Ward's List.)
5. 'How joyful and how good.' (Ch. Ch. MSS.)
6. 'Deliver me, O God.' (Barnard.)
7. 'Den lustelijcken Mey.' ('Laudes Vespertinæ B. Mariæ Virginis.' Phalèse, Antwerp, 1629.)
8. 'In the departure of the Lord.' (Leighton's 'Teares,' 1614.)
9. 'In Thee, O Lord.' (Barnard.)

Of Bull's instrumental pieces (mostly for organ or virginals, but including a few compositions for viols) nearly 150 are in existence. They are to be found in

'Parthenia' (a collection of pieces for virginals by Bull, Byrd, and Gibbons, printed early in the 17th century); in the 'Fitzwilliam Virginal Book' (published by Breitkopf & Härtel, Leipzig, 1899, 2 vols.); in the following MSS. in the British Museum: Additional MSS. 10,444, 11,586, 23,623, 29,401, 30,485, 31,403, 31,723, and 36,661. Also in the Imperial Library, Vienna (No. 17,771); at Berlin (State Library, MS. 191); the Public Library, New York; in the Library of the R.C.M.; at Ch. Ch., and the Roy. Lib. B.M. In the last-named collection there is a volume of unsolved Canons by Bull. A copy of Holborne's 'Cittharne School,' which formerly belonged to him, is in the University Library, Cambridge.

Bull's merits as a composer have been dealt with by Dr. Willibald Nagel[2] and Dr. Seiffert.[3] His music is very unequal, and generally is more ingenious than beautiful. The most striking examples of his innovations, both rhythmic and harmonic, are to be found in an 'Ut, re, mi' ('Fitz. Virg. Book,' vol. i. p. 183). But as an executant he occupied a place in the first rank. He has been aptly termed 'the Liszt of his age,' and he belongs to the group of composers who did much to develop harpsichord music. In this respect his connexion with Sweelinck is of interest, and the fact that the great Amsterdam organist included a Canon of Bull in his work on composition, and that Bull wrote a fantasia on a fugue of Sweelinck within a few months of the death of the latter, seems to show that the two men were on terms of personal friendship. E. F. R. and W. B. S.

BULL, OLE BORNEMAN (*b.* Bergen, Norway, Feb. 5, 1810, ; *d.* Lysö, near Bergen, Aug. 17, 1880), a remarkable violin virtuoso.

His first teacher was Paulsen, a Dane, and later on he received some instruction from a pupil of Baillot, a Swede named Lundholm, who had settled at Bergen. In the main, however, he was a self-taught player. His individuality was so strongly marked as to leave but little room for the direct influence of a teacher. His father, a physician, did not approve of a musical career, and, after having gone through the grammar school at Bergen, Ole Bull was sent to the University of Christiania to study theology. Very soon, however, we find him the conductor of a musical and dramatic society in that town. At this time political feeling ran high in Norway, and he appears to have taken some part in the agitation. At all events he suddenly left the country in 1829 and went to Cassel to satisfy an ardent desire to see and hear Spohr, for whose violin compositions he had a sincere admiration. Spohr appears to have behaved somewhat coldly to the rather eccentric and, to him, utterly unknown young enthusiast, but an interesting criticism of Ole Bull's violin-playing is contained in Spohr's autobiography. Bull left Cassel, made a short stay at Göttingen, where his boisterous manner involved him in a duel, and then returned to Norway, where he played with much success at public concerts in Bergen and Trondhjem. But it was not till he went to Paris in 1831 that his powers as an executant were fully developed. He failed to gain admittance to the Conservatoire, but it was then that he first heard Paganini, and this constituted, as he himself used to declare, the turning-point of his life. Paganini's playing made an immense impression on him, and he threw himself with the utmost vigour into the pursuit of technical studies in order to emulate the feats performed by the great Italian virtuoso. After a severe illness in Paris Bull came under the motherly care of a benevolent Parisian lady, who nursed him, and whose daughter he afterwards married. After his recovery he made his first appearance in Paris (Apr. 18, 1832), assisted by Chopin and Ernst, and then started for Italy, where he created a perfect furore. From this time to the end of his life he continued travelling all over Europe and North America, taking now and then a summer's rest in his native country. He played first in London, May 21, 1836; at the Philharmonic, June 6, and during the next sixteen months be gave 274 concerts in England, Scotland and Ireland. In 1843 he went to America for the first, and in 1879 for the fifth and last time. His success and popularity in the States were unbounded, and he began to

1 Also *Mus. T.*, 1878.
2 *Geschichte der Musik in England*, ii. (1897), p. 155, etc.
3 *Geschichte der Klaviermusik* (1899), p. 54, etc.

amass a considerable fortune. On his return to Norway in 1845, he formed a scheme for the establishment of a Norse theatre at Bergen, and brought it to actual fulfilment in 1850. To the end of his life he retained a passionate love for the North and his countrymen; and, touched by the abject poverty of many of them, he conceived the idea of founding a Norwegian colony in the States. For this he acquired a large tract of land (125,000 acres), but, though he was not without natural shrewdness in business matters, he unfortunately fell into the hands of swindlers, who sold to him what was really the property of a third party. Bull was in consequence involved in a troublesome and expensive lawsuit, by which he lost a great part of his capital. But, nothing daunted, he resumed travelling and playing to replace what was lost. He tried to found an academy of music in Christiania, but it had no lasting result. In 1870 he married an American lady, and on Feb. 5, 1880, he celebrated his 70th birthday in America. His death was deplored as a national loss.

Ole Bull was a man of remarkable character and an artist of undoubted genius. His technical proficiency was such as very few violinists have ever attained to. His playing in double-stoppings was perfect; his staccato, upwards and downwards, of the utmost brilliancy; and although he can hardly be considered a serious musician in the highest sense of the term, yet he played with warm and poetical, if somewhat sentimental, feeling. Bull's power of conveying a highly poetical charm—a power which is absolutely beyond any mere trickster or ordinary performer—redeemed him from the reproach of charlatanism. His rendering of Scandinavian airs never failed to charm and move, and his *tours de force*, if they raised the smile of the musician, invariably carried away his audience. He appears to have been conscious of his inability to do justice to serious music—at least, with the exception of one or two movements of Paganini, he played in public only his own compositions. His private rendering of quartets is said to have proved the wisdom of this self-imposed restraint.

He used on his violin an almost flat bridge, an arrangement which enabled him to produce beautiful effects by the playing of chords and passages in four parts, but which had the obvious disadvantages already mentioned. His bow was of unusual length and weight, such as no man of smaller stature and strength could effectively or comfortably wield.

Three only of his numerous compositions appear to have been published:

A set of 'Variazioni di bravura,' 'La Preghiera d' una madre,' and a 'Notturno.' The rest consisted of two concertos and other solo pieces, of which a 'Polacca guerriera' appears to have been his *cheval de bataille*. The titles of others, such as 'The Niagara,' 'Solitude of the Prairies,' 'To the memory of Washington,' betray their American origin.

The dates and main facts contained in this article are taken from the biography of Ole Bull by his second wife, Sara C. Bull (1886). P. D.

BUMPUS, twin brothers who were well-known ecclesiologists, students of Cathedral architecture, and historians of Cathedral music. (1) John Skelton (*b.* London, Aug. 6, 1861; *d.* Newington, Apr. 10, 1913) was honorary librarian of St. Michael's, Tenbury. His works include the valuable *Dictionary of Ecclesiological Terms, The Organists and Composers of St. Paul's Cathedral*, and, with his brother, *A History of English Cathedral Music.*

(2) Thomas Francis (*b.* London, Aug. 6, 1861; *d.* Stoke Newington, Nov. 11, 1916), besides collaborating in the *History* above named, published *The Cathedrals of England and Wales* (3 vols.) and similar works on the cathedrals of Northern Germany (1 vol.), Norway, Sweden and Denmark (1 vol.), Northern Italy (1 vol.), Belgium (1 vol.) and London Churches, etc. C.

BUNGERT, August (*b.* Mülheim a/d Ruhr, Mar. 14, 1846; *d.* Leutesdorf, Oct. 26, 1915), a prolific composer whose fame outside his own country rests principally on a few slight songs. He was at first a pupil of Ferdinand Kufferath, and studied at the Cologne Conservatorium, 1860–62. In 1869 he was music-director at Kreuznach, but in 1873–81 applied himself anew to the study of counterpoint under Kiel. A quartet for piano and strings gained a prize offered by the Florentine Quartet in 1878. The composition of piano pieces, songs and several orchestral works ('Tasso,' 'Hohes Lied der Liebe,' and 'Auf der Wartburg') occupied him until in 1884 a comic opera, 'Die Studenten von Salamanka,' was produced at Leipzig. His most important undertaking was a tetralogy of operas, 'Die homerische Welt,' of which he was both author and composer. These, called 'Kirke' (1898), 'Nausicaa' (1901), 'Odysseus' Heimkehr' (1896) and 'Odysseus' Tod' (1903), have all been given on the stages of Germany. 'Odysseus' Heimkehr,' the first to appear at Dresden, stirred a considerable amount of dispute as to its musical, poetic and dramatic merits; but the next section to be made public, 'Kirke' (Dresden, Jan. 29, 1898), seems to have been conspicuously less successful than the other, which was given a good many times and attracted much attention. A later opera described as 'a mystery,' 'Warum? Woher? Wohin?' was produced at Neuwied in 1908 and given elsewhere in Germany. A symphony with the title 'Zeppelins erste grosse Fahrt' and music to Max Gruber's version of 'Faust' belong also to his later years. Bungert's methods were definitely based upon those of Wagner, and his work shows understanding of stage effect. M., with addns.

BUNN, Alfred (*b.* Apr. 8, 1796 or 1797;

d. Boulogne, Dec. 20, 1860), manager and dramatic author, was for a quarter of a century director, and during the greater part of that time lessee, of Drury Lane Theatre.

Elliston gave him his first appointment as stage-manager of Drury Lane in 1823, when he was quite a young man; in 1826 he was manager of the Birmingham Theatre, and in 1833 held the same post at Drury Lane and Covent Garden. He first obtained a certain celebrity as a manager by endeavouring in about 1835 to establish an English Opera. 'The Maid of Artois,' and a few years later 'The Bohemian Girl,' 'The Daughter of St. Mark,' and other operas by Balfe, were produced at Drury Lane under Bunn's management; and for the first of these works Mme. Malibran was engaged at the then unprecedented rate of £125 a night. Bunn also brought out Benedict's 'Brides of Venice' and Vincent Wallace's 'Maritana.' For most of these operas Bunn himself furnished the libretto, which, however, was in every case of French origin. He was the author or adapter of a good many dramas and farces, including 'The Minister and the Mercer,' a translation of Scribe's 'Bertrand et Raton,' which, on its first production, obtained remarkable success. He was notorious, not only for his remarkably poor poetry, but for various literary and theatrical squabbles. He received damages in 1836 for an assault committed by Macready, and his *Word with Punch*, a bitter satire, obtained something like fame; it is a bibliographical rarity. On Dec. 17, 1840, he was declared a bankrupt. In the latter year he published a volume of memoirs, under the title of *The Stage*. (*D.N.B.*) (See DRURY LANE.) H. S. E.

BUNNETT, EDWARD, D.Mus. (*b.* Norwich, 1835; *d.* there, Jan. 5, 1923), from 1880 City Organist (St. Andrew's Hall), for many years assistant organist of the Cathedral, and from 1908 organist of St. Peter Mancroft, Norwich; is remembered by the Magnificat and Nunc Dimittis in F which he wrote in 1867 and which became one of the most popular pieces of church music in the smaller parish churches of England. C.

BUNNING, HERBERT (*b.* London, May 2, 1863), composer and conductor, the son of a shipowner, was educated at Harrow, and Brasenose College, Oxford, and entered the army through the Royal Military College, Sandhurst, as a university candidate, obtaining a commission in the 4th Queen's Own Hussars in 1884.

His musical studies began in London with Bruno Schurig, continued at Hanover under Engel (Director of the Conservatorium), and at Harrow under John Farmer. He subsequently studied in France, and in Italy (Milan) under Cavaliere Cesare Dominicetti, and at his death, under Cavaliere Vincenzo Ferroni, both holding the chair of 'Alta Composizione' at the Milan Conservatorio.

Bunning was appointed musical director of the Lyric Theatre in 1892. During 1892–93, Charles Lecocq's 'Incognita,' I. Albeniz's 'Magic Opal' and Goring Thomas's 'Golden Web' were produced under his direction. He subsequently conducted at the Prince of Wales's Theatre during the years 1894–96. The chief event of his career was the production of his opera 'Princess Osra' at Covent Garden (July 14, 1902). It was published by Enoch.

His compositions include:

'Lodovico il Moro,' a scena for baritone and orchestra (Crystal Palace, 1892); a prelude for orchestra written for the third act of 'Incognita' (Lyric Theatre); a 'Village Suite,' for orchestra (Crystal Palace) (published by Oertel & Co.); two overtures for orchestra, 'Mistral' (Crystal Palace, 1897) and 'Spring and Youth' (Philharmonic, 1897); the 'Shepherd's Call,' an intermezzo for horn and strings (Lyric Theatre, 1893). W. W. C.

BUNTING, EDWARD (*b.* Armagh, Feb. 1773; *d.* Dublin, Dec. 21, 1843), distinguished as a collector of Irish folk melody, was educated as an organ and pianoforte player, studying the former instrument under William Ware, of St. Anne's Church, Belfast. He acted occasionally as deputy, up to 1820, when he went to live in Dublin. His official position in Belfast was organist to the Second Congregation, Rosemary Street, from 1806 to 1817. He conducted a musical festival at Belfast in 1813.

Bunting published three collections of Irish music. The first, *A General Collection of the Ancient Irish Music*, etc., containing Irish airs 'never before published,' came out in 1796, published by Preston in London, and pirated by Lee in Dublin. A second volume, containing 75 additional airs (words by Campbell and others), and a dissertation on the Egyptian, British and Irish Harps, appeared in 1809. A third collection, containing upwards of 150 airs, of which more than 120 were then for the first time given to the public, was published in 1840. This last collection is remarkable for a dissertation of 100 pages upon the history and practice of music in Ireland. According to this dissertation,

'the occasion which first confirmed him in his partiality for the airs of his native country was the great meeting of the Harpers at Belfast in 1792. Before this time there had been several similar meetings at Granard, in the county of Longford, which had excited a surprising degree of interest in Irish music throughout that part of the country. The meeting at Belfast was however better attended than any that had yet taken place, and its effects were more permanent, for it kindled an enthusiasm throughout the north which burns bright in some warm and honest hearts to this day. All the best of the old class of Harpers—a race of men then nearly extinct, and now gone for ever—Dennis Hempson, Arthur O'Neill, Charles Fanning, and seven others, the least able of whom has not left his like behind, were present.'

Aided by O'Neill and the other harpers, Bunting immediately began to form his first collection. He travelled into Derry, Tyrone and Connaught, where, especially in the last, he obtained a great number of

excellent airs. His first and second collections contain the best Irish airs, although in his third there are several very good ones, and some very curious. Among these last are the 'caoinans or dirges, and airs to which Ossianic and other old poems are sung,' and which the editor gives as 'very ancient'—many hundred years old. He afterwards endeavours to analyse the structure of Irish airs, and to point out their characteristics.

Bunting was buried at Mount Jerome. His death was absolutely unnoticed. 'He was of no party, and therefore honoured of none, and yet this unhonoured man was the preserver of his country's music.' (*Dub. Univ. Mag.*, Jan. 1847; *D.N.B.*) E. F. R.; addns. W. H. G. F.

BUONAMENTE, Giovanni Battista (Cavaliere), was Imperial court-musician from 1626–1629; maestro di cappella at the Franciscan monastery of Assisi, in 1636, and was one of the first composers of sonatas who did much to advance the technique of violin-playing. Seven books of his sonatas, symphonies and dances were published by Al. Vincenti, Venice, who, in the dedication of the fifth book (1629), confesses that he stole the compositions but was now returning them. The 4th (1626) and 5th books are for 2 violins and basso di viola, the 6th (1636) for violin, cornett, dolzaina, viola and basso da brazzo, bassoon and trombone, the 7th (1637) for 2 violins and 'basso di viola, ò da brazzo.' At this early period Buonamente's sonatas are remarkable for their simple grandeur and conciseness of form and conception. E. v. d. S.

BUONAMICI, Giuseppe (*b.* Florence, Feb. 12, 1846; *d.* there, Mar. 18, 1914), was taught the piano at first by his uncle, Giuseppe Ceccherini, and entered the Munich Conservatorium at the late age of 22 years, where he became pupil of von Bülow for piano, and Rheinberger for composition; after a little more than two years' study he was appointed professor in the institution.

In 1873 he returned to Florence as director of the choral society 'Cherubini,' and professor of the piano at the 'Istituto Musicale.' He founded a famous trio-party there. He wrote some chamber compositions during his residence in Munich, but his most important work is his admirable editions of pianoforte literature, and more particularly a set of studies on special difficulties in Beethoven (published by Venturini, Florence, and dedicated to the students at the English R.A.M.), also an edition of Beethoven's sonatas. These, as well as *The Art of Scale Study*, are published by Augener & Co. On rare occasions he appeared as a pianist in London; the first time was at a concert of the London Musical Society on May 24, 1887, and the second at the Philharmonic concert of June 5, 1890. In 1892 and 1893 he gave single recitals in London, and his playing created a wholly favourable impression. M.

BUONONCINI, see Bononcini.

BURANELLO, IL, see Galuppi, Baldassare.

BURBURE, Léon Philippe Marie Chevalier de B. de Wesembeck (*b.* Termonde, East Flanders, Aug. 16, 1812; *d.* Antwerp, Dec. 8, 1889), composer and musical historian. A wealthy Belgian nobleman, he was at one time a Benedictine monk. He was a connoisseur of all the arts (particularly those of music and architecture), being a member of the Saint Cecilia Society at Rome, the Brussels Academy, and many other societies at Bruges, Ghent, Mons, Antwerp and other places. He studied at the University of Ghent. He did valuable work in arranging and cataloguing the MSS. in the archives of the Church of Our Lady at Termonde (from 1842), Saint Lambert's Church at Liège (1845) and Antwerp Cathedral (from 1846–53). He was thus able to get together much unique information about early Belgian painters, sculptors and architects, as well as about such musicians as Okeghem, Obrecht, de Lassus, Gossec and John Bull: many of his monographs are of great value. Burbure was also interested in Belgian choral societies, and wrote many cantatas and choruses for them. (For further details and a list of 51 compositions, see *Fétis.*) J. Mk.

BURCK (Burgk), Joachim À (real name Joachim Moller von Burck) (*b.* Burg, 1541; *d.* Mühlhausen, May 24, 1610). His music-master was Hermann Noricus, who lived in the county of Schwartzbergen, Blankenburg. On Nov. 26, 1566, he was organist at St. Blasien and musicus at Mühlhausen. In 1583 he became a senator of that town without relinquishing his musical career. His reputation as an organist was so great that he was chosen as one of the 53 judges for the organ of Gröningen in 1596. On the title pages of his works he is often called 'symphonista.' He composed a Passion music according to St. John (1568), and another according to the 22nd Psalm of David. Both have been republished, together with 20 of his German sacred songs, by Eitner. There is a third Passion, 'L. III. Cap. Esaiae, von dem Leiden und Auferstehen Jesu Christi,' composed in 1573, but only a Discantus of this, in the Königsberg library, is known to exist. A list of his numerous psalms, odes and songs is given in *Q.-L.* E. v. d. S.

BURDEN (Burthen). (1) Old songs and ballads frequently had a chorus or motto to each verse, which in the language of the time was called a Burden or Bob. One of the most ancient and most popular was 'Hey troly loly lo,' quoted in *Piers Plowman*, 1362, and other early songs. It occurs after every line of a song of the time of Edward IV. (Sloane MS. No. 1584); and in Izaak Walton's

Compleat Angler is the burden of 'O the sweet contentment the countryman doth find.' In the ballad of 'Sir Eglamore,' which was very popular in the 17th century, the burden is 'Fa la, lanky down dilly.'

It is probable that the burdens were accompanied by motion or dancing. (See *Much Ado about Nothing*, III. iv. 38; and BALLAD.) (2) BURDEN also means the drone or bass of a bagpipe (see FAUX-BOURDON). W. H. C.

BURETTE, (1) CLAUDE, the father of the following, a well-known harpist, left some MS. 'Pièces,' of which we have information through the *Catalogue de la bibliothèque de P. J. Burette* (Paris, 1748. I. No. 409); '*Pièces de clavecin et de harpe composées par Cl. Burette, musicien du Roi, natif de Nuys en Bourgogne, recueillies et notées par P. J. Burette, son fils.*' In fol. obl. 2 vols., 1695.

(2) PIERRE JEAN (*b.* Paris, Nov. 21, 1665; *d.* there, May 19, 1747), medical man and eminent writer on musical subjects, wrote *La Musique et la danse des anciens*, particularly of the Greeks, a series of fourteen monographs which were all published in the *Mémoires de l'Académie des Inscriptions*, vols. i.-xvii. These works, very remarkable both for sound judgment and for the amount of learning which they represent, have long been regarded as authoritative. M. P.

BURGMÜLLER, (1) NORBERT (*b.* Düsseldorf, Feb. 8, 1810; *d.* Aix-la-Chapelle, May 7, 1836), composer, and son of the then music-director at Düsseldorf, who died in 1824, well known and honoured as one of the founders and conductors of the Lower Rhine festivals.

Norbert very early showed extraordinary musical talent. After leaving his father he studied at Cassel under Spohr and Hauptmann. But a sickly constitution prevented his full development. He left much music behind him, of which two symphonies, an overture and some other pieces were published by Kistner, all, notwithstanding their natural immaturity, manifesting great ability. Schumann valued him greatly: he begins a memorial notice of him by saying that since the early death of Schubert nothing more deplorable had happened than that of Burgmüller (*Ges. Schriften*, iii. 145).

His elder brother, (2) JOH. FRIEDRICH (*b.* Regensburg, 1806; *d.* Beaulieu, Seine-et-Oise, Feb. 13, 1874), wrote many pianoforte pieces, mainly intended for children. A. M.

BURIAN, KAREL (*b.* Rousinov, Rakovník, 1870; *d.* Prague, Sept. 26, 1924), a Czech tenor who made his first appearance at the National Theatre, Brno (Brünn), in 1891. He was engaged at the Dresden Opera for a considerable time, and, having made a reputation as a Wagnerian interpreter, was invited to sing Parsifal at Bayreuth. He became a favourite in the chief Continental opera-houses, and took the part of Herod in the first performance of Richard Strauss's 'Salome' in Paris. R. N.

BURKE, EDMUND ARBRICKLE (*b.* Toronto, July 12, 1876), operatic basso-cantante. Intended for the law, he graduated at the McGill University; came to London, studied singing at the R.C.M. from 1902–03; and later finished his training in Paris. He first appeared in opera at Montpellier, France, in 1906, and soon afterwards at Nice, where his powerful voice and artistic intelligence as singer and actor won high praise. Having gained further experience at various opera-houses, he was engaged in 1910 for Covent Garden, and sang with acceptance in Italian and English seasons both before and after the war (1914–18). His rôles there comprised Abimelech ('Samson et Dalila'), Nilakantha ('Lakmé'), Mephistopheles, Prince Igor, Amfortas and Pogner. H. K.

BURLA (BURLESCA), a musical joke or playful composition; J. S. Bach's Partita 3, in A minor, contains a Burlesca as the fifth piece. Schumann has a Burla in op. 124, No. 12. There are modern instances, such as Richard Strauss's 'Burleske' for pianoforte and orchestra.

BURLEIGH, CECIL (*b.* Wyoming, N.Y. State, Apr. 17, 1866), violinist, composer and teacher. He studied in Berlin and Chicago; has appeared in many concerts in the United States, and has occupied positions as teacher in several Western institutions. His compositions are chiefly short pieces for violin and for piano, besides a concerto for violin and orchestra in E minor, which won a prize in Chicago in 1916. R. A.

BURLEIGH, HENRY THACKER (*b.* Erie, Pennsylvania, 1866), singer and composer. He studied at the National Conservatory in New York, for a time with Dvořák there. He has written songs and made numerous transcriptions of the folk-songs of his race—for Burleigh is a negro. In 1917 he received a prize for conspicuous achievement as representing that race. R. A.

BURLETTA, a form of musical comedy that may be described as bridging the gap between BALLAD OPERA and COMIC OPERA. It came from Italy, through France, but as a fact, English burletta was really created by Kane O'Hara, of Dublin, who, in 1760, determined to produce a genre that would rival the Italian burletta. No sooner did the Italian burletta season begin at Smock Alley Theatre, Dublin, Dec. 1761, than O'Hara got ready his 'Midas' (previously given for some amateur friends), and launched it at Crow Street Theatre, Jan. 22, 1762. It at once caught the public taste, and was a standing dish for fully 70 years in Great Britain and Ireland. A French version of it was also given at the close of the 18th century. Not only did 'Midas' contain

old folk-tunes (like the ballad operas), but it had numerous concerted pieces, and the recitatives were given in rhymed couplets.

W. H. G. F.

BURMESTER, Willy (*b.* Hamburg, Mar. 16, 1869), violinist, was in the first instance a pupil of Joachim, but after four years of study in Berlin seceded in 1885 from the Joachim school and developed his technique upon 'virtuoso' lines. His programmes include all the styles, but he is best known as a Paganini player. On his first visit to London (1895) his marvellous technical feats were admired, especially his left-hand pizzicato and rapid runs in thirds and tenths, but his intonation was pronounced uncertain; and on his second visit (1903) he played to very scanty audiences. But those present at the more recent performances were made aware that he had ripened into a consummate master of the violin. He has been a considerable sufferer through having worn the end of his first finger down to the nerve. He has composed a Serenade for strings and double bass, and several arrangements for violin solo. W. W. C.

BURNEY, Charles, Mus.D. (*b.* Shrewsbury, Apr. 12, 1726; *d.* Chelsea, Apr. 12, 1814), one of the most famous of musical historians, was educated at the free school at Shrewsbury. He was subsequently removed to the free school at Chester, where he began his musical studies under Edmund Baker, the organist of the Cathedral.

When about 15 years of age he returned to his native town, and for three years pursued the study of music, as a future profession, under his eldest half-brother James Burney, organist of St. Mary's, Shrewsbury. He was next sent to London, and for three years studied under Dr. Arne. He contributed some music to Thomson's 'Alfred,' produced at Drury Lane Mar. 30, 1745. In 1747 he published 6 sonatas for two violins and bass. Shortly afterwards Fulke Greville paid Arne £300 to cancel his articles, and took Burney to live with him. In 1749 he was elected organist of St. Dionis-Backchurch, Fenchurch Street, and in the winter of the same year engaged to take the harpsichord in the 'New Concerts,' then recently established at the King's Arms in Cornhill. In 1749 he married Miss Esther Sleepe, who died in 1761. Seven years after her death he married Mrs. Stephen Allen of Lynn. In 1750 he composed the music of two dramas—Mendez's 'Robin Hood,' and 'Queen Mab'—for Drury Lane. Being threatened with consumption, however, he could not continue these exertions, and, in 1751, accepted the situation of organist of Lynn-Regis, Norfolk, where he remained for the succeeding nine years. In this retreat he formed the design, and laid the foundation, of his future *History of Music.* In 1759 he wrote an Ode for St. Cecilia's Day, which was performed at Ranelagh Gardens. In 1760, his health being completely restored, he returned to London and again entered upon the duties of his profession.

Soon after his arrival in London, Burney published several concertos for the harpsichord which were much admired; and on Dec. 30, 1765, he brought out at Drury Lane, with moderate success, both words and music of a piece entitled 'The Cunning Man,' founded upon and adapted to the music of J. J. Rousseau's 'Devin du village.' On June 23, 1769, the University of Oxford conferred upon him the degrees of Bachelor and Doctor of Music, on which occasion his exercise consisted of an anthem of considerable length, with overture, solos, recitatives and choruses, which continued long to be a favourite at the Oxford Music Meetings, and was several times performed in Germany under the direction of Emanuel Bach. In the meantime, neither the assiduous pursuit of his profession nor his many other engagements had interrupted his collections for his *History of Music.* He had exhausted all the information that books could afford him, and was far from what he desired. The present state of music could only be ascertained by personal investigation and converse with the most celebrated musicians of foreign countries, as well as his own. He resolved to make the tour of Italy, France and Germany, and furnished with powerful letters of introduction from the Earl of Sandwich (a nobleman devoted to music) quitted London in June 1770. He spent several days in Paris, and then went by Lyons and Geneva (where he had an accidental interview with Voltaire) to Turin, Milan, Padua, Venice, Bologna, Florence, Rome and Naples, consulting everywhere the libraries and the learned; hearing the best music, sacred and secular, and receiving the most cheerful and liberal assistance towards the accomplishment of his object. On his return to England, Dr. Burney published an account of his tour, in one volume, which was exceedingly well received, and deemed so good a model that Dr. Johnson professedly imitated it in his own *Tour to the Hebrides,* saying, 'I had that clever dog Burney's *Musical Tour* in my eye.' In July 1772 Dr. Burney again embarked for the Continent to make the tour of Germany and the Netherlands, of which he published an account in two volumes. At Vienna he had the good fortune to make the intimate acquaintance of the celebrated poet Metastasio. Here he also found two of the greatest musicians of that age, Hasse and Gluck. From Vienna he proceeded through Prague, Dresden and Berlin to Hamburg, and thence by Holland to England, where he immediately devoted himself to arranging the mass of materials thus collected.

In 1773 Dr. Burney was elected an F.R.S.; and in 1776 the first volume of his *General History of Music* appeared in 4to. In the same year the complete work of Sir John Hawkins was published. Burney's subsequent volumes were published at unequal intervals, the fourth and last appearing in 1789. Between the two rival histories, the public decision was loud and immediate in favour of Dr. Burney. Time has modified this opinion, and brought the merits of each work to their fair and proper level—adjudging to Burney the palm of style, arrangement and amusing narrative, and to Hawkins the credit of minuter accuracy and deeper research, more particularly in parts interesting to the antiquary and the literary world in general. Burney's first volume treats of the music and poetry of the ancient Greeks, the music of the Hebrews, Egyptians, etc. The second and third volumes comprise all that was then known of the biographies of the great musicians of the 15th, 16th and 17th centuries. The fourth volume is perhaps less entitled to praise. Whole pages are given to long-forgotten and worthless Italian operas, whilst the great works of Handel and J. S. Bach remain unchronicled; the latter indeed is almost ignored.

When the extraordinary musical precocity of the infant Crotch first excited the attention of the musical profession and the scientific world, Burney drew up an account of the infant phenomenon, which was read at a meeting of the Royal Society in 1779, and published in the *Philosophical Transactions*. The commemoration of Handel in 1784 again called forth his literary talents; his account of these performances, published in 4to for the benefit of the musical fund, is well known to every musical reader. Dr. Burney also wrote *An Essay towards the History of Comets*, 1769; *A Plan for a Music School*, 1774; and the *Life and Letters of Metastasio*, 3 vols. 8vo, 1796. His last labour was on Rees's *Cyclopedia*, for which work he furnished all the musical articles, except those of a philosophical and mathematical kind. His remuneration for this was £1000, and as most of the matter was extracted without alteration from his *History*, the price was large.

During a long life Dr. Burney enjoyed the intimate acquaintance of almost every contemporary who was distinguished either in literature or the arts; with Johnson he was on terms of friendship; and it is known that, soon after Johnson's death, he had serious thoughts of becoming his biographer. For many years Dr. Burney lived in St. Martin's Street, Leicester Square, in a house once the residence of Newton, demolished early in the present (20th) century; but in 1783, on being appointed organist of Chelsea College, he removed to a suite of apartments in that building, where he spent the last twenty-five years of his life in the enjoyment of independence, and of a family, each individual of which (thanks to their parents' early care and example) had attained high distinction in some walk of literature or science.

'In all the relations of private life,' says one of his biographers, 'his character was exemplary, and his happiness such as that character deserved and honoured. His manners were peculiarly easy, spirited and gentlemanlike; he possessed all the suavity of the Chesterfield school without its stiffness—all its graces, unalloyed by its laxity of moral principle.'

At length, full of years, and rich in all that should accompany old age, he breathed his last at Chelsea College. His remains were deposited, on the 20th of April 1814, in the burial-ground of that institution, attended by his own family (of which he lived to see the fourth generation), the chief officers of the college, and many others of rank and talent. A tablet to his memory was erected in Westminster Abbey. Since 1806 he had been in receipt of a pension of £300, granted by Fox. In 1810 he was made a foreign member of the Institut de France.

His intelligent and expressive face has been preserved by Reynolds, in a fine portrait, engraved by Bartolozzi (given as frontispiece to vol. ii. of his *General History of Music*); Barry has introduced him in his large picture at the Society of Arts. A drawing by G. Dance is here reproduced, *PLATE XXXIII.* His bust was executed by Nollekens in 1805.

Dr. Burney's principal compositions, in addition to those already mentioned, are:

'Sonatas for two Violins and a Base,' two sets; 'Six Cornet Pieces with Introduction and Fugue for the organ'; Twelve 'Canzonetti a due voci in canone, poesie dell' Abate Metastasio'; 'Six Duets for German Flutes'; 'Six Concertos for Violin, etc., in eight parts'; 'Two Sonatas for Pianoforte, Violin and Violoncello'; and 'Six Harpsichord Lessons.'

E. F. R.; addns. and corr. from *D.N.B.*

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BURRIAN, Carl, see Burian.

BURROWES, John Freckleton (*b.* London, Apr. 23, 1787; *d.* there, Mar. 31, 1852), composer and organist, was a pupil of William Horsley. His works include an overture produced at the concerts of the Philharmonic Society, of which he was one of the original members, songs and pianoforte pieces. Burrowes was the author of *The Thorough-Bass Primer* and *The Pianoforte Primer*, both which have passed through many editions. For nearly forty years he held the post of organist of St. James's Church, Piccadilly. W. H. H.

BURTON, Avery, English pre-Reformation composer. A 5-part Mass by him ('Ut Re Mi Fa Sol La') is in the Oxford Music School Collection (MS. *Mus. Sch. E.* 376-381). On Nov. 29, 1494, one pound was paid to 'Burton' for making a Mass (*Privy Purse expenses of Henry VII.*). He may be identified with the Auerie whom Morley names in his list of authorities (*Plaine and Easie Introduction*, 1597), whose name appears as composer of a piece for the organ, in B.M. Add. MS. 29,996. The name of 'Davy' Burton appears in the List of Henry VIII.'s Chapel, 1520. G. E. P. A.

Dr. Grattan Flood (*Mus. T.*, 1919, p. 607) has made search of the State Papers, and collected the references to Burton under the several Christian names of Avery, Davy and David. He considers these to refer to one individual, and also notes Avery Burnett as a variant of the name. He notes that David Burton was appointed Gentleman of the Chapel Royal in 1509, finds the name Avery Burnett in the list of salaries for the King's Household (1526), and while the same name 'Avery Burnet of the household' is granted a lease of land, Mar. 16, 1541, in the following year a reversionary interest in what may be the same lease is granted to Henry Byrd. 'In this grant,' he says, 'the composer is correctly described as "David Burton, Gentleman of the Chapel Royal."' C.

BURTON, John (*b.* Yorkshire, 1730; *d.* London, 1785), harpsichordist, was a pupil of John Keeble (*q.v.*). He became one of the first harpsichord-players and organists of his time, and gave concerts in Germany in 1754 with great success. He composed 3 concertos for harpsichord, one for organ or harpsichord; 10 sonatas for a keyboard instrument, and 6 more with accompaniment for the violin (op. 2); 12 Italian canzonets, op. 3. E. v. d. s.

BURTON, Robert Senior (*b.* Dewsbury,

Sept. 1, 1820; *d.* Harrogate, Aug. 2, 1892), organist and conductor, studied under Cipriani Potter, and succeeded S. S. Wesley in 1849 as organist of Leeds Parish Church, a post he occupied till 1880.

His claim to notice rests chiefly on the important share he took in directing and improving the choral music for which the West Riding of Yorkshire is famous. He was conductor and chorus-master of many Yorkshire societies, in York, Leeds, Bradford, Huddersfield, Halifax, Barnsley, Harrogate, Holmfirth, Malton and elsewhere. He was also chorus-master to the first Leeds Festival, in 1858, and received the same appointment for the abortive festival of 1861, and again when the festivals were resumed in 1874, but soon resigned the position, in consequence of differences of opinion with the committee. His most important work was perhaps in connexion with the Bradford Festival Choral Society, which he trained and conducted from 1878–87, an office which included the preparation of works for the Bradford subscription concerts founded and conducted for many years by Hallé. The essential feature of his method was his careful attention to vocal phrasing, by which he added greatly to the artistic refinement of Yorkshire choruses.

H. T.

BUSAUNE, an old name for trombone.

BUSBY, Thomas (*b.* Westminster, Dec. 1755; *d.* Pentonville, May 28, 1838), organist and composer, the son of a coach-painter.

After an unsuccessful attempt to get him into the Westminster Abbey choir, he was placed under Champness for singing and Knyvett for harpsichord. In the summer of 1769 he sang at Vauxhall at a weekly salary of ten guineas. On the breaking of his voice in the same year, he was articled for three years to Battishill, and for some time after the expiration of his articles devoted himself to composition and musical literature, acting as parliamentary reporter to the *London Courant*, and contributing musical criticisms to the *European Review* and other periodicals. He worked at a setting of Pope's 'Messiah' for some years, and it was produced in 1799 with considerable success as 'The Prophecy.' About 1786 he was appointed organist of St. Mary's, Newington, and in the same year collaborated with Arnold in bringing out a *Musical Dictionary*. In 1798 he was elected organist of St. Mary Woolnoth. After the performance of his oratorio, he set to work on various odes by Pope and Gray, and Ossian's 'Comala'; in 1800 he wrote music for a version of Kotzebue's 'Joanna,' and a so-called secular oratorio, 'Britannia,' was sung at Covent Garden, with Mara in the principal part. In June 1801 he took the degree of Mus.D. at Cambridge. In 1802 he wrote music to Holcroft's 'Tale of Mystery,' and in the following year to Miss Porter's 'Fair Fugitives.' His last dramatic work was the music to Lewis's 'Rugantino,' 1805. He was a man of great industry, and, besides the works enumerated, wrote and published the following:

The Age of Genius, a satirical poem, 1785; *Dictionary of Music*, 1786, etc.; *The Divine Harmonist*, 1788; *Melodia Britannica*, 1790; *The Monthly Musical Journal* (four numbers), 1801; a translation of *Lucretius*, 1813; *A Grammar of Music*, 1818; *A History of Music* (compiled from Burney and Hawkins), 2 vols. 8vo, 1819; *Concert-Room and Orchestra Anecdotes*, 3 vols. 12mo, 1825; *A Musical Manual, or Technical Directory*, 1828. (*Dict. of Living Authors*, 1816; Busby, *Hist. of Music*; *Private Sources.*)

E. F. R.; addns. and corr. from *D.N.B.*

BUSCH, (1) Fritz (*b.* Siegen, Westphalia, Mar. 13, 1890), eldest son of the violin-maker Wilhelm Busch, conductor.

At 5 years old Busch received his first piano lessons, and at 7 he began to appear at concerts. He attended the gymnasium at Siegen and at Siegburg (Rhineland), to which place his parents moved in 1902. At the same time he became efficient upon most of the orchestral instruments. In 1906 he went to the Conservatoire at Cologne, where he was a pupil of Fritz Steinbach for conducting, of Karl Boettcher and L. Uzielli for piano, of Otto Klauwell for theory and composition. In 1909 he went to Riga as conductor and chorus director of the 'Stadttheater'; in the summer months of 1910–12 he was director of the concerts at Bad Pyrmont (where he conducted in 1911 the Blüthner orchestra from Berlin); in the winter of 1911–12 he conducted the choir of the Musikverein in Gotha. He made winter concert tours as a pianist. In 1912 Busch succeeded Eberhard Schwickerath as director of music at Aachen, and in that position he directed the Aachen Gesangverein, the town orchestra, and the people's concerts. After a short period of war service he again took up his post at Aachen. Busch has a close sympathy for Reger's art, and he conducted the Berlin Philharmonic orchestra at the Reger Festival at Jena in June 1918. In the same month he succeeded Max Schillings first as conductor, then as general musical director of the Stuttgart opera. In 1922 he succeeded Fritz Reiner as general musical director of the State opera in Dresden. Busch ranks as one of the most distinguished of living German opera and concert conductors.

(2) Adolf Georg Wilhelm (*b.* Siegen, Westphalia, Aug. 8, 1891), younger brother of Fritz, is an excellent violinist, leader of his own string quartet, and a composer.

In 1902 he entered the Conservatoire in Cologne, where his teachers were Willy Hess and Bram Eldering, and where Fritz Steinbach took special notice of him. In 1908 he became a composition pupil of Hugo Grüters in Bonn, whose son-in-law he became in 1913.

Max Reger and Busch were associated together from 1907 onwards; Reger liked to produce his chamber music with Busch. In

1912 Busch became leader of the orchestra of the Konzertverein in Vienna, under Ferdinand Löwe. In 1918 he succeeded Henri Marteau as teacher in the Hochschule, Berlin.

He has made lengthy concert tours in which his fine and sympathetic playing has shown him to be one of the first of living German violinists. Since 1919 he has been leader of a string quartet, which consisted at its foundation of Busch, Karl Reitz, Emil Bohnke, Paul Grümmer; and now of Busch, Gösta Andreasson, Karl Doktor and Paul Grümmer. Rudolf Serkin, the young Viennese pianist, is the accompanist.

As a composer Busch was at first closely allied to Reger, but later he achieved a freer and more personal style.

LIST OF WORKS

Choral work, 'Darthulas Grabgesang,' op. 1; Symphonic Fantasy, for orch., org. and choir, op. 17; Fantasy for v'cl. and orch., op. 10; Overtures, *König Ödipus*, op. 13, *Lustspiel*, op. 28; Variations on the Radezky March, orch., op. 9; Variations on a theme of Mozart, small orch.; Concerto for vln., A min., op. 20; Concerto for PF., C maj., op. 31 (Dresden, 1925); Variations on a theme of Schubert, 2 PF., op. 2; Variations on an original theme, PF., etc., op. 5; PF. Sonata, C min., op. 25; Passacaglia, PF. and 2 vlns., op. 4; Trio, 2 vlns. and vla., op. 6*a*; Duet, vln. and v'cello, op. 6*b*; Piano Trio, A min., op. 15; String Trio, A min., op. 24; Deutsche Tänze, clar., vln. and v'cello, op. 26*a*; Duet, clar. and vln., op. 26*b*; Introduction, Tema con variazioni and Rondo, clar. and vln., op. 36*c*; Suite, vla. alone, op. 23*a*; Introduzione, Scherzo, Romanze and Tarantella, v'cello alone, op. 23*b*; Serenadef or str. quartet, G maj., op. 14; Fantasy for organ, op. 19; Violin Sonata, G maj., op. 21; Improvisation on a waltz theme, orch., op. 22; Passacaglia and Fugue for org., op. 27; Suite, org. and vln., op. 33; String Quartet, B min., op. 29; Divertimento for 13 solo instr., A maj., op. 30; Solo Sonata for vln., op. 7*a*; Suite in the old style, v'cello alone, op. 7*b*; Prelude and Fugue for vln. alone, op. 8*a*; ditto for v'cello alone, op. 8*b*; Duo for vln. and vla., op. 8*c*; Sonata for v'cello and PF., A min., op. 18; Songs, op. 3, with PF. and str. accpt.; Songs with orch., op. 12; Songs with PF., op. 11*a*; Songs with orch., op. 11*b*; Kinderlieder for children's choir and orch., op. 32; Duet for soprano and alto with PF., op. 16*a*; Two songs for soprano, gamba and org., op. 16*b*; An edition of J. S. Bach's Solo Sonatas and Partitas (1919).

A. E.

BUSI, Leonida (*b.* Bologna; *d.* there, 1901), was for many years secretary of the Philharmonic Academy of Bologna. Busi is chiefly remembered for his valuable studies of Marcello (*Benedetto Marcello, sua vita e opere*) and Martini (*Il Padre Giov. Batt. Martini, musicista letterato del secolo XVIII*).

F. B.

BUSNOIS (de Busne), Anthoine (*d.* Bruges, Nov. 6, 1492),[1] a distinguished musician of the latter part of the 15th century, probably a native of Picardy. In a composition of his written between 1461 and 1467, and printed at p. 105 of the first volume of Dr. Adler's *Sechs Trienter Codices* (*D.T.Ö.*), he describes himself as a pupil of Okeghem [2] and as 'illustris comitis de Chaulois indignum musicum.' The person referred to is clearly the Comte de Charolais, who in 1467 became Duke of Burgundy and is known to history as Charles the Bold. Busnois continued in the service of the court of Burgundy under Charles and his successor Mary down to 1481, and a musician of his name was afterwards director of the choir at the church of St. Sauveur, Bruges. The identity, however, has been questioned.[3]

[1] Fétis dates the death of Busnois between Oct. 26, 1480, and Feb. 2, 1481, at which period his name disappears from the lists of the ducal chapel.

[2] See also G. Crétin's lament over the death of Okeghem.

[3] Van der Straeten, *La Musique aux Pays-Bas*.

Busnois is frequently cited as an authority by the theorists of the period. In 1476 Tinctor dedicated his treatise *De natura et proprietate tonorum* to

'praestantissimis ac celeberrimis artis musicae professoribus Domino Johanni Okeghem, christianissimi regis Francorum protho-capellano, ac Magistro Antonio Busnois, illustrissimi Burgundorum ducis cantori.'

Two Magnificats, a Mass 'Ecce Ancilla' and four motets by Busnois are extant in a manuscript of the Royal Library at Brussels. Many of his secular pieces are contained in the Dijon MS. 517 (formerly 295) and in Cod. Magliabech. 59 of the National Library of Florence in MS. Casanatense O.V. 208 (now 2856). Other compositions are found in the following MSS.: Riccardiana 2794, Bologna 148, Paris (National Lib.) nouv. acq. f. 4379.[4] Some of his songs are included in Petrucci's early publications, the *Odhecaton* (1501), *Canti cinquanta* (1501), and *Canti centocinquanta* (1503), from the latter of which Kiesewetter transcribed three songs in the appendix to *Verhandelingen*, etc., Amsterdam, 1829. Two more have been printed by Dr. Adler from the Trent manuscripts.

J. F. R. S.; addns. M. L. P.

BUSONI, Ferruccio Benvenuto (*b.* Empoli, Tuscany, Apr. 1, 1866; *d.* Berlin, July 27, 1924), eminent pianist and composer, was the son of a clarinet-player, Ferdinando Busoni, and his wife Anna Weiss-Busoni, a pianist of German parentage.

His childhood was spent chiefly at Trieste and in other parts of Austria; taught music by his mother, he appeared in public at Vienna at the age of 9 and excited the admiration of Hanslick. He played in various towns as a child prodigy, though he never had pianoforte lessons from any well-known master. For a few years he studied composition with Wilhelm Meyer-Remy at Graz. At the age of 15 he made a successful concert tour in Italy; he became a member of the Philharmonic Academy of Bologna (the youngest since Mozart), and at Florence a gold medal was struck in his honour. To this period there belong a number of unimportant pianoforte compositions and a cantata, 'Il Sabato del villaggio' (poem by Leopardi), which was performed at Bologna. He went to Leipzig in 1886 to study composition, and while there was a fellow-pupil of Frederick Delius. In 1889 he became professor of the pianoforte at the Conservatoire of Helsingfors, and after winning the Rubinstein prize at St. Petersburg with a 'Konzertstück' for pianoforte and orchestra in 1890, he taught at the Moscow Conservatoire. From 1891–94 he was in America, giving concerts and also teaching the pianoforte at the New England Conservatory, Boston. He returned to Europe in 1894 and took up his residence in Berlin, where he remained until 1914,

[4] See E. Droz and G. Thibault, *Bibliographie des recueils de chansons du XVe siècle*.

though frequently making extended concert tours in various countries, including England. In 1901–02 he was invited to give advanced classes for pianists at Weimar, carrying on the tradition of Liszt, for whom he always had the deepest admiration, although he never heard Liszt play and never even saw him.

During this period Busoni established his fame as a pianist. His style was somewhat criticised by those who had been brought up in the austere traditions of Clara Schumann, and he was regarded as belonging to the ultra-romantic party. Particular exception was taken to his transcriptions after the manner of Liszt. In Berlin he not only appeared as a virtuoso but conducted orchestral concerts as well. He brought out many new works and works that were new and strange to Berlin audiences, such as the two symphonies of Vincent D'Indy. Needless to say, Liszt figured frequently in his programmes ; in 1911 he celebrated the centenary of Liszt's birth by a remarkable series of 6 Liszt recitals. He visited America again in 1910–11, and in 1913 was made director of the Liceo Musicale of Bologna. Always intensely conscious of his Italian nationality, he had hoped to develop the teaching at this historic seat of musical learning on the advanced lines which he had followed himself ; but he soon found that the duties of director involved him in a mass of irksome administrative detail, and after a year he resigned the post. His chief interest lay more and more in composition and less in pianoforte-playing, although for a long time he found it very difficult to obtain recognition as a composer. The violin sonata in E, op. 36*a*, which belongs to his Berlin period, is the first work which he himself regarded as fully mature, though it is preceded by the huge pianoforte concerto, op. 34, a work in five long movements with a chorus of male voices at the end.

After the outbreak of war in 1914, Busoni went to America on a concert tour, and in the autumn of 1915 settled at Zürich, where he remained until 1920, refusing to play in any of the belligerent countries. He returned to Berlin in the autumn of 1920 and very soon established for himself a position of honour hardly accorded to him before. A younger generation had grown up which was prepared to accept him not merely as a pianist but also as a composer, and he was also appointed by the new government to a chair of composition at the (formerly Royal) Academy of Arts. He played several times in England after the war was over, but in recent years his health seldom allowed him to appear in public, though he never ceased devoting himself to composition. An opera on a story of E. T. A. Hoffmann, ' Die Brautwahl,' was produced at Hamburg in 1912 ; in 1918 ' Arlecchino,' a one-act comic opera, was produced at Zürich, and a few years later he converted his incidental music to Gozzi's ' Turandot ' (composed for Max Reinhardt's production at the Deutsches Theater in Berlin, 1913) into a little opera with spoken dialogue. During his last years he was at work on an operatic treatment of the Faust legend. He published the libretto, which is written in German by himself ; it is a drama of remarkable originality and force, owing little or nothing to previous treatments of the subject.

Busoni's devotion to Liszt, which was constant throughout his career, is not to be dismissed as the admiration of a virtuoso pianist for his famous predecessor. Although Busoni's extraordinary technical powers made him the founder of a new school of pianoforte-playing, virtuosity was for him always subsidiary to interpretation, and his interpretations, whether of Liszt or of other composers, were always predominantly intellectual in character. What appealed to Busoni in the music of Liszt was obviously its Italian aspect, coupled with its German romanticism, and more especially Liszt's conception of the monumental possibilities of the pianoforte and of music in general ; a further source of inspiration was that latest period of Liszt's music in which he looks forward towards the music of our own day with a singularly prophetic insight. For small forms, for music of delicate and intimate character, Busoni seems to have had little interest ; even such things as Chopin's Preludes he played in a monumental manner. It is natural that his interpretations of Beethoven and Bach should have been on the same magnificent scale ; but latterly he paid more attention to Mozart, whose concertos he played in a style entirely his own, with cadenzas of startling originality, though developed logically out of Mozart's own materials and style.

The influence of Liszt is very apparent in the great Pianoforte Concerto, but it has an Italian brilliance, an Italian dignity and solemnity which place it in a category by itself. In later works the influence of Bach becomes more dominant, reaching its climax in the ' Fantasia contrappuntistica ' on an unfinished fugue of Bach, which leads us gradually by strictly contrapuntal methods from the simplicity of the 18th century to the most daring conceptions of our own time. In the operas, the composer to whom Busoni shows most affinity is the Verdi of ' Falstaff.'

Busoni died before finishing the opera ' Doktor Faust,' but the concluding scene was completed by his pupil Philipp Jarnach, and the work was produced at Dresden, May 21, 1925. It is hardly likely that the opera will ever be popular with the general public, owing to its severely intellectual character and to the fact that the chief female part is little more than a mere episode ; but, considered as a whole, ' Doktor Faust ' is a work

of extraordinary nobility and beauty. The ballet music, in which Busoni's admiration for Bizet is manifest, is brilliantly scored and extremely attractive. The prologue, which is of great length and divided into various sections, is deeply impressive, especially in its treatment of the chorus, which sings large portions of the Latin Mass behind the scenes as a background to the compact of Faust with Mephistopheles. Jarnach's final scene, though founded on Busoni's own materials, hardly achieves his luminous contrapuntal texture in the orchestra, but is perhaps more dramatic in style than most of the opera; in any case, it is a worthy and dignified conclusion, and it can safely be said that there was no other composer living who could have undertaken the difficult task with equal success. 'Doktor Faust' is undoubtedly Busoni's greatest work and the one which expresses his own personality in the fullest way.

A number of smaller works both for pianoforte and for orchestra are of interest as showing various phases of Busoni's personality; they are often studies towards the solution of some particular problem of composition, especially to that most pressing problem—the development of new musical forms on classical principles. For Busoni, notwithstanding his open contempt for 'academic' music, was a complete master of all technical device in composition and no revolutionary, although he was for ever striving after new methods of expression. What he sought to achieve was a neo-classicism in which form and expression may find their perfect balance. A man of wide reading and powerful intellect, his prose writings about music are in the form of short essays and sketches (even the *Neue Ästhetik der Tonkunst* is a collection of aphorisms rather than a treatise), but they contain a number of new and suggestive ideas.

Busoni was often supposed by those who did not know him to be an eccentric character; but this hardly represents the truth. He was very happily married and his domestic life was unclouded. He was always guided by the motto of Liszt—'Génie oblige'; jealousy and intrigue were entirely alien to his nature. To younger musicians he always extended a cordial welcome and a generous appreciation. He was a copious and vivid letter-writer, with a strong sense of humour, which often found expression in spirited pen-drawings. His two sons are both painters. Though he disliked going into society, he was in his own house a most genial host, and his talk was remarkably witty and stimulating. E. J. D.

The following is a summary of Busoni's chief works:

OPERAS

Die Brautwahl, op. 45. (Hamburg, 1912.)
Turandot. (Berlin, 1921.)
Arlecchino, op. 50. (Zürich, 1918.)

ORCHESTRA

Symphonic Suite, op. 25. (1888.)
Symphonic Tone-poem, op. 32*a*.
Violin Concerto, op. 35*a*.
Lustspiel Overture, op. 38.
Geharnischte Suite, op. 34*a*.
Turandot Suite, op. 41.
Berceuse élégiaque, op. 42.
Nocturne symphonique, op. 43.
Brautwahl Suite, op. 45.
Rondo arlecchinesco, op. 46.
Gesang vom Reigen der Geister, op. 47.
Concertino, clarinet and small orch., op. 48.
Sarabande and cortège (from Faust music), op. 51.
Divertimento, flute and orchestra, op. 52.
Tanzwalzer, op. 53.

PIANO

Four Ballet scenes, opp. 6, 20, 30, 30*a*.
Variations and Fugue on Chopin's Prelude in C minor, op. 22. (1885.)
Six Elegies. (1908.)
Six Sonatinas (with various titles; see SONATINA). (1910–21.)
'An die Jugend.' (4 books, 1909.)
Indianisches Tagebuch. (1915.)
Fantasia contrappuntistica (on themes from Bach's 'Art of Fugue').
Toccata. (1921.)
Studies. (5 books, 1921.)
Cadenzas to various Concertos (see CADENZA).
A revised version of 'Fantasia contrappuntistica,' an Improvisation on a Bach Choral, and 'Duettino concertante' on a theme of Mozart, are for 2 pianos.
Konzertstück (with orch.), op. 31*a*.
Concerto (with orch. and choral finale), op. 39.
Indian Fantasy (with orch.), op. 44. (1914.)

SONGS

Collected under the following operas, numbers 1, 2, 15, 18, 24, 31, 32 (Italian), 35, 'Ave Maria,' with orch.

CHAMBER MUSIC

2 String Quartets, opp. 19, 26.
Suite V'cl. and PF., op. 23.
4 Bagatelles Vln. and PF., op. 28.
2 Sonatas Vln. and PF., opp. 29, 36*a*.
Serenata V'cl. and PF., op. 34.

ARRANGEMENTS AND EDITIONS

Bach Studies (7 vols.), transcriptions together with an edition of 'Das wohltemperirte Klavier.' An Idomeneo Suite (Mozart), overtures to 'Die Entführung' and 'Don Giovanni' with concert endings.

LITERARY WORKS

Entwurf einer neuen Ästhetik der Tonkunst (Trieste, a revised and enlarged edition by Insel-Verlag, Leipzig, n.d., 1907), translated by T. Baker, *The New Aesthetic of Music* (New York, 1911).
Versuch einer organischen Klaviernotenschrift. (1910.)
Von der Einheit der Musik, verstreute Aufzeichnungen, Collected Essays. (Berlin, 1923.)
Poems of Operas in addition to those already produced: 'Das Wandbild' (1918), 'Doktor Faust' (1920), 'Die Götterbraut' (1921).

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BUTHS, JULIUS (*b.* Wiesbaden, May 7, 1851; *d.* Düsseldorf, Mar. 12, 1920), pianist and conductor, was the son of an oboe-player, and studied music at Cologne and Berlin, and later in Italy and at Paris. From 1875–79 Buths was settled at Breslau, where he conducted the Gesangverein, and he then moved to Elberfeld (1879–90). But his most important opportunity came to him with the appointment of musical director to the city of Düsseldorf (1890–1908), where he took charge of the famous Lower Rhine Festivals (see NIEDERRHEINISCHE MUSIKFESTE). There from 1893 onward he gave a number of outstanding performances of great works both classical and modern. He made the German translation of Elgar's 'The Dream of Gerontius' and produced it at the festival of 1902 (see ELGAR). In that year he became director of the newly formed Conservatorium at Düsseldorf. (*Riemann.*) C.

BUTLER, THOMAS HAMLY (*b.* London, 1762; *d.* Edinburgh, 1823), son of John Butler, professor of music.

He received his early musical education as a

chorister of the Chapel Royal under Dr. Nares. On the breaking of his voice he was sent to Italy to study composition under Piccinni, where he remained three years. On his return to England he was engaged by Sheridan to compose for Drury Lane Theatre. Differences, however, arising, he quitted England at the expiration of his engagement and settled in Edinburgh, where he established himself as a teacher. Butler composed the music for 'The Widow of Delphi,' a musical comedy by Richard Cumberland, 1780, besides many pieces for the pianoforte. W. H. H.

BUTT, Dame Clara (*b.* Southwick, Sussex, Feb. 1, 1873), contralto singer, studied with Daniel Rootham at Bristol, and in 1889 gained a scholarship at the R.C.M., where she was a pupil of J. H. Blower. She made her début at the Albert Hall as Ursula in 'The Golden Legend' on Dec. 7, 1892, and three days afterwards sang the part of Orpheus at the pupils' performance of Gluck's opera at the Lyceum Theatre. Her commanding stature and fine stage presence greatly assisted the effect of her beautiful voice, and from that time her success has been unqualified. It has been almost entirely a success of the concert platform and latterly of her own platform, that is, in her own concerts, more or less of the ballad type, given all over the British Empire. She has, however, been much in request for other concerts, and particularly for the English Festivals. Her first festival engagements were at Hanley and Bristol in Oct. 1893. In 1895 she went to Paris to study with M. Bouhy, and at the same time had a few lessons from Mme. Etelka Gerster. Elgar's 'Sea Pictures' were written for her and produced with conspicuous success at the Norwich Festival of 1899. She married Kennerley Rumford (*q.v.*) in 1900, since when their careers have been pursued together. In 1920 she was created D.B.E. in acknowledgment of services during the war. In the same year she made a reappearance on the operatic stage, singing several times in Gluck's 'Orfeo' at Covent Garden. M. and C.

BUTTERWORTH, George Sainton Kaye- (*b.* London, July 12, 1885; *d.* in action, Pozières, Aug. 5, 1916), had in a few years of activity made his mark as a composer and as a collector and student of folk-song and dance.

Butterworth, whose father, Sir Alexander Butterworth, was solicitor to and later general manager of the North-Eastern Railway, was brought up in Yorkshire. He won a foundation scholarship at Eton (1899), and entered Trinity College, Oxford, in 1904. It was there that his musical character was developed, largely by contact with H. P. Allen (*q.v.*), and during his Oxford days his interest in folk-song and in the influences of nationality on art generally was aroused by friendships with Vaughan Williams and Cecil Sharp. After leaving Oxford his activities included some essays in musical criticism, with some contributions to the second edition of this Dictionary, an assistant mastership at Radley and a year of study at the R.C.M. He helped Vaughan Williams in the preparation of the score of his 'London Symphony' and wrote notes for its first performance. He took part in the summer schools of folk-dancing and was himself an excellent dancer. He collected and arranged a set of 'Eleven Folk-songs from Sussex.' His own songs, especially those from *A Shropshire Lad* (Housman), have the clean simplicity of folk-melody. An orchestral rhapsody on a theme from one of them was produced by Nikisch at the Leeds Festival (1913), and has been much played since. An orchestral Idyll, 'The Banks of Green Willows,' on folk-themes was produced at Queen's Hall (Mar. 20, 1914), at a concert given by F. B. Ellis. The war cut short these pursuits. Butterworth promptly enlisted, won a commission in the Durham Light Infantry, was awarded the Military Cross for his gallant defence of a trench which was subsequently named after him, and was killed in action before he could hear of the award.

His compositions include:

Cycle of Six Songs from *A Shropshire Lad.*
'Bredon Hill,' and other songs from the same.
Eleven Folk-songs from Sussex collected and arranged.
Two Songs for baritone.
'On Christmas night' (S.A.T.B.), a traditional carol.
'We get up in the morning' (T.T.B.B.), a traditional carol.
'In the Highlands,' female voices and PF.
'Love blows as the wind blows,' baritone and strings 4tet or PF.
'The Cherry Tree,' Rhapsody for orchestra.
'The Banks of Green Willows,' Idyll for orchestra.

C.

BUTTING, Max (*b.* Berlin, Oct. 6, 1888), a pupil of Dreyer, Prill, Klose, and Courvoisier in Munich. He is essentially a composer of chamber music though on entirely independent lines. Quite uninfluenced, he has nothing in common with any of the various schools of musical composition.

Works.—Op. 1, 5 songs with small orch.; op. 6, unfinished Mass; opp. 8, 16, 18, 20, str. quartets; op. 10, str. quintet; op. 11, solo sonata for vln. in five movements; op. 14, PF. quartet; op. 15, str. trio; op. 19, v'cl. concerto; op. 21, chamber symphony; op. 22, quintet for oboe, clar., vln., vla. and v'cl.

H. J. K.

BUTTON & WHITAKER, a notable music-publishing house, the business of which was founded upon that of Messrs. Thompson and carried on in their old premises, 75 St. Paul's Churchyard—the north-west side. S. J. Button, a bookseller of 24 Paternoster Row, at first became junior partner with Purday, and they directly succeeded Henry Thompson; this was about 1804–05. In 1807 the names were transposed into Button & Purday, and the following year the firm became Button & Whitaker, the latter being John Whitaker, the composer (*q.v.*). Button & Whitaker, besides republishing works originally issued by the Thompson family, put forth great quantities of the popular songs of the day, books of sacred

music, small volumes of flute music, collections of glees and of country-dances, etc.

Before 1816 the partnership existed under the titles 'Button, Whitaker & Beadnell' or 'Button & Company,' and in 1820 as 'Whitaker & Co.' The business ceased about 1830.

F. K.

BUTTSTETT, JOHANN HEINRICH (*b.* Bindersleben, near Erfurt, Apr. 25, 1666; *d.* Erfurt, Dec. 1, 1727), a pupil of Pachelbel, organist at two churches at Erfurt from 1684, and at the cathedral from 1691. His controversy with Mattheson about the solmisation which he championed, brought him into public notice, though it was also a source of much annoyance to him. He wrote: 'Ut re mi fa sol la tota musica . . .,' 2 vols. (1717); 'Musikalische Klavierkunst . . .,' preface, preludes, fugues, etc. (1716); 4 masses (1720), and a canzonet, as well as a number of organ pieces in MS. E. v. d. S.

BUUS, JACQUES DE, see JACHET.

BUXTEHUDE, DIETRICH (*b.* Helsingborg, Sweden, 1637; *d.* Lübeck, May 9, 1707), a famous organist and composer who exerted an important influence on J. S. BACH (*q.v.*).

His father, JOHANN BUXTEHUDE (*b. circa* 1603; *d.* Jan. 22, 1674), was for thirty-two years organist of the Olai-church at Helsingör (Denmark), hence the former attribution of Dietrich's birth to that place. Pirro, however, has established his birthplace at the Swedish town across the strait. In Apr. 1668 he obtained the post of organist at the Marienkirche of Lübeck—one of the best and most lucrative in Germany—where his admirable playing and promising abilities excited much attention. Here, not content with discharging his duties at the organ, he conceived the idea of instituting great musical performances in connexion with the church services, and in 1673 started the 'Abendmusiken,' or evening performances, on which Lübeck peculiarly prided itself. They took place annually, on the five Sundays before Christmas, beginning between four and five o'clock, after the afternoon service, and consisted of concerted pieces of sacred music for orchestra and chorus—the former improved and the latter formed by Buxtehude — and organ performances. In such efforts Buxtehude was well seconded by his fellow-citizens. The musical evenings continued throughout the 18th century and into the 19th. Further particulars concerning them are given by Spitta in his *Life of J. S. Bach* (i. 258, from Möller's *Cimbria Litterati*, and Conrad von Höveln's *Beglückte und geschmückte Lübeck*); Mattheson also mentions them in his *Vollkommene Kapellmeister*, where he also speaks of a collection of seven Klaviersuiten 'in which the nature and character of the planets are agreeably expressed.' The best testimony to Buxtehude's greatness is contained in the fact of Johann Sebastian Bach having made a journey of 200 miles on foot that he might become personally acquainted with the Lübeck concerts. In fact, Buxtehude became the great musical centre for the North of Europe, and the young musicians flocked around him. Amongst these was Nicolas BRUHNS (*q.v.*). Buxtehude's strength lay in his free organ compositions (*i.e.* pieces not founded on Chorals), and generally in instrumental music, pure and simple. These are remarkable as an assertion of principles of pure instrumental music, afterwards fully developed by Bach. In treatment of Chorals on the organ Buxtehude was not equal to the school of Pachelbel; but he must not be judged from his weaker side.

Spitta edited two volumes of Buxtehude's organ works (1876), including the 'Abendmusiken' from 1678 to 1687, and occasional pieces, many of them published at Lübeck during his lifetime. A complete edition followed. Other instrumental music, including sonatas for strings, has been edited by H. Stiehl and published in *D.D.T.* vol. xi. 'Abendmusiken' and church cantatas edited by Max Seiffert are published in *D.D.T.* vol. xiv. Fourteen 'Choral-Bearbeitungen' were edited by Dehn (Peters). A French reprint of the organ works was edited by Ch. Tournemire. Commer (*Musica sacra*, i. No. 8), G. W. Körner, Busby (*Hist. of Music*) and A. G. Ritter (*Kunst des Orgelspiels*) have also published separate pieces of his.

C. F. P., rev. with addns.

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BUYSINE, BUZAUN, BUZINE, old names for trombone. (*PLATE LXXXIII.* No. 3.)

BYFIELD, JOHN. There were two English organ-builders of this name. Their works pass current under one head; but Dr. Rimbault is able to quote 18 instruments (from 1750–71) as made by the younger Byfield (*d.* 1774). The last six of these were built conjointly with GREEN (*q.v.*). See also HARRIS; and BYFIELD, JORDAN & BRIDGE. V. de P.

BYFIELD, JORDAN & BRIDGE. Many new organs were required for the new churches built at the beginning of the 18th century, and many incompetent persons were induced to become organ-builders. To prevent the ill-consequences likely to follow, these three eminent artists formed a coalition to build organs at a very moderate charge, amongst which may be cited those of Great Yarmouth Church (1733) and of St. George's Chapel in the same town (1740). V. de P.

BYRD (BYRDE), WILLIAM (*b.* probably Lincoln, 1542/43; *d.* probably Stondon, Essex, July 4, 1623), is generally said to have been the son of Thomas Byrd, a member of the Chapels Royal of Edward VI. and Mary; but this statement is purely conjectural, the only evidence upon which it rested—viz. that Byrd's second son was named Thomas, as it was supposed, after his grandfather—having been disproved by the discovery that he was named after his godfather, Thomas Tallis. The date (1538) formerly given as that of William Byrd's birth was conjectured from a statement that he was the senior chorister in St. Paul's Cathedral in 1554, when his name was alleged to appear in a petition of the choristers for the restoration of certain benefactions to which they were entitled. This petition cannot be found among the public records of the year, though documents relating to the restoration of the payments in question are in existence, and in these William Byrd's name does not occur, though two other choristers, named John and Simon Byrd, are mentioned. That he was born in 1542 or 1543 is proved by his will, made in Nov. 1622, in which he describes himself as 'nowe in the eightieth year of myne age.' It seems most likely that the composer was a native of Lincoln, where a Henry Byrde, formerly mayor of Newcastle, died on July 13, 1512, and was buried in the Cathedral. Families of the same name were also settled in the 16th century at Spalding, Epworth, Moulton and Pinchbeck, in Lincolnshire, and also at Saffron Walden in Essex.

According to Anthony Wood, Byrd was 'bred up to musick under Thomas Tallis,' and it has been assumed that a fine 5-part madrigal, 'Crowned with flowers and lilies,' the words of which refer to Queen Mary as one 'whom Fate refuses a sacred tomb to give of fame immortal,' was written by Byrd as an elegy on the Queen's death (Nov. 17, 1558), when he was only sixteen. Two copies of the madrigal are preserved in the British Museum (*e.g.* 2009-12 and Add. MSS. 29,401-5), but the composer's name is only given in the Medius part of the first. Both copies are in sets of partbooks, the contents of which are mostly anonymous, though several can be identified as by Byrd. Amongst those which are yet unidentified are madrigals referring to events connected with Henry VI., Queen Elizabeth Woodville, Thomas Cromwell, and the deaths of Mary Queen of Scots, Queen Elizabeth, and Prince Henry. It is impossible that the earlier of these compositions should be contemporaneous with the events to which they refer, and it is therefore probable that the whole set—including Byrd's madrigal—belong to the reign of James I. The first authentic fact in Byrd's biography is his appointment as organist of Lincoln Cathedral, which took place on Feb. 27, 1563. On Sept. 14, 1568, he was married at St. Margaret in the Close to Ellen or Julian Birley, and his eldest son, Christopher, was baptized at the same church on Nov. 18, 1569. On Feb. 22, 1569/70, he was sworn in as a member of the Chapel Royal, but he does not seem to have left Lincoln immediately, for his eldest daughter, Elizabeth, was baptized there on Jan. 20, 1571/72, and on Dec. 7, 1572, Thomas Butler was elected master of the choristers and organist 'on y^e^ nomination and commendation of Mr. William Byrd.' In the Chapel Royal he shared with Tallis the honorary post of organist, and on Jan. 22, 1575, the two composers obtained a patent from Elizabeth for printing and selling music and music paper, English and foreign, for 21 years, the penalty for the infringement of which was 40 shillings. This monopoly does not seem to have been very valuable, as a petition preserved in the Stationers' Registers, in which a list of restrictions upon printing is given, records that 'Bird and Tallys . . . haue musike bokes with note, which the complainantes confesse they wold not print nor be furnished to print though there were no priuilege.' In 1575 Byrd and Tallis published a collection of motets: 'Cantiones, quae ab argumento sacrae vocantur, quinque et sex partium,' of which 18 were the composition of Byrd. The work was printed by Thomas Vautrollier, and was dedicated to the Queen. It contains eulogistic Latin verses by Richard Mulcaster and Ferdinando Richardson, an anonymous Latin poem 'De Anglorum musica,' a short Latin poem by the composers,[1] and an epitome of their patent. On June 27, 1577, Byrd and Tallis petitioned the Queen for a lease in reversion for 21 years of the yearly value of £40. In this document (*Calendar of MSS. at Hatfield, Hist. MSS. Commission*, ii. p. 155), it is stated that Byrd

'being called to Her Majesty's service from Lincoln Cathedral, where he was well settled, is now, through great charge of wife and children, fallen into debt and great necessity. By reason of his daily attendance in the Queen's service he is letted from reaping such commodity by teaching as heretofore he did. Her grant two years ago of a licence for printing music has fallen out to their loss and hindrance to the value of 200 marks at least.'

From the endorsement of this document it would seem that the petition was granted. About 1574 Byrd had obtained a lease from the Earl of Oxford for thirty-one years of the Manor of Battles Hall in Stapleford, Essex, to take effect from the death of one Aubrey Ware or his wife. This led (about 1582, but the records are undated) to litigation, in which Byrd seems to have been worsted (*Cal. Dom. Eliz.* clvii. No. 26). In Nov. 1577, a return (*Calendar Dom. Eliz.* cxviii. No. 73) from the Bishop of London 'of all such as refuse to come to their parish churches within the diocese of London' includes the name of

[1] See TALLIS.

Mrs. Byrd, as living at Harlington in Middlesex, and he probably remained there until his removal to Stondon, in Essex, about 1593. A glimpse of Byrd is obtained in 1579 in a letter preserved in the British Museum (*Lansd.* 29, No. 38) from the Earl of Northumberland to Lord Burghley, which runs as follows :

'My dere good lorde I amme ernestly required to be a suiter to your l[ordship] for this berer, Mr. berde, that your l[ordshi]p wyll have hime in remẽbrance w̃h your fauer towardes hime seinge he cane not inioye that wyche was his firste sutte [suit] and granted vnto hime. I am̃e the more importenat to your l[ordship] for that he is my frend and cheffly that he is scollemaster to my daughter in his artte. The mane is honeste and one whom I knowe your l[ordship] may comãnde.'

The letter is dated Feb. 28, 1579, and endorsed 'Bird of ye Chappell,' but what the suit was to which it refers is not known. For the performance of Thomas Legge's Latin play 'Ricardus III.,' at St. John's College, Cambridge, in 1579–80, Byrd set a short 3-part chorus (printed in Stafford Smith's *Musica antiqua*). Three years later there is a record (Cooper, *Annals of Cambridge*, v. p. 314) of another connexion of Byrd with Cambridge. Dr. Bell, the Vice-Chancellor, by an instrument dated Sept. 7, 1583, after reciting that 'time out of minde it hath been a custome and always used within this fair' (*i.e.* Sturbridge Fair) 'that some musitian whome they have usually called the Lord of the Tappes should . . . after sunset and likewise before the sunne rising by sounde of some instrument give notice to shut and open the shops,' and that the post being vacant by the death of John Pattyn, 'many of the worshipfull Citizens of London and other places have . . . commended unto us William Byrde . . . being a Musitian and now servant and wayht of the . . . University,' appointed Byrd to the 'roome and place of the Lord of Tappes.' This document raises several difficult questions. It would seem that at this period the university and the town were in the midst of one of their frequent quarrels about Stŭrbridge Fair. The Lord of Taps, an office which, in later days, at least, was of a notoriously Bacchanalian character, was appointed by the town. Moreover, the waits were never servants of the university, but solely of the town. It is therefore probable that the Vice-Chancellor's proclamation, which is vaguely addressed to 'merchants' and to no official body, was an arrogant assumption of a claim that could not have been maintained legally. Dr. Bell, like Dr. Legge (the author of 'Ricardus III.'), was suspected of Romanism, and voted against 'proposals for a more thorough reformation' in 1562–63, though he afterwards went with the tide and became Dean of Ely in 1589. He may therefore have intended, by claiming the right of appointing Byrd to the office of Lord of Taps, to give annoyance to the strong Protestant party in the town. The whole incident seems obscure, but it is highly improbable that a musician of Byrd's eminence should ever have been either a Cambridge wait or have occupied an undignified post at Sturbridge Fair.[1]

On the death of Tallis in 1585 the benefit of the monopoly in music-printing became the sole property of Byrd, who during the next few years was unusually active in composition. In a list of houses of Catholics to be searched, dated Aug. 21, 1586 (*Cal. Dom. Eliz.* cxcii. 48), is 'Mr. Byrd's house at Harmousworth or Craneford,' both villages near Harlington. At about the same date may be placed a list (*Cal. Dom. Eliz.* cxlvi. 137) of 'the names of . . . suche as are relievers of papistes and conveyers of money and other thinges unto them beyonde the Seas.' This document (which is undated) was evidently drawn up for hunting out recusants, and contains, in another hand, directions, etc., as to where they may be found. Among the names is that of 'Mr. Byrde, at Mr. Listers his house, over against St. Dunstans, or at the Lord Padgettes house at Drayton.' The annotator has added : 'the messenger is to tell him things which he will well like.' In 1588 Byrd published

'Psalmes, Sonets, and Songs of Sadnes and Pietie, made into Musicke of flue parts : whereof, some of them going abroade among diuers, in vntrue coppies, are heere truely corrected, and th' other being Songs very rare and newly composed, are heere published, for the recreation of all such as delight in Musicke.'

This work was published by Thomas East, 'the assigne of W. Byrd,' in 1588. In Rimbault's untrustworthy *Bibliotheca madrigaliana* an undated edition is mentioned, which may be the same as the one mentioned in the Stationers' Register as being in print on Nov. 6, 1687. The 'Songs of Sadnes' are dedicated to Sir Christopher Hatton : prefixed are the following quaint 'Reasons briefely set downe by th' auctor to perswade euery one to learne to singe' :

First, it is a knowledge easely taught, and quickly learned, where there is a good Master, and an apt Scoller.

2. The exercise of singing is delightfull to Nature, and good to preserue the health of Man.

3. It doth strengthen all parts of the brest, and doth open the pipes.

4. It is a singuler good remedie for a stutting and stamering in the speech.

5. It is the best meanes to procure a perfect pronunciation, and to make a good Orator.

6. It is the onely way to know where Nature hath bestowed the benefit of a good voyce ; which guift is so rare, as there is not one among a thousand, that hath it : and in many, that excellent guift is lost, because they want Art to expresse Nature.

7. There is not any Musicke of Instruments whatsoeuer, comparable to that which is made of the voyces of Men, where the voyces are good, and the same well sorted and ordered.

8. The better the voyce is, the meeter it is to honour and serue God there-with : and the voyce of man is chiefely to be imployed to that ende.

Since singing is so good a thing,
I wish all men would learne to singe.

[1] See *The Times Literary Supplement*, Mar. 13, 1924.

The whole work has been reprinted as vol. xiv. of Fellowes's *English Madrigal School.*

At the end of 1588 Byrd contributed two madrigals to the first book of Nicholas Yonge's *Musica transalpina,* and in the following year published two more works. The first of these,

'Songs of Sundrie Natures, some of grauitie, and others of mirth, fit for all companies and voyces,'

was dedicated to Sir Henry Cary, Lord Hunsdon, and was published by Thomas East; a second edition was issued by East's widow, Lucretia, in 1610; the work forms vols. vi.-ix. of G. E. P. Arkwright's *Old English Edition,* and vol. xv. of Fellowes's *English Madrigal School.* The second, 'Liber primus sacrarum cantionum quinque vocum,' was dedicated to the Earl of Worcester. It was published by East on Oct. 25. In 1590 Byrd contributed two settings of 'This sweet and merry month of May' to Thomas Watson's 'First Sett of Italian Madrigalls Englished'; one of these seems to have been sung before Elizabeth on her visit to Lord Hertford at Elvetham in 1591. On Nov. 4, 1591, he published the 'Liber secundus sacrarum cantionum,' dedicated to Lord Lumley.

During this period of his life Byrd wrote a large amount of Virginal Music (*q.v.*), many manuscript collections of which are still extant. One of the most important of these is the volume transcribed for the use of Lady Nevill by John Baldwin of Windsor, which consists entirely of Byrd's compositions. This manuscript was finished in 1591, and furnishes evidence of the repute which the composer enjoyed at this time, Baldwin quaintly writing against Byrd's name at the end of the seventeenth piece, 'Mr. W. Birde. Homo memorabilis.' The great esteem in which he was held as a musician must have been the reason why he continued to hold his appointment in the Chapel Royal. It is significant that his name is never found among the signatories of the various memoranda in the Chapel Royal Cheque-Book, and it seems probable that the authorities, in view of his great reputation as a musician, were content to ignore his personal religion, so long as he provided services and anthems for the Royal Chapel. In Father Morris's *Life of Father William Weston* ('The Troubles of our Catholic Forefathers,' second series, 1875, pp. 142-5) will be found several allusions to Byrd as a recusant from various lists preserved in the State Papers (*Domestic Series, Elizabeth,* cxlvi. 137, cli. 11, clxvii. 47, cxcii. 48), and in the same work the following interesting passage is given from Father Weston's Autobiography, describing his reception at a house which the editor identifies as being in Berkshire, the residence of a certain Mr. Bold, where

'they had a chapel for the celebration of the Divine Mysteries, an organ likewise and other musical instruments, and, moreover, singers of both sexes belonging to the family, the master of the house being singularly experienced in the art. . . . We met there also Mr. Byrd, the most celebrated musician and organist of the English nation, who had been formerly in the Queen's Chapel, and held in the highest estimation; but for his religion he sacrificed everything, both his office and the Court and all those hopes which are nurtured by such persons as pretend to similar places in the dwellings of princes, as steps towards the increasing of their fortunes.'

This was written in July 1586. The Sessions Rolls of the County of Middlesex show that true bills 'for not going to church, chapel, or any usual place of common prayer' were found against 'Juliana Birde wife of William Byrde' of Harlington on June 28, 1581; Jan. 19, Apr. 2, 1582; Jan. 18, Apr. 15, Dec. 4, 1583; Mar. 27, May 4, Oct. 5, 1584; Mar. 31, July 2, 1585; and Oct. 7, 1586. A servant of Byrd's, one John Reason, was included in all these indictments, and Byrd himself was included in that of Oct. 7, 1586, and (without his wife or his servant) a true bill was found against him on Apr. 7, 1592, at which date he is still described as of Harlington. As there is no mention in the Chapel Royal Cheque-Book of Byrd's giving up his place, Father Weston's information on this point was evidently incorrect. A letter (*Cal. Dom. Eliz. Add.* xxxii. 17) from Lord Admiral Howard, dated June 9, 1591, addressed to the Masters of Requests, refers to a suit between Byrd and Basil Fettiplace, Sheriff of Berks, but nothing is known as to what was its subject.

About 1593 Byrd became possessed of the remainder of a lease (held by Lawrence and William Hollingworth) of Stondon Place, a farm of some 200 acres near Ongar, Essex, belonging to William Shelley, who in 1580 had been committed to the Fleet and in 1583 to the Tower for complicity in an alleged Popish plot. He was attainted in 1586 and condemned to death, though the sentence was never carried out. The property was sequestrated, and on July 15, 1595, Byrd obtained a crown lease of it for the lives of his son Christopher and his daughters Elizabeth and Rachel. Shelley died on Apr. 15, 1597, and his widow pressed for the restoration to her of Stondon Place, by virtue of her marriage jointure, refused to ratify the crown lease, and did all she could to oust Byrd. But he was still under the protection of the court, and Mrs. Shelley was ordered to allow him to enjoy quiet possession of the property. In spite of this, on Oct. 27, 1608, she presented a petition to the Earl of Salisbury, praying for the restoration of Stondon, and setting forth eight grievances against the composer. In this document she alleged that Byrd went to law in order to compel her to ratify the crown lease, but being unsuccessful he combined with the individuals who held her other jointure lands to enter into litigation with her, and when all these disputes had been settled, and finally 'one Petiver' submitted, 'the said Bird did

give him vile and bitter words,' and when told that he had no right to the property, declared 'that yf he could not hould it by right, he would holde it by might'; that he had cut down much timber, and for six years had paid no rent. Mrs. Shelley died in 1610, and the long suit was ended by Byrd's buying (7 James I.) the property from her son, who was created a baronet in 1611. Byrd settled Stondon Place upon himself, in the names of John and Thomas Petre, and 'did set apart certain parcels of the said farm to the value of £20 for himself during his life and after his death for his son Thomas,' a settlement which subsequently led to further litigation. It is a curious fact that while Byrd was actually in the possession, under a crown lease, of lands confiscated from a Catholic recusant, and was a member of the Chapel Royal on the accession of James I., both he and his family were not only regularly presented in the Archidiaconal Court of Essex from 1605–12, and probably later, but since the year 1598 had been excommunicated by the same ecclesiastical body. A *modus vivendi* under these circumstances must have been rather difficult, and Byrd can only have remained secure from more serious consequences by the protection of powerful friends. To this he evidently alludes in the dedication to the Earl of Northampton of the first book of his *Gradualia*, in which he says, 'Te habui . . . in afflictis familiae meae rebus benignissimum patronum.'

Besides the litigation over the lease of Stondon Place, Byrd was involved in a long dispute as to a right-of-way over part of the property, in which his opponent was the Rector, the Rev. John Nobbs. Details of this dispute will be found in the Rev. E. H. L. Reeve's *Stondon Massey* (1914), and it must suffice here to chronicle that it ended in 1604 in favour of Byrd. From 1588–1603 Byrd seems to have published nothing, nor did he contribute to the 'Triumphs of Oriana,' which appeared in the latter year. This long silence may possibly be accounted for by his being so much occupied by his affairs at Stondon and also by the fact that the position of Catholics after 1588 became more and more difficult, and that at this time he was probably occupied with the *Gradualia*, which was essentially a Catholic collection. His silence was broken in 1603, for Morley in his *Introduction* (ed. 1597, p. 115) mentions how Byrd, 'never without reverence to be named of the musicians,' and Alfonso Ferabosco the elder, had a friendly contention, each setting a plain-song forty different ways. This work was published on Oct. 15, 1603, by East, under the following title :

'Medulla Musicke. Sucked out of the sappe of Two [of] the most famous Musitians that euer were in this land, namely Master William Byrd . . . and Master Alfonso Ferabosco . . . either of whom having made 40tie severall waies (without contention), shewing most rare and intricate skill in 2 partes in one vpon the playne songe "Miserere." The which at the request of a friend is most plainly sett in severall distinct partes to be sunge (with moore ease and vnderstanding of the lesse skilfull), by Master Thomas Robinson, etc.'

Unfortunately no copy of this work is known to be extant, and the date of its publication is only known by the entry in the Stationers' Registers. In 1605 appeared the first and in 1607 the second book of *Gradualia*, a complete collection of Latin motets for the ecclesiastical year, including (in the first book) a setting for three voices of the words allotted to the crowd in the Passion according to St. John, a modern edition of which was published by Messrs. Novello in 1899. The first book is dedicated to the Earl of Northampton; the second to Lord Petre. A second edition of both books appeared in 1610. In 1611 was issued

'Psalmes, Songs, and Sonnets: some solemne, others joyfull, framed to the life of the Words: Fit for Voyces or Viols, etc.'

This was dedicated to the Earl of Cumberland, and contains a quaint address 'to all true louers of Musicke,' in which, after commending 'these my last labours,' he proceeds :

'Onely this I desire; that you will be but as carefull to heare them well expressed, as I haue beene both in the Composing and correcting of them. Otherwise the best Song that euer was made will seeme harsh and vnpleasant, for that the well expressing of them, either by Voyces, or Instruments, is the life of our labours, which is seldome or neuer well performed at the first singing or playing. Besides a song that is well and artificially made cannot be well perceiued nor vnderstood at the first hearing, but the oftner you shall heare it, the better cause of liking you will discouer: and commonly that Song is best esteemed with which our eares are best acquainted.'

The work forms vol. xvi. of Fellowes's *English Madrigal School*. Probably in the same year appeared 'Parthenia,' a collection of Virginal music, in which Byrd collaborated with Bull and Orlando Gibbons. In 1614 he contributed four anthems to Sir William Leighton's 'Teares or Lamentacions of a Sorrowfull Soule.' These were his last published compositions. He died, probably at Stondon, on July 4, 1623, his death being recorded in the Chapel Royal Cheque-Book as that of a 'Father of Musicke,' a title which refers both to his great age and to the veneration with which he was regarded by his contemporaries.

His will (Somerset House, Swan, 106) dated Nov. 15, 1622, has been printed in full in *The Musician* for June 2, 1897, and in Fellowes's *William Byrd* (Oxford, 1923). It begins as follows :

'In the name of the moste glorious and undevided Trinitie ffather Sonne Holy Ghoste three distincte persons and Eternall God. Amen. I William Byrde of Stondon Place in the parish of Stondon in the countye of Essex gentleman doe nowe in the eightieth yeare of myne age but (throughe the goodnes of God) beinge of good healthe and perfect memorie make and ordaine this for my last will and Testament ffirste I give and bequeathe my Soule to God Almightye my Creator and Redemr· and Preserver.

And that I may live and dye a true and perfect member of his holy Catholicke Churche (withoute which I beleeve there is noe salvacon for me) my body to be honestlye buryed in that parish and place where it shall please God to take me oute of this live which I humbly desyre (yf soe it shall please God) maye be in the pishe of Stondon where my dwellinge is. And then to be buried neare unto the place where my Wief lyest buryed or ells where as God and the tyme shall permytte and suffer.'

From the same document it seems that Byrd's later years had been embittered by a quarrel about the disposal of the Stondon property, in the settlement of which he had 'bynn letted and hindred'—'by the undutifull obstinacie of one whom I am unwillinge to name.' There can be but little doubt that this was the composer's eldest son, Christopher, who is passed over in the will, though his wife Catherine and her son Thomas are appointed executors. In pursuance of an agreement with this daughter-in-law (whom he calls 'a verye good ffrend to hus both') the property was left to her, subject to certain rent charges and to charges of £20 yearly for his second son Thomas, and £10 to his daughter Rachel, with remainders to his grandson Thomas, his son Thomas, and the sons of his daughters Mary and Rachel. His goods 'in my lodgeinge in the Earle of Woster's house in the Strand' are left to his second son, and an annuity to his eldest daughter. The Stondon property came again before the Court of Chancery in 1635, on Oct. 10, in which year an order was made that Catherine Byrd should pay the annuities due to Thomas and Rachel, none of which had been paid since Byrd's death in 1623. From about 1637 to 1650 Stondon Place was occupied by one John Leigh, who was probably a tenant of the Byrd family, for in 1651 the Committee for Compounding with Delinquents was approached on behalf of Thomas Byrd, who was entitled to £20 annuity on the property, of which one of the Petre family (whose goods had been seized for recusancy) was then tenant. It was then pleaded on behalf of Thomas Byrd that he 'is seventy-five years old and has no other means of subsistence.' Soon afterwards the property was sold to Prosper Nicholas. Stondon Place itself was practically burnt down in 1877, and has since been rebuilt. There is no record of the burial of any of the Byrd family in the parish church.

Byrd's arms, as entered in the Visitation of Essex of 1634 *ex sigillo*, were three stags' heads cabossed, a canton ermine. His children were (1) Christopher, who married Catherine, daughter of Thomas Moore of Bamborough, and had a son, Thomas, who was living at Stondon in 1634; (2) Thomas, a musician, who acted as deputy to John Bull at Gresham College, he was living in 1651; (3) Elizabeth who married (i.) John Jackson, and (ii.) —— Burdett; (4) Rachel, married (i.) —— Hook, by whom she had two children, William, and Catherine married to Michael Walton; between 1623 and 1634 Rachel Hook married (ii.) Edward Biggs; (5) Mary, married (i.) Henry Hawksworth, by whom she had four sons, William, Henry, George, and John: (ii.) Thomas Falconbridge. Anne Byrd, who is mentioned in the Exchequer proceedings, Shelley *v.* Byrd, was probably a fourth daughter who died young. It should be mentioned that the statement frequently made to the effect that Byrd and his family lived 'at the end of the 16th century' in the parish of St. Helen's, Bishopsgate, is inaccurate. The Byrds who lived there belonged to another family, and were probably not even relatives of the composer. No authentic portrait of Byrd is known to exist. An oval (head and shoulders) was engraved by Vandergucht—on the same plate as a similar portrait of Tallis—for a projected *History of Music* by N. Haym which never appeared. The authority for this plate is unknown, and impressions are of extreme rarity.

In addition to the works already mentioned, Byrd wrote three masses for 3, 4 and 5 voices respectively. It used to be assumed that these masses were written during the reign of Queen Mary, but the fact that the composer throughout his life continued to compose music for the Latin Ritual, renders the assumption extremely improbable, especially since all three masses display no traces of immaturity, but rather belong to the composer's best works. They were printed without title-pages, the type being that which East used when he began to print music as Byrd's assignee in 1588, while the initials are the same as those in Yonge's *Musica Transalpina* (1588), but from the fact that the few copies known have generally been found interleaved in the 1610 edition of the *Gradualia* it is possible that they may have first appeared in that year. The Mass for 5 voices was reprinted in 1841 by Dr. Rimbault for the Musical Antiquarian Society; the title-page contains the unfounded tatement that it was 'composed between the years 1553 and 1558 for the old cathedral of St. Paul's.' Another edition was published in 1899 by Messrs. Breitkopf & Härtel. Modern editions of the other masses have also appeared, that for 4 voices, published by Novello in 1890, and that for 3 voices by Messrs. R. & T. Washbourne in 1901, and all three have recently been edited for Stainer & Bell by Fellowes.

The 'Fitzwilliam Virginal Book' contains a long series of interesting pieces by Byrd for the virginal; 'Lady Nevill's Virginal Book' (published 1926, see VIRGINAL MUSIC), contains 42 numbers, all by Byrd, and other contemporary collections remain unpublished.

In mere volume the music of Byrd which has survived far exceeds that of any English composer of his period, and can only be compared to that of Lasso among his contemporaries abroad. But the ground he covered was far wider than that of the Netherlandish master,

for there was hardly any branch of composition which he did not essay. His printed output represents a very small part of his work, and his services, etc., for the English rites, and instrumental fantasias, preludes, and In Nomines for various combinations of viols have been practically unknown until the present day. The recent revival of interest in the music of the Tudor and Jacobean composers may be said to have begun with the attention drawn to Byrd at the end of the last century. The first light on his biography from original sources was thrown by articles in the *Musical Review* in 1883; his masses were revived by Thomas Wingham at the Brompton Oratory in 1890 and later; four movements of the 5-part mass were performed at the Birmingham Festival in 1900, and Sir R. R. Terry — first at Downside and later at Westminster Cathedral — and H. B. Collins at the Edgbaston Oratory, have done inestimable service in making Byrd's music familiar. The way was therefore well prepared for the publications of the Carnegie Trust, which has already (1923) issued a carefully edited volume of the English Sacred Music,[1] the first of a series which it is to be hoped will include all Byrd's work. In July 1923 the awakened interest in the great musician found worthy expression in tercentenary celebrations held all over the United Kingdom, permanent records of which took the form of memorial tablets erected in Lincoln Cathedral and the parish church of Stondon Massey. In view of these celebrations Fellowes published *William Byrd: a Short Account of his Life and Work*, which contains the first attempt at a complete list of his surviving compositions. From this work the following estimate of his position may be quoted:

'If we consider Byrd's versatility alone, and the fact that he produced work of the highest class in every field that he explored, it becomes abundantly clear that he did stand above all his contemporaries. Like Palestrina, he wrote magnificently for the Latin rites of the Church. Nor was he behind any of his contemporaries in his capacity for handling ingenious and complex contrapuntal devices such as were in vogue among the Church musicians of the 16th century. His contrapuntal skill was astonishing. Like Tallis, Tye, and Robert Whyte, he excelled in music for the English Church whether for the Latin or English rites. Like Marenzio, Wilbye and Weelkes, he could write finely in the madrigalian style, not only when treating the severer subjects, where again he stands alone, but also in the lighter vein. . . . Like Bull, Gibbons and Giles Farnaby, he wrote with exceptional fertility of invention for the keyed instruments of his day, yet here again he excelled the others; while for the viols he produced chamber-music which to-day amazes the students of musical form when its date is borne in mind.'

This is high praise, and may in some respects seem excessive. But it only confirms the judgment of Byrd's contemporaries, Morley and Baldwin (which have been already quoted); Peacham, who calls him 'our *Phœnix*,' and says that 'in Motets and Musicke of pietie and devotion . . . I know not whether any may equall. I am sure none excell, even by the judgement of *France* and *Italy*'; and of G. Ga. (probably the recusant George Gage connected with the Gages of Firle and Hengrave), whose epigram prefixed to the second book of *Gradualia*, is addressed to 'D. Gulielmo Byrde, Brittanicae Musicae Parenti.' W. B. S.

[1] This volume including the 'Great' service with other services and anthems showed that Byrd's contribution to English church music was far more substantial than had been supposed (see ANTHEM and SERVICE.) C.

BYZANTINE MUSIC, that is the music of the Eastern Church from primitive times to the present day, is discussed here historically and technically under the following heads: HISTORY, MODES, EXAMPLES OF THE BYZANTINE MODES, RHYTHM, NOTATIONS. A note on FOLK-SONGS is added.

HISTORY.—Byzantine music is undoubtedly of composite origin. The early Church in adopting the Psalms and Canticles from the Old Testament would naturally borrow some of the Hebrew melodies as well. But as Greek music was predominant in most parts of the Roman Empire (the Latin West having adopted Greek musical theory), we can hardly be wrong in thinking that this element entered largely into early Christian hymnody, not, of course, in the complicated style of the classical theorists and the elaborate tone-apparatus of professional players, but in the more popular and simpler forms, such as any gathering of men under the Early Empire might have understood. Singing in the primitive Church was entirely congregational and (so far as is known) unaccompanied. Beside Hebrew and Greek influences there may have been some borrowing from other Oriental sources, such as Syria and, later, Armenia. But as the Greek language and culture held sway all over the Near East, it is probable that none of the neighbouring peoples escaped the influence of Greek music. Most of the early Christian hymn-tunes must have been handed down by oral tradition, as the Greek musical notation was mainly the property of professional musicians. But a Christian hymn has been discovered in a papyrus-fragment with this notation, dating from the 3rd century A.D.[2] This isolated fragment hardly enables us to judge of the general style of composition, still less as the words are of mystical nature, recalling the hymns of Synesius, and by no means suited for public worship. With the downfall of paganism the Greek musical notation fell into disuse and was soon forgotten by all save a few antiquaries. Thus it happens that between this fragment from the 3rd century and the earliest Byzantine musical notation at the end of the 10th we have a complete lack of information.

Is there anything to fill the gap? Some of the Gnostic papyri show traces of a new system of musical notation, by which every note of the

[2] *Oxyr. Papyri*, 1786, trans. of music by Prof. H. Stuart Jones.

octave was distinguished by a Greek vowel—a method obviously far less full and expressive than the classical Greek system, but good enough for simple tunes—and evidence has been found that this form of notation had influence on Byzantine theory and may therefore have been used for a time by Christian hymnodists.[1] Secondly, in the Ecphonetic Notation, *i.e.* the recitation-marks used in the musical reading of Scripture lessons, we have the germ of the later Byzantine notations. The early Ecphonetic manuscripts date from about the 8th century[2]; but the signs are prosodic rather than musical and could not in themselves express melody.

Authorities disagree on the important question whether the Greek neumes were a Byzantine invention and grew out of the Ecphonetic system or whether they were imported from the East.[3] In the Armenian Church similar recitation-marks were in use. But we cannot decide which Church borrowed from her neighbour.

Thirdly, in the Western Church, we find the Gregorian modes frequently called by Greek names—which has led theorists to infer a general likeness between the Eastern and Western tone-systems. (See MODES, ECCLESIASTICAL.)

The earlier Byzantine neumes have not yet been satisfactorily deciphered; and it is quite possible that they gave only a vague indication of the melody, being more an aid to memory than a complete representation of the tune. But in the 12th or 13th century the Round notation was invented, by which all melodic progressions are clearly shown. Apart from some minor difficulties, this system can be read. The famous precentor, John Cucuzeles[4] (A.D. 1300), is the reputed inventor of a more elaborate system, using the interval-signs in the same way as in the Round notation, but adding numerous subsidiary marks. The great difference seems to have been in the rhythm. In the Round system the unit of time (usually given as a quaver) cannot be subdivided. But in the Cucuzelian system we find dotted quavers and semiquavers introduced. It seems clear that the Office Books containing the Round notation were not rendered obsolete by Cucuzeles, but were used all through the Middle Ages, while his innovations were applied chiefly to new compositions. From the 16th century, however, a decline in Byzantine music seems to have set in. The manuscripts become obscure and crowded with masses of subsidiary signs—many of these being intended as aids to singers who could no longer read the interval-signs fluently: the style of composition becomes more and more florid; and meaningless syllables are used for vocalisation. The later musical MSS. usually give very meagre selections of Byzantine hymnody. Oriental influence naturally became stronger after the Fall of Constantinople; and in the 18th century there seems to have been little difference between the music of the Turks and that of the Greeks. In 1821 a new system of notation was invented by Chrysanthus, a Greek archimandrite. His main purpose was to reduce the number of symbols in order that the music might be printed. Although Chrysanthus had studied Western music, he accepted the Oriental character of the hymnody, and added to his notation several symbols to express the chromatic and enharmonic alterations that were required. After some opposition the new method won the day and has been used by the Greek Church ever since. The diffusion of secular European music in Greece during the 19th century led to a revulsion from the Oriental character of Byzantine music and a consequent movement for its 'reform.' One party has introduced European harmonies, which are heard to this day in many of the city churches. Yet another wishes to go back to the earlier mediæval tradition, while even those singers who reject reform tend to ignore the irrational progressions of the Chrysanthine system.

MODES.—The substantial likeness between the Gregorian and the Byzantine Modes is admitted by all the principal theorists at the present time. But when attempts are made to trace the mediæval scale back to the ancient Greek modes, we find much disagreement among Byzantine writers. The fact seems to have been that the hymnody of the early Church, being, as has been said, of composite and largely of popular origin, was evolved without regard to modal characteristics, and the hymns were later fitted into the system of eight mediæval modes, while the ancient Greek names were given to the modes by theorists whose knowledge of ancient music was imperfect. Hence the ascription of a Greek name to any mode does not oblige us to identify the mediæval mode with the Greek *harmonia* whose name it bears.[5] If we start from the identity of the Byzantine first mode with the first Gregorian mode (Protus), we have the scale d, e, f, g, a, b, c', d' as the foundation of the system. The Greek handbooks tell us that the other modes follow upon the first in a regular series, the authentic modes (κύριοι) being built up in ascending order. Thus *e-e'* will be the second mode, *f-f'* the third, *g-g'* the fourth. The plagal modes (πλάγιοι) were ranged theoretically a fifth below the corresponding authentic. But

[1] This significant discovery is due to C. Hoëg (*v.* Bibliography). He notes that in the magical treatise of Zosimus of Panopolis (4th cent. A.D.) an obscure passage dealing with music bears a strong likeness to the Byzantine musical handbook going under the name of Hagiopolites.

[2] A few specimens may be even earlier. A remarkable MS. is described by Gastoué (*v.* Bibliography).

[3] Thibaut is the champion of the Byzantine theory, Wellesz of the Oriental.

[4] Κουκουζέλης.

[5] See article by Hoëg already mentioned and the table in W. Christ and M. Paranikas, *Anthologia*, p. cxx.

as this would bring some of them too low for average voices, a system of transposition was adopted, in which, by the use of *b*-flat, the plagal modes occupied the same region as the authentic. Furthermore, as the third and fourth authentic modes might also have been too high for many voices, some modification of them was frequently admitted. It must be remembered that no mode was restricted to the compass of one octave, but that the proper notes for the beginning and end of the melody were the essential characteristics. Now in the authentic modes the proper Finalis lay in the centre of the scale, *a* for mode I., *b* for mode II., and so on. But in certain cases it was more convenient to use the lowest note of the octave; and in the third and fourth authentic modes this practice was more frequent, as it avoided too many high notes. With the plagal modes, on the other hand, the first and second preferred their central notes as Finalis (*d* and *e*), while the third plagal mode could use low *b*-flat (from which came its name of Barys or Deep), but equally its middle note *f*; and the fourth plagal could use *c* or *g*. When we come to transcribe a long series of melodies in the eight modes, we are forced by practical necessity to allow such modifications of the strict mathematical scheme. Before passing to a series of examples of the Byzantine modes we must briefly mention two theories which conflict with the accepted view.

(1) Dom Ugo Gaisser proposed to take the mediæval names of the modes in the ancient Greek sense and to make by flats in the signature the alterations required in the abovementioned scheme. In this way he claims to reconcile ancient Greek music and mediæval theory with the traditional singing of the outlying Græco-Albanian and South Slavonic religious bodies, and, to some extent, with the later practice of the Greek Church. (For example, if mode I., *d*-*d′*, were given two flats, it would answer to the ancient Dorian mode taken one note lower.) The evidence, however, is hardly strong enough to overthrow the orthodox view.

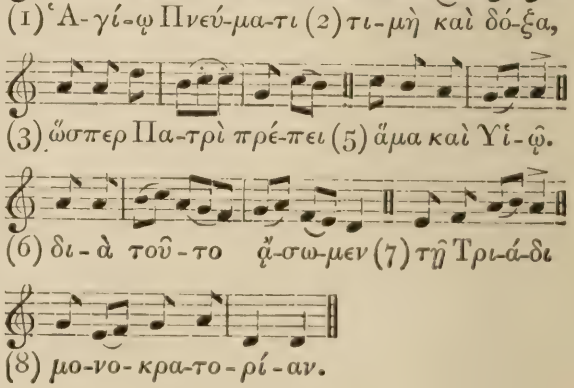
(2) Dr. Hugo Riemann, while accepting the theoretical scheme of the mediæval modes, held that in practice they were all taken at the same pitch, viz. that of the ancient Greek lyre, *e*-*e′*. We have seen that a certain amount of transposition is necessary; but in Christian times the technique of the lyre no longer dominated the musical world as it had done in ancient Athens. The needs of the voice, not of an instrument, were what composers had to consider. Secondly, there is no hint in any Byzantine handbook that all the modes were performed at exactly the same pitch; on the contrary, the idea of a passage from mode to mode by regular steps is frequently insisted on. Thirdly, Riemann's scheme does not altogether get rid of the difficulty of compass: some of his specimens are uncomfortably high.

What has been said above does not complete our survey of the Byzantine modes. In some instances we find that neither the regular Finalis nor the lowest note of the octave is the point of departure, but some other note, determined by a special form of signature. The Mesos[1], or Mediant, was available for this purpose in the second and third authentic modes and probably in others. As the signatures or Martyriae, which indicated the starting-note of every hymn, were of conventional form, their interpretation is often difficult; and further research will be needed before we can give a full list of possible starting-notes.

The chromatic species, which is very common in modern Greek music, can be traced in mediæval MSS., although our information about it is incomplete. It had a special symbol or Phthora and was called Nenano. In earlier Byzantine hymns this species was only used for short episodes; but in MSS. of the Cucuzelian notation we find whole melodies written in it. The interval of an augmented tone is often found in Oriental music. But it is quite possible that the Nenano is a survival in a modified form of the ancient Greek chromatic genus. Besides a signature or Martyria (*μαρτυρία*) every mode has a Phthora or Modulant (*φθορά*). These modulants rarely occur and their nature is disputed. Probably they were intended to mark transitions from one mode to another (as they do in the Chrysanthine system), or sometimes were a warning not to modulate, when the normal compass of any mode had been passed. (Another view is that they were by-forms of the modes, known only to theorists. If this were true, the name 'Modulant' for Phthora, derived from *φθείρειν*, 'to destroy,' would have to be given up.)

Examples of the Byzantine Modes

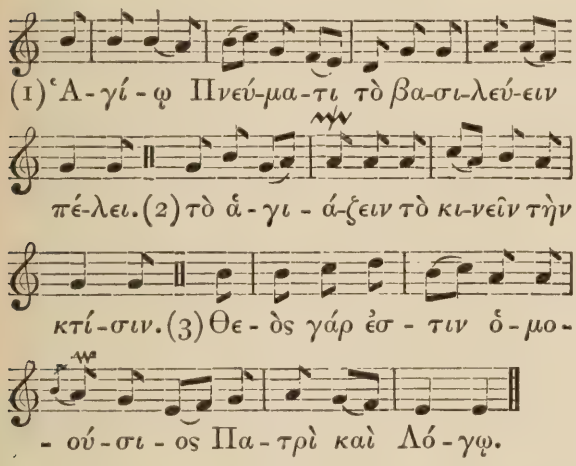
(*a*) *Authentic.*—Mode I. Finalis *a*.—Cadences may be made on *a* or *d*. A few hymns begin from



[1] Μέσος or μέση.

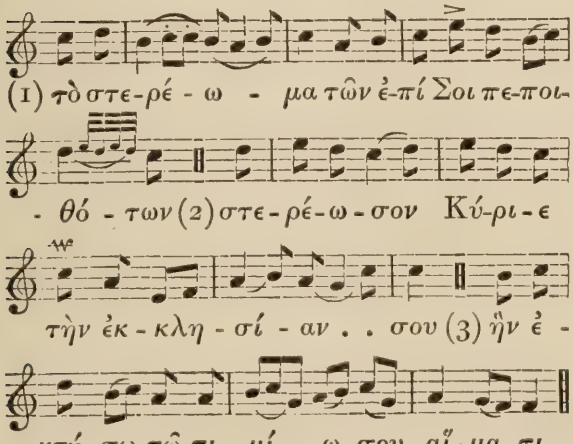
d and end on *a*. In later MSS. of the Cucuzelian system this mode can begin and end on *d*, as it does in the modern system. Our example is a versicle from the *Octoechus* in the Athos MS. Vatopedi 288 f. 367b), which probably dates from the early 14th century. All examples, where not otherwise described, are in the Round notation and are our own versions from the MS. The rhythm depends on the accents in the text and pays no regard to the ancient Greek quantities of the vowels.

Mode II. Finalis *b*.—Cadences may also be made on *e*. A by-form of this mode begins on the Mediant *g* and ends on *e*. In the Round notation of the 13th-15th centuries this variety has a special signature. Example from the same MS.

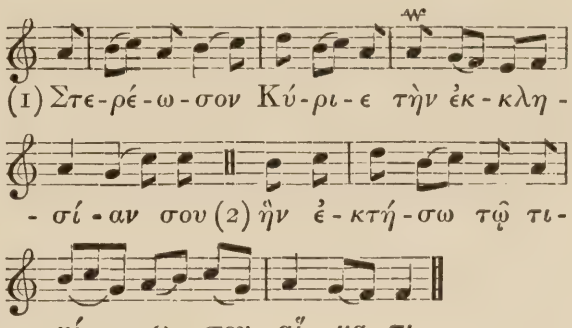


Mode III. Proper Finalis *c′*.—Cadences are also made on *f*. A by-form starts from the Mediant *a* and usually ends on *f*. (The modern form of this mode has borrowed *b*-flat from the third plagal and is therefore like our scale of *f* major.)

Example: part of a Canon from the MS. *Cryptoferratensis* E. γ. II., f. 65 (Monastery of Grottaferrata near Rome), date 1281.



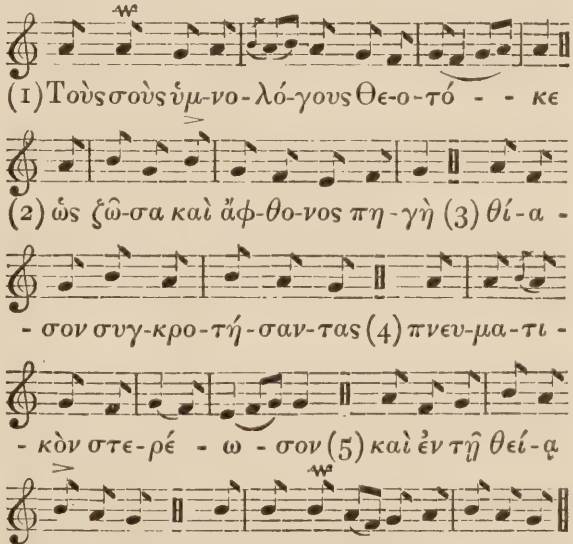
Secondary form from a *μέσος*. *Ibidem* f. 75.



Observe similar endings.

Mode IV. Proper Finalis *d′*; but as this is usually too high, we find that most hymns begin and end on *g*. Occasionally the scale of the fourth plagal mode seems to be borrowed, having *c* for Finalis. We have not so far discovered any other by-form of this mode in the earlier Round system. A later form called Legetos, having *e* for Finalis, would seem to be identical with mode II., the latter having perhaps acquired by the 17th century the chromatic nature which it still has. (At the present day both the Legetos from *e* and the normal form from *g* are in use.) Example from a Trinity College Cambridge MS. (1165, 0.2.61), part of a Canon (date probably 15th century; Round notation).

From *g*.

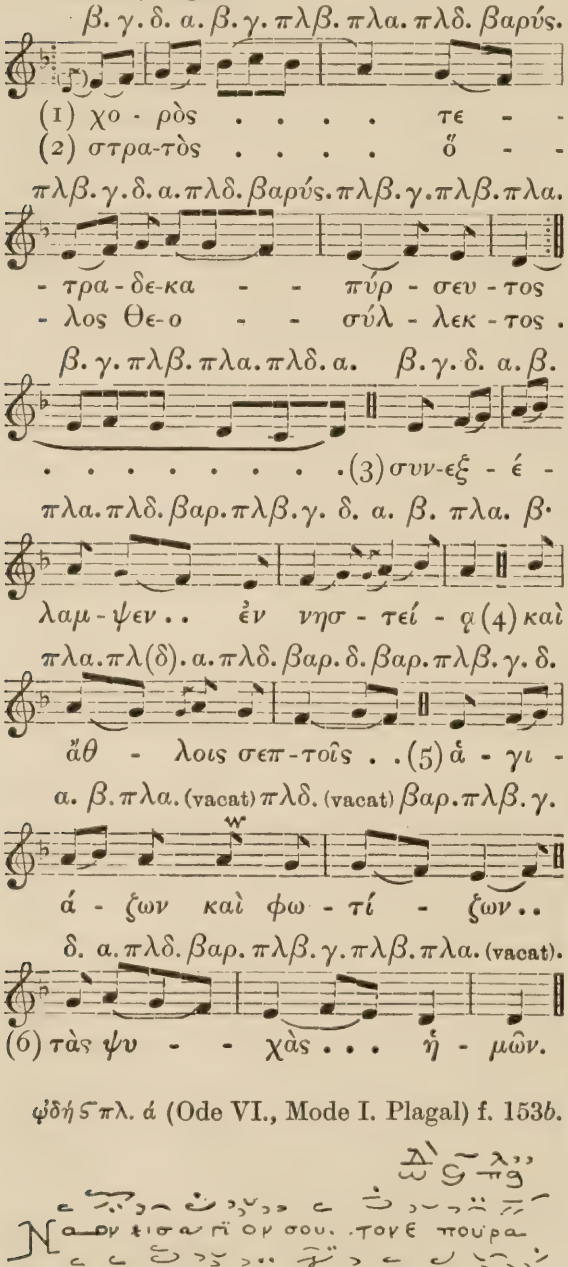


The 'starting-note' or note of origin would of course be intoned at the beginning of the hymn, but it need not be the first note of the tune, if, as here, the first interval-sign should not be that of equality, but of some other progression.

(*b*) *Plagal.*—Mode I. plagal, Finalis *d*. The melody may also begin from *a*. A by-form beginning from *g* is suspected, but not yet established. (At the present day there is very little

difference between this mode and the first authentic.) Our first example is an exercise on the Martyriae or signatures of the modes. The tune is in the first plagal mode, but every note bears the signature of the mode whose Finalis it is. Our second example is from the Grottaferrata Codex already mentioned.

Exercise on the Martyriae; from MS. in Monastery Ἅγιοι Τεσσαράκοντα, near Sparta.



φδή 5 πλ. ά (Ode VI., Mode I. Plagal) f. 153*b*.

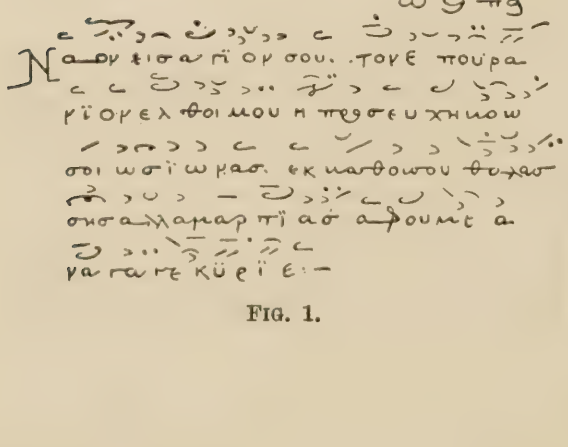
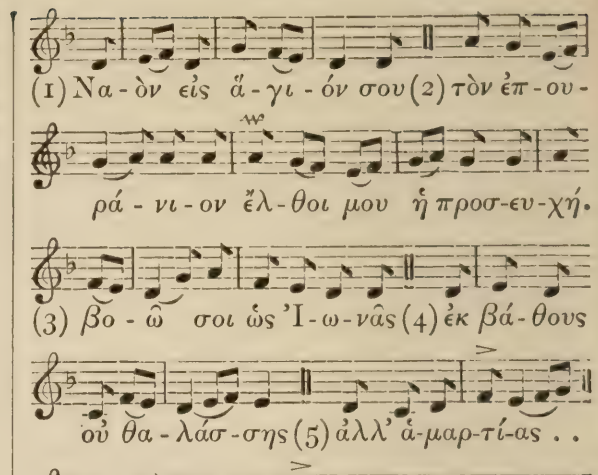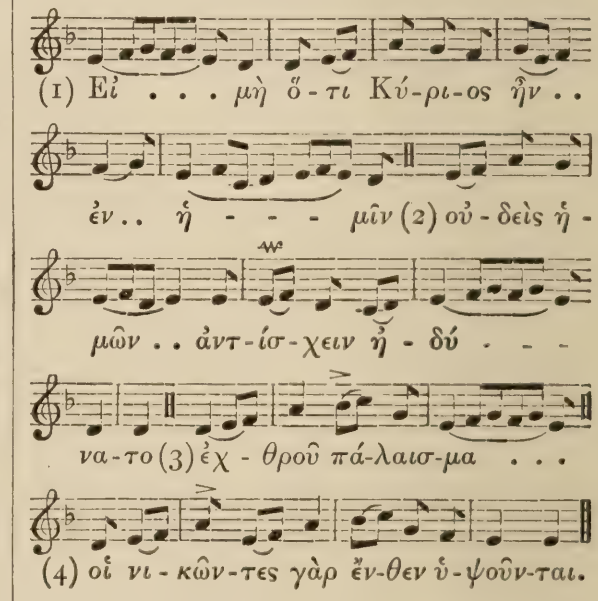


Fig. 1.



Mode II. plagal, Finalis *e*.—There is at least one by-form, but its nature has not yet been fully explored: we will therefore content ourselves with an example of the normal type from the Vatopedi MS. already mentioned. The words are borrowed from Ps. 124.

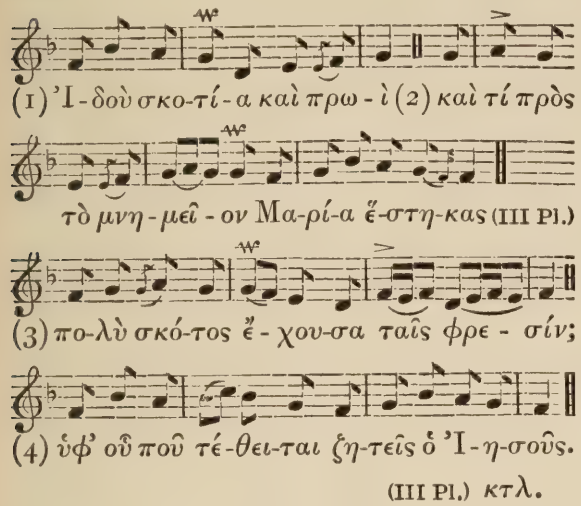
(Modern theory has two distinct forms of this mode, the commonest being chromatic, which will be exemplified below, and the other answering to the mediæval form.)

Vatopedi 288 f. 372.



Mode III. plagal (Barys), Finalis usually *f*.—B-flat, the theoretical Finalis, is sometimes used; and from this comes the name of Grave, as it was the lowest Finalis in use. This mode also had by-forms of doubtful nature. Our example is from the Morning Resurrection Hymns of the Emperor Leo (886–911) in the Cucuzelian system. (At the present day there are two forms of this mode, one from *f*, like the mediæval type, and the other from *b*-natural.

Theorists, however, disagree as to the scale here used in the Chrysanthine system.)

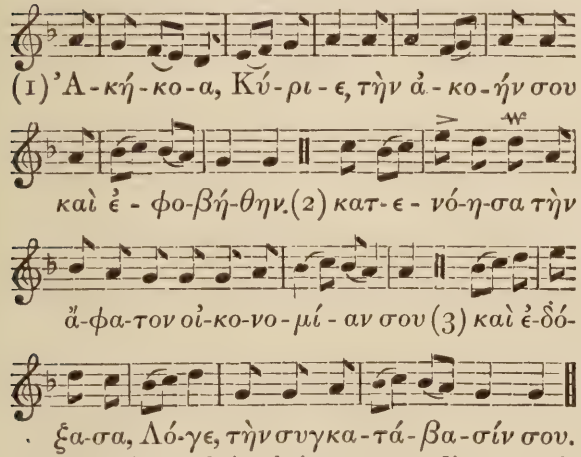


Medial signatures (*μαρτυρίαι*) occur at the end of lines 2 and 4. These are often found in MSS. (especially after the 14th century), and were meant to help the singer by indicating what note had been reached in the chain of interval-signs forming the melody.

Mode IV. plagal, Proper Finalis *c*; but *g* seems to be quite as frequent, while there were several by-forms of obscure nature. (In the modern system *c* is the Finalis; but theorists do not agree as to the use of *b*-flat or *b*-natural.)

We give a simple example from the Grotta-ferrata MS. already mentioned.

Cod. Cryptoferr. E. γ. II., f. 264*b*, Finalis *g*.

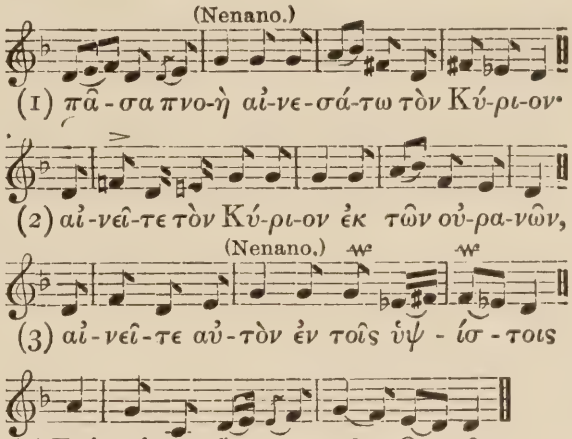


The first interval-sign being an ascending second, we must begin one note above the Finalis.

Chromatic Species.—If a modulation was made from the first mode or the first plagal mode into the chromatic species, the scale seems to have been *d*, *e*-flat, *f*-sharp, *g*, *a*, *b*-flat, *c′*, *d′*; but if from the second mode, authentic or plagal, then it began on *e* and used the same intervals. In the Cucuzelian system the chromatic mode becomes a by-form of mode II. plagal, and therefore has the scale *e*, *f*, *g*, *a*-flat, *b*, *c′*, *d′*, *e′*. One example is from the Resurrection Hymns of Leo, already mentioned. (See Fig. 2, second hymn.)

Another example is from a Cambridge MS.

Mode I. plagal (mixed chromatic form). Cantab. Biblioth. Acad. Cod. Ad. 3051, f. 1 (Cucuzelian system). Part of Antiphone = Ps. 150.



Rhythm.—Most authorities agree that the rhythm of Byzantine music was free; that is, it was not divided into bars or measures of fixed length. The unit of metre was the colon or versicle shown in the manuscripts by a dot in the text. For this we put a small double bar in our versions. Our numbering of the lines is purely a matter of convenience and follows the printed books wherever possible. These versicles do not as a rule contain a fixed number of syllables, as the hymns were not composed in metre, but nearly always in rhythmical prose, like the psalms and canticles. A certain correspondence between versicles is often seen and may be accompanied by musical imitation; but this was an artistic device and not a necessary element in the composition. Where a note is prolonged by certain subsidiary signs, called in Greek *ἀργίαι* or slow-marks, we put a crotchet; and the last note of a hymn, being naturally held, is also made into a crotchet. Subdivision of the unit of beat, in the Cucuzelian system, is marked by the *γοργόν* or quick-sign. The hymns were meant as a rule to be sung by a single cantor, who could allow himself much more freedom of time than could be permitted in combined singing. It is not unlikely that in the Middle Ages, as now, some members of the choir held a drone, while others may have joined in certain passages. But we cannot treat Byzantine music as properly choral. The single bars in our versions are put in by us to help the singer: they depend on the accents in the Greek text, but do not necessarily answer to any musical sign. (Dr. Wellesz and some other theorists do not use them; but their transcriptions sound like ours.) Dr. Riemann has tried to prove that all Byzantine music was in strict

4-time. But to do this he has to lengthen or shorten notes without any warrant from the manuscripts. Nor do the mediæval theorists give the slightest hint of a measured time. O. Fleischer also believed in a prevalence of 4-time rhythm in the Cucuzelian system. But these authorities do not seem to have proved their case, and recent writers (such as Dr. Wellesz) have decided against them.

NOTATIONS. (1) *Ecphonetic.*—This was a system of recitation-marks, chiefly applied to lessons from the Gospels, but also to other parts of the Bible. A table of the signs with their names has been found in a MS. fragment in the monastery of Leimon on the island of Lesbos ; and this is the basis of our knowledge. Many of the signs are accents or prosodic marks, such as the acute, grave and circumflex. Others seem to denote pauses, while a third class, which reappear later as neumes, may have indicated the rise or fall of the singing voice. At the present day the lessons in the Greek Church are intoned in a semi-musical fashion.[1] Many Ecphonetic manuscripts are extant, ranging from the 8th to the 12th century ; by the 14th century the signs had become obsolete.[2]

(2) *The Earlier Neumes or Linear Systems.*—These are very difficult to classify owing to the variety of forms and the peculiarities of individual MSS. We may provisionally range them as follows :

(*a*) Archaic or Palæobyzantine.—The best-known example is the Athos codex, Laura B. 32, dating from about A.D. 1000. The neumes are few and mostly simple. There is no Ison or repetition-sign. But a blank space is left over a syllable when the preceding note has to be repeated.[3]

(*b*) Intermediate.—Here we find a straight bar for the Ison. Otherwise there are many differences between the notations. It seems likely that uniformity had not been established and that rival systems were in the field. The most elaborate is exemplified by the famous fragment now at Chartres,[4] which belongs to the Athos MS., Laura Γ, 67. These systems flourished in the 11th century.

(*c*) The Coislin Neumes.—This name is suggested after the MS. at Paris, Coislin 220, a splendid sample of this type of neumes.[5] We now find the Ison with a hook, as it appears in the Round notation; and many other signs bear a likeness to later forms. It seems possible by the aid of parallel versions to gain at least a general notion of the melodies in this system. Several of the signs do not seem to have a fixed musical value ; but a more exact interpretation will probably be found after fuller research. This notation may have been invented in the 12th century and was a rival of the Round system in the 13th. (It has also been called *Notation mixte* or *constantinopolitaine.*)

(3) *The Round Notation* (also called Hagiopolitan).—The best MSS. date from the 13th and 14th centuries. By the aid of the mediæval handbook, called the Papadike, which may be partly the work of John Cucuzeles (A.D. 1300), we can tell the values of the interval-signs and the names and (with few exceptions) the import of the various subsidiaries. The Initial-note of a melody depends on the Martyria or signa-

[1] The fullest discussion of the Ecphonetic System will be found in Thibaut, *Origine Byz.* He also gives a specimen of the modern recitation. Fleischer and Gastoué also have good accounts of the subject.

[2] There are several Ecphonetic MSS. in the British Museum and a fine specimen in the Fitzwilliam at Cambridge

[3] Some poor reproductions are given in Riemann, *op. cit.* One leaf in *B.S.A.* xix. pl. xiv.

[4] Gastoué, *op. cit.* pl. iii. Riemann has also discussed this fragment.

[5] Good facsimile in Riemann, *op. cit.* Specimens of other MSS. of this class will be found in the works of Thibaut and Gastoué. See the writer's reading of these neumes, *Journal of Hellenic Studies*, xli. 29. The likeness of these neumes to the early Russian 'Sematic' notation should be observed,

(1) Canon for Easter; Mode I., Ode III.
(2) From Eothina of Emperor Leo. Mode II., Plagal, Chromatic.
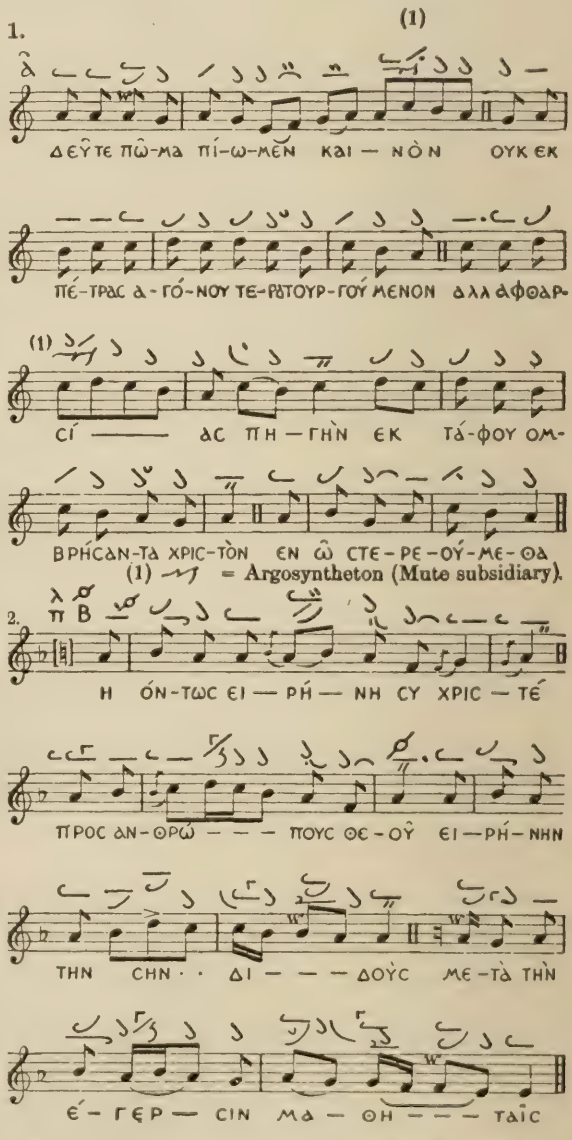


FIG. 2.—1, Round System; 2, Cucuzelian System.

ture, which, of course, varied according to the mode. The rest of the tune consists of a chain of interval-signs, which regains the Finalis at the end of the hymn. We tabulate the interval-signs and the commonest subsidiaries.[1] The Round notation soon ousted its rival; and the numerous extant MSS. show us how far-spread its use must have been. Although precise and highly expressive, it must always have been difficult to learn, far more so than the four-line Gregorian notation. (For examples see Figs. 1 and 2.)

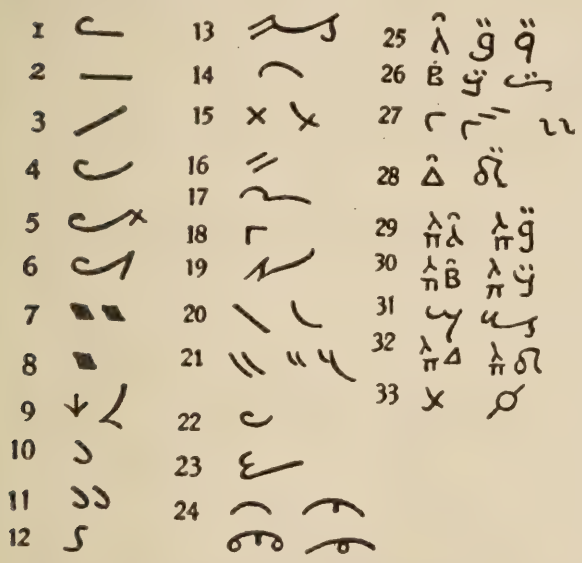


FIG. 3.—Round Notation: 1-15, interval signs; 16-24, subsidiary signs; 25-33, modal signs.

(*a*) *Interval Signs.*—1. Ison, repetition, 2. Oligon, 3. Oxeia, 4. Petaste, 5. Kouphisma, 6. Pelaston, 7. Kentemata (*δύο κεντήματα*) all denote an ascending second. The Oligon is the commonest upon unaccented notes; the Oxeia usually stands on accented syllables; Petaste gives warning of descent (Nos. 5 and 6 are very rarely used). The Kentemata (two dots) add an ascending second to some other progression, but never stand as the first sign over a syllable.

8. Kentema, ascending third.

9. Hypsele, ascending fifth. These two, being 'leaps,' are called Pneumata (spirits) in Greek, while Nos. 1 to 7 are all classed as Somata (bodies), being progressions by step. The Pneumata rarely stand alone, but when placed below a Soma or to the right of it they absorb its sound and interval-value. This is called Hypotaxis or Subordination. On the other hand, if a Pneuma is placed above a Soma, both are counted, and a single large interval results. (Two forms of the Hypsele are given. The shapes vary in the MSS.)

10. Apostrophus, descending second. 11. Double Apostrophus (*ἀπόστροφοι σύνδεσμοι*), descending second with prolongation of note. 12. Hyporrhoe, two descending seconds in succession (cannot be the first sign over a note). 13. Kratemohyporrhoon gives the same sounds as No. 12, but it prolongs the preceding note. 14. Elaphron, descending third, 15. Chamele (two shapes), descending fifth: these are Pneumata and are combined with Nos. 10 and 11 under the same rules as the ascending Pneumata with Nos. 2 to 6.

There is a further subordination by which the Ison or any descending sign can be placed above an ascending sign, whereby the latter loses its interval-value. What happened to it? Dr. Wellesz holds that it only affected the execution of the descending note (*e.g.* the Oxeia gave a stronger accent), while Dr. Riemann believed that the suppressed sign was heard as an ornament or grace-note. I have tried to combine both methods in my versions. (The subordinated Petaste, which is far the commonest, I mark by a passing shake. Earlier theorists ignored the suppressed signs, called in Greek *ἄφωνα*.)

(*b*) *Hypotases or Subsidiary Signs.*—16. Diple prolongs the note. 17. Lygisma, probably a slur. The Kylisma, Synagma and others not figured here were also probably slurs. 18. Gorgon or quick-sign. In the Round notation this is rare and may only have served as a warning against a rallentando. In the Cucuzelian system it seems to have marked the subdivision of notes as it does in the system of Chrysanthus. The latter has a double Gorgon for triplets and a threefold Gorgon for semiquavers (his unit being a crotchet). 19. Kratema prolongs the note. 20. Bareia (two forms). This symbol has a long history. In the Ecphonetic notation it may have indicated a slight fall of the voice. In the earlier neumes it is an interval-sign, probably a second or third downwards. It was usually put just before an accented syllable. In the Round notation it has no interval-value, but kept its position under some other sign and therefore served the same purpose as a modern 'bar.' In the Cucuzelian system it acquires the value of a secondary accent in florid passages. Under Chrysanthus it is mainly a mark of separation, and also serves to indicate a 'rest.' (The view of Riemann that the Bareia had interval-value in the earlier Round notation has not been justified.) 21. Piasma or Double Bareia. This sign also had interval-value in the earlier neumes. In the Round system it has no musical sound, but marks certain combinations of descending notes. 22. Klasma or Tzakisma: in the Round system this seems to be merely a staccato-mark. (Riemann, in calling it the Little Petaste or Epiphonus and giving it interval-value, is

[1] Full accounts of the Round notation will be found in the works of Gastoué and Riemann. O. Fleischer's detailed study of the Cucuzelian system can also be used, as the interval-signs have the same values. For the English reader see H. J. W. Tillyard, *Byzantine Music and Hymnography*.

It is doubtful who has the honour of being the first interpreter of the Round notation. Perhaps Thibaut, Gaisser and Fleischer reached it independently. But the published versions of Thibaut, which, though not free from error, are on right lines, seem to be the oldest. (See Gastoué's bibliography.)

certainly in error.) In the Cucuzelian system it is apparently used in conjunction with the Gorgon to mark a dotted quaver followed by a semiquaver. 23. Parakalesma (for which Enarxis may be another name) often used at the beginning of a phrase, is perhaps a mark of expression (from *παρακαλεῖν*, to entreat or exhort). 24. Apoderma or Apodoma (four forms) prolongs the note.
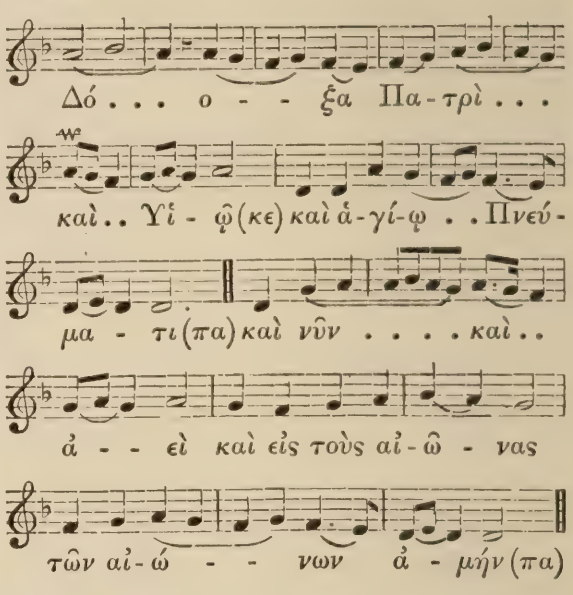
(*c*) *The Martyriae or Signatures.*—These appear in various forms in different MSS. We have picked out some of the most frequent. 25. Mode I., authentic. 26. Mode II. 27. Mode III. 28. Mode IV. 29. Mode I., plagal. 30. Mode II., plagal. 31. Mode III., plagal, the Barys or Grave Mode. 32. Mode IV., plagal. Most of these (as will be seen) are merely the letters of the alphabet in more or less stylised shapes used as numbers. The last symbol for mode III. is of doubtful origin. Mode III. plagal is a monogram for *βαρύς*, 'grave.' 33. The Legetos (by-form of mode IV.) and the Phthora of the nenano or chromatic species.

(4) The Cucuzelian system was really an amplification of the Round notation with a view to more elaborate rhythm. There was no sharp division between them; and many 15th century MSS. are on the border-line. A student acquainted with the Round system can read any Cucuzelian MSS. if we accept the current view that the numerous subsidiary signs did not add anything to the music, but merely helped the singer by the summary presentation of certain ornamental passages. The decline in musical art after the 16th century is fairly evident. Our examples will give a general notion of the style adopted.
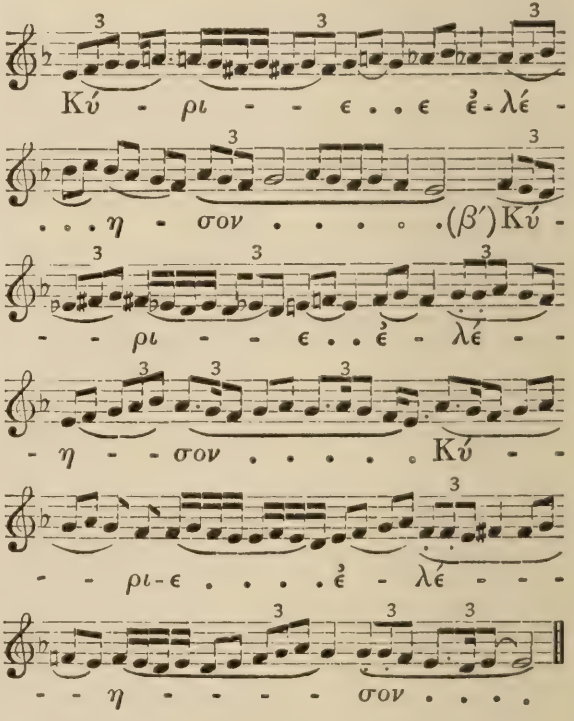
(5) *The Modern or Chrysanthine Notation.*[1]—A student wishing to learn this system thoroughly should take lessons from a Greek precentor. The theory can best be studied in the admirable work of Rebours.[2] We give examples firstly, of the ordinary simple style; secondly, of the elaborate Græco-Oriental music, now out of fashion; thirdly, of some Greek folk-melodies in Byzantine Notation; and fourthly, of the harmonised music used in many churches in Athens and other big towns. Greek church music is usually printed in the Chrysanthine notation.

A measured time (usually four beats) has become more frequent in the last half century; although the free mediæval rhythm survives in many hymns. The cadence of our next hymn is often found.

I. Th. Sakellarides, Ἱερὰ Ὑμνῳδία (1902), p. 316. Doxology, Mode I. Plagal.



Χρ. Γεωργιάδης, Δοκίμιον ἐκκλ. μελῶν (1856), p. 128. ἦχος Β. χρωματικός, Χουζάμ. Largo. Mode II.



In this mode *a* is flattened about ¼ of a tone: *b*-natural is sung. The rhythmical signs are not always very clear, and authorities disagree as to their rendering. Observe that Georgiades is deliberately using a Turkish scale.

Folk-songs.—We give three examples from the *Phorminx* series, with the original notation.

[1] For the life of Chrysanthus (Χρύσανθος) see Papadopoulos, *op. cit.* p. 332. The success of his system was largely due to the Parallage or sol-fa, adapted from the West, consisting of the syllables ni, pa, vou, gha, dhi, ke, zo (=do, re, etc.). These are made up out of the first seven letters of the Greek alphabet, thus: —πΑ, Βου, Γα, Δι, κΕ, Ζω, νΗ, a consonant being added to every vowel, and *vice versa*. The learning of music was greatly aided by this device, as the interval-signs were little understood, to say nothing of the confusion of tonality due to Oriental influence. One of these syllables now forms part of the signature or Martyria in every mode.

[2] *Traité de Psaltique.* Rebours does not always agree with the rules of his master Chrysanthus; but perhaps these rules have partly become obsolete.

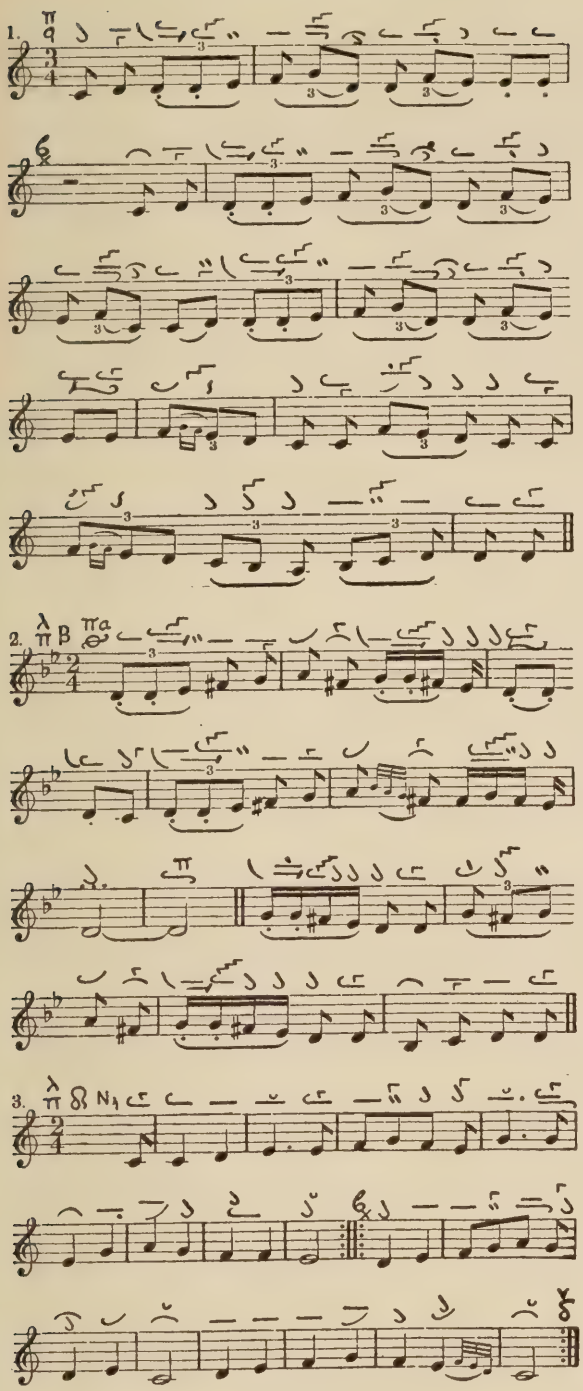


FIG. 4.

Folk-songs, like church music, have come under Oriental influence, but they do not (in most districts at any rate) use irrational intervals. The voice-part is unisonic. Interludes are sometimes played on a flute (called *Phlogera*); if there is any accompaniment, it may be in unison with the voice, or else consists of percussion or the thrumming of a few plain chords, *e.g.* on a guitar or some form of zither. Serbian and Bulgarian folk-songs have a strong likeness to Greek.

The first song is in mode I. plagal, which at the present day often takes $b\natural$, especially in ascent. The second is in mode II. plagal, chromatic form, and the third in mode IV. plagal.

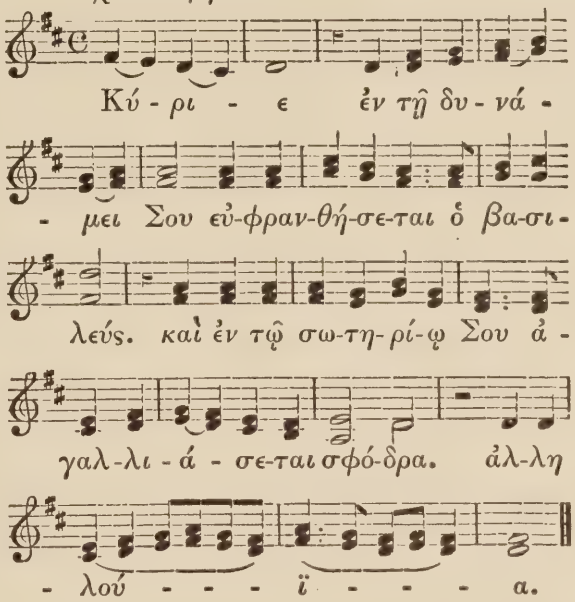
A movement has arisen in Greece for collecting these songs (many of them of great beauty) and having them taught in the schools.

Greek hymns have been harmonised in two, three, or four parts. It may be assumed that the example of the Russian Church has had some influence on the style. We give a very simple example:

I. Th. Sakellarides, Ἄισματα ἐκκλ. Athens, 1892.

Τὸ παρὸν ψάλλεται ἐπὶ τῇ ἑορτῇ τοῦ βασιλέως.

Σχεδὸν ἀργῶς.



The harmonisation of ecclesiastical melodies seems to most western critics to be a mistake. It entirely destroys the modal character and the freedom of rhythm and progression. Many Greek musicians are also opposed to it; and we may hope that their efforts will lead to a truer appreciation of the traditional Byzantine music.

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Ἡ παρασημαντικὴ τῆς βυζαντινῆς μουσικῆς. Athens, 1917.
P. Rebours: *Traité de psaltique.* (Exhaustive work on modern system, with numerous examples.)
H. Riemann: *Die byzantinische Notenschrift im 10. bis 15. Jahrhundert.*
J. Thibaut: *Monuments de la notation ekphonétique et hagiopolite. de l'Église grecque . . . à la bibliothèque Imp. de S.-Pétersbourg* (valuable material and illustrations).
Origine byzantine de la notation neumatique de l'Église latine. (Good illustrations.)
H. J. W. Tillyard: *Byzantine Music and Hymnography.* (This will supply the first account in English of the mediæval notation.)

Articles in *Annual of the British School at Athens*, vols. xviii., xix., xxi., xxii., xxiv. *Journal of Hellenic Studies*, vol. xli.
E. Wellesz: Articles in *Oriens Christianus*, N.S., vols. vi. and vii. (See also *Z. Mw.* 2, Jahrgang, p. 240.)
Aufgaben und Probleme auf dem Gebiete der byzantinischen und orientalischen Kirchenmusik. Münster, 1923.
P. Zacharias and G. Remantas: *Ἀρίων.* (Contains some noteworthy examples in European notation.)
K. Krumbacher: *Byzantinische Literatur*; has a bibliography. Several general histories of music refer to Byzantine Hymnody, but none, I believe, gives a satisfactory account of it. See also R. Ll. Langford-James, *Dict. of Eastern Orthodox Church.*

H. J. W. T.

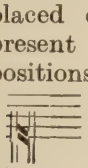
C

C, the name of the key-note of the 'natural' scale. It represents the same note in German, the French name being Ut or Do and the Italian Do. The further nomenclature is:

English.	French.	German.	Italian.
C flat.	Ut (Do) bémol.	Ces.	Do bemolle.
C double flat.	Ut (Do) double bémol.	Ceses.	Do doppio bemolle.
C sharp.	Ut (Do) dièze.	Cis.	Do diesis.
C double sharp.	Ut (Do) double dièze.	Cisis.	Do doppio diesis.

In the modal system C is the final of the XIIIth and XIVth modes (Ionian and Hypoionian), the dominant of Mode III. (Phrygian), Mode V. (Lydian), Mode VIII. (Hypo-mixolydian), and Mode X. (Hypo-aeolian).

The C clef either as  or  always indicated 'Middle' C, or *c'*, that note on the stave being enclosed by the two cross-lines of the clef. At one time or another this clef has been placed on every line of the stave and at present is commonly used in three different positions.

 Soprano (chiefly in Germany),  Alto, and  Tenor. See Great Stave and Clef.

The key of C was used throughout the classical period for certain transposing instruments of the orchestra, such as horns and trumpets with, of course, the employment of accidentals. Latterly, however, it is becoming more usual to give key signatures to the parts; a part for horns in F when the music is, for example, in A major being written as if in the key of E major with a signature of four sharps.

CABALETTA (Cabbaletta Cavaletta), originally Cavatinetta, from Cavatina, usually signifies the short final quick movement of an air. W. H. C.

CABANILLAS (Cavanillas), José (*d.* 1725), a Catalan organist and prolific composer for his instrument, who held an appointment at the cathedral of Urgell, in the Pyrenees, from 1670 until his death. Compositions by him exist in the Biblioteca de la Diputació at Barcelona; a toccata has been reprinted by Mitjana (*La Musique en Espagne*, p. 2091 ff.). J. B. T.

CABANILLAS, Juan (*d.* Valencia, 1713), an organist, frequently confused with the last-named. In 1665 he was appointed to the cathedral at Valencia. Pedrell prints three compositions by him in *Antología de organistas clásicos españoles*, vol. i.

A Juan Cabanilles is named as having formed part of the choir of the Colegio del Patriarca, Valencia, in 1712, and to have composed a 'Credidi' for 12 voices. J. B. T.

CABEL, (1) Marie Josephe, properly Cabu, *née* Dreulette (*b.* Liége, Jan. 31, 1827; *d.* Maisons Laffitte, May 23, 1885), a favourite light opera singer. She was taught singing by her husband, and later at the Paris Conservatoire, 1848–49; and in the latter year made her début at the Opéra-Comique, with little effect, in 'Val d'Andorre' and 'Les Mousquetaires de la reine.' After singing at Brussels for three years, with great success, and at Lyons and Strassburg, she appeared at the Lyrique, Paris, Oct. 6, 1853, as Toinon, on production of 'Le Bijou perdu' (Adam). She also appeared in new operas, viz. 'La Promise' (Clapisson), Mar. 16, 1854, and 'Jaguarita l'Indienne' (Halévy), May 14, 1855. In 1854 she came to England with the Lyrique company. She first appeared on June 7 in 'Le Bijou,' and made a great success in the 'Promise,' 'Fille du régiment' and 'Sirène.' On Feb. 23, 1856, she reappeared at the Opéra-Comique as the heroine on the production of 'Manon Lescaut' (Auber), became a great favourite there and was the original Dinorah in 1859. In 1860 she played the 'Figlia del reggimento' at Her Majesty's Theatre, July 14, and appeared in the Shadow scene from 'Dinorah,' July 28. From 1861–1863 she was again at the Lyrique, and from 1864–70 at the Opéra-Comique, where she was the original Philine (Mignon) and Hélène in 'Le Premier Jour de bonheur.' In 1871 she sang in concerts in London and in 1872 at the Opéra-Comique, London, in light French opera. She played in the French provinces until 1877, but in 1878 was struck with paralysis, from which she never wholly recovered. Her voice was not large, but sympathetic and of extraordinary flexibility, and she was a very clever actress.

A brother, (2) Edmond Antoine Auguste (*b.* Namur, Nov. 18, 1832; *d.* Brussels, 1888), was a singer at the Opéra-Comique and the Lyrique, and sang the song of Hylas in 'Les Troyens à Carthage.' See Berlioz's *Memoirs*. A. C.

CABEZÓN (Cabeçon), (1) Antonio de (*b.* Castrillo de Matajudíos, near Burgos, 1510; *d.* Madrid, Mar. 26, 1566), a celebrated blind organist and one of the earliest composers for keyed instruments. He seems to have been blind from birth. He studied, it is believed, at Palencia, with Tomás Gómez; and afterwards was appointed organista y clavicordista de cámara to the Emperor Charles V. He maintained his position under Philip II., and is said to have accompanied that monarch on his visit to England in 1554–55.

His works were published after his death by his son Hernando, who succeeded him in his post. They were entitled:

Obras de musica para tecla arpa vihuela, de Antonio de Cabeçon. musico de la camara y capilla del Rey Don Philippe nuestro Senor. Recopiladas y puestas en cifra por Hernando de Cabeçon su hijo. . . . Impressas en Madrid . . . Francisco Sanchez, año de M.D.LXXVII.

Though the greater part of the work consists of liturgical pieces, it includes some admirable variations on well-known tunes of the day, such as 'El Caballero,' the words of which afterwards suggested to Lope de Vega the play of 'El Caballero de Olmedo.' The instrumental style of Cabezón is surprisingly advanced, and in technique and expression his work recalls that of the best of the virginalists. The book, which is to be found in the Brit. Mus., Berlin, Brussels, Madrid, Wolfenbüttel, and in the collection of Sir Percy Wyndham, has been republished in its entirety by Pedrell in *Hispaniæ schola musica sacra.* A short work by Antonio de Cabezón (for 5 v.) is to be found in the MS. 'Tonos Castellanos' (fol. 107) in the Medinaceli Library at Madrid.

(2) Hernando (*d.* Valladolid, 1602), son of the preceding, and his successor in the post of musico de camara y capilla of the King of Spain. An Ave Maris Stella and four other compositions by him are included in his father's works, which he edited. The method of tablature employed is that in which a line is used for each part. Thus a composition in 4 parts is written on what is apparently a 'stave' of 4 lines; a 5-part work on 5 lines, etc. The notes are represented by figures. Thus F is represented by 1, G by 2, F′ by 1′, F² by 1'; the bass notes from F to *e*, by figures with a short line joined to them. Sharps and flats follow the figure they affect instead of preceding it.

(3) Juan, younger brother of Antonio, represented in his brother's collection by a 'Glosado' of considerable merit. J. B. T.

CABO, Francisco (*b.* Náguera, Valencia, 1768; *d.* there, Dec. 21, 1832), a Spanish church-musician, who, after being organist at the parish church of Santa Catarina at Valencia, and the cathedral at Orihuela, in 1810 was appointed cantor in the cathedral choir at Valencia. In 1816 he became senior organist there, and in 1830 succeeded Andreví as maestro de capilla. Cabo was among the best composers of the Valencian school, and a worthy follower of Comes. His compositions, whether for unaccompanied voices, or for voices and organ or orchestra, exhibit an unusual degree of elegance and spontaneity. A list is given by Alcahalí, *Diccionario biográfico de músicos valencianos* (Valencia, 1903). J. B. T.

CACCINI, (1) Giulio, a native of Rome, known also as Giulio Romano (*b.* according to the preface of his own 'Nuove Musiche,' 1558 or 1560; *d. circa* 1615[1]). He learned to sing and play the lute from Scipione della Palla, and in 1578 removed to Florence, where he was in the service of the Grand Duke of Tuscany for many years.

[1] Vogel, *Vierteljahrsschr.* v. 533.

In 1605 he visited Paris with his daughter Francesca (see below). Great as a singer, he was still greater as a reformer in music. Though neither harmonist nor contrapuntist, it was he who, following the lead of V. Galilei, gave increased importance to music for a single voice. (See Song.) The recitatives which he composed and sang to the accompaniment of the theorbo, amid the enthusiastic applause of the musical assemblies meeting at the houses of Bardi and Corsi in Florence, were a novelty of immense significance. From such small beginnings he proceeded to detached scenes written by Bardi, and thence to higher flights. The pastoral drama of 'Dafne,' written by Rinuccini, was set to music by Peri in 1594, and it appears (*Riemann*) that Caccini succeeded in getting certain numbers of his own composition included when it was performed at Florence in 1600. His daughter sang the part of Euridice (see Parry, *Oxf. Hist. Mus.* iii.). He composed Rinuccini's poem again himself, and his setting was printed at the end of the year 1600. A second edition followed in 1615. It is reprinted by Eitner in 'Die Oper.' Other compositions of Caccini were the 'Combattimento d' Apolline col serpente' and 'Il ratto di Cefale' (with Peri). His 'Nuove musiche,' a collection of madrigals and canzone for a single voice with thorough-bass accompaniment, was published at Venice in 1602. Later editions appeared in 1607 and 1615. This has always been regarded as an epoch-making work, the announcement to the world, though not the origin, of the new style of music known as monody. (See Ornaments, Vocal.) Caccini's first wife composed an opera, and his daughter (2) Francesca (*b.* Florence, 1581)was celebrated both as a singer and composer. Her principal works included a book of sacred and secular cantatas (1 and 2 v.) (1618), an opera 'La liberazione di Ruggiero (1625), and the ballets 'Il ballo delle Zigane' (1614) and 'Rinaldo innamorato' (*Riemann*). See *Q.-L.*; Parry's *Music of the 17th Century* (*Oxf. Hist. Mus.*, vol. iii.), pp. 35, 41, etc. and *Rivista musicale*, iii. 714.

CACHUCHA (Spanish), an Andalusian dance, introduced to the theatre by Fanny Elssler in the ballet of 'Le Diable boiteux' (1836), the music of which is in 3-4 time, and closely resembles the Bolero. The dance-tune was originally sung with a guitar accompaniment. E. P.

CADÉAC, Pierre, master of the choristers at Auch, Gascoign, about the middle of the 16th century, church-composer of great merit in his day; composed masses and motets for the most part published in the following collections:

'Quintus liber Motettorum' (Lyons, 1543); Gardano's 'XII Missae' (Venice, 1554); and 'Missarum musicalium' (Paris, 1556). A four-part Mass was published in Paris in 1556, and three others in 1558. M. C. C.

CADENCE. (I.) In mediæval music what is

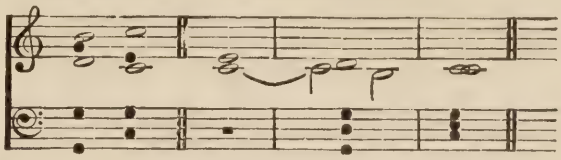
now called a Cadence or Close [1] was known as *Clausula.*

(1) The most important Close employed in polyphonic music is the *Clausula vera*, or true cadence, terminating on the final of the mode. The *Clausula plagalis*, or plagal cadence, is rarely used, except as an adjunct to this, following it, at the conclusion of a movement, in the form of a peroration. A close, identical in construction with a true cadence, but terminating upon some note other than the final of the mode, is called a *Clausula ficta, subsidiaria*, or *media*; *i.e.* a false, subsidiary or medial cadence. A *Clausula vera*, or *ficta*, when accompanied, in the counterpoint, by a suspended discord, is called a *Clausula diminuta*, or diminished cadence.

Though the *Clausula vera* is the natural homologue of the perfect cadence of later music, and may, in certain cases, correspond with it, note for note, it is not constructed upon the same principles—for the older progression belongs to what has been aptly called the 'horizontal system,' and the later one, to the 'perpendicular, or vertical system.' [2] In the *Clausula vera*, the *Canto fermo* must necessarily descend one degree upon the final of the mode; the counterpoint, if above the *Canto fermo*, exhibiting a major sixth, in the penultimate note; if below it, a minor third. In the *Clausula diminuta*, the sixth is suspended by a seventh, or the third by a second. In either case, the cadence is complete, though any number of parts may be added above, below, or between its two essential factors. The constitution of the perfect cadence is altogether different. It depends for its existence upon the progression of the bass from the dominant to the tonic (see below); each of these notes being accompanied by its own fundamental harmony, either with, or without, the exhibition of the dominant seventh in the penultimate chord. But, by the addition of a sufficient number of free parts, the two cadences may be made to correspond exactly, in outward form, through the joint operation of two dissimilar principles; as in the following example, in which a *Clausula vera*, represented by the semibreves, is brought, by the insertion of a fifth below the penultimate note of the *Canto fermo*, into a form identical with that of the perfect cadence.

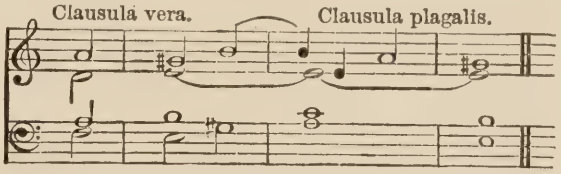
A close, formed exactly like the following, but terminating upon the mediant of the mode, is called a *Clausula media.* In like manner, a *Clausula ficta*, or *subsidiaria*, may terminate upon the dominant, or participant of the mode, or upon either of its conceded modulations.[3]

Clausula vera. Clausula diminuta.



The form of *Clausula plagalis* most frequently employed by the polyphonists was that in which, after a *Clausula vera*, the last note of the *Canto fermo* was prolonged, and treated as an inverted pedal-point. It is used with peculiarly happy effect in mode IV.—the plagal derivative of the phrygian—in which the impression of a final close is not very strongly produced by the *Clausula vera.*
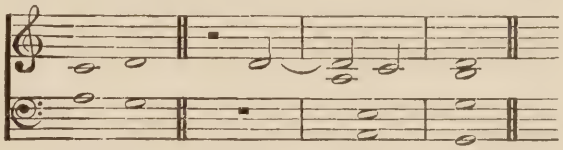
Clausula vera. Clausula plagalis.



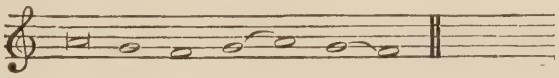
The dominant of this mode is the fourth degree above its final, corresponding with the modern subdominant. And, as this forms so important an element in the treatment of the inverted pedal, later composers apply the term plagal to all cadences in which the subdominant precedes the tonic bass. The term serves its purpose well enough; but it rests upon an erroneous basis.

In all the *Clausulae* hitherto described, the two essential parts form together, in the final note, either an octave, or unison. There is yet another class in which the parts form a fifth.

Morley [4] seems inclined to class these among the true closes; but most early writers regard them as *Clausulae fictae, vel irregulares.*



(2) Medial Cadence (*Clausula in medio modi*). In plain chant melodies, the medial cadence sometimes leads to a close so satisfactory that it almost sounds final; as in the first ending of the first tone—



In polyphonic music, it is susceptible of infinite variety of treatment, as may be seen from the following examples.

In the selection of these examples, we have confined ourselves exclusively to true cadences, for the sake of illustrating the subject with the greater clearness: but the old masters constantly employed cadences of other kinds, in this part of the mode, for the purpose of

[1] It is necessary to be very cautious in the use of these two English words, which, in the 16th century, were not interchangeable. Morley, for instance, at pp. 73 and 127 of his *Plaine and Easie Introduction* (2nd edit., 1608) applies the term 'Close' to the descent of the *Canto fermo* upon the Final of the Mode; and 'Cadence' to the dissonance with which this progression is accompanied, in the Counterpoint, when the form employed is that known as the *Clausula diminuta.* In cases like this, it is only by reference to the Latin terms that all danger of misconception can be avoided.

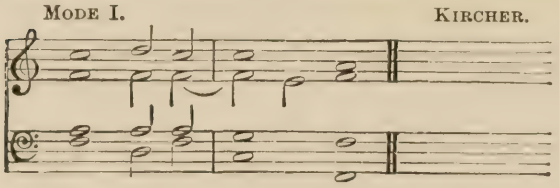
[2] See Modes.

[3] See Harmony.

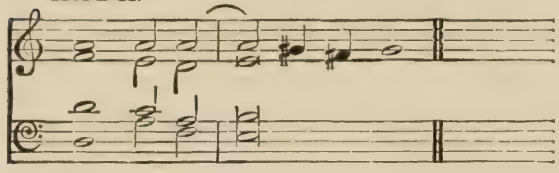
[4] *Plaine and Easie Introduction*, p. 74 (2nd edition, 1608).

avoiding the monotony consequent upon the too frequent repetition of similar forms.
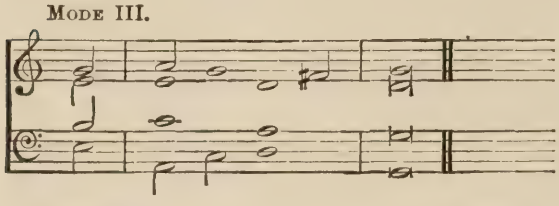
MODE I. KIRCHER.



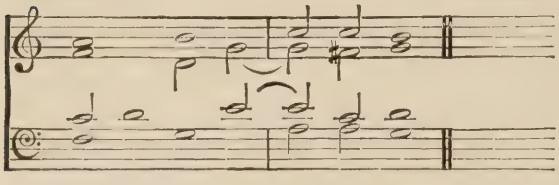
MODE II.



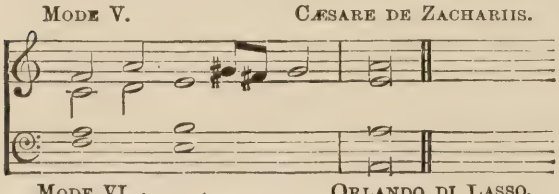
MODE III.
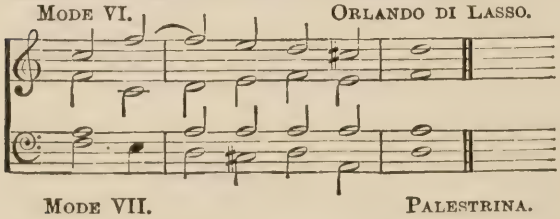


MODE IV. VICTORIA.



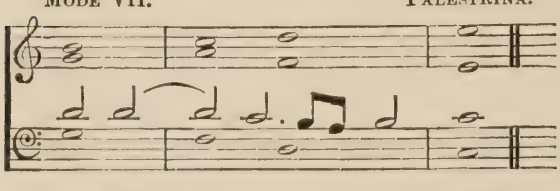
MODE V. CÆSARE DE ZACHARIIS.



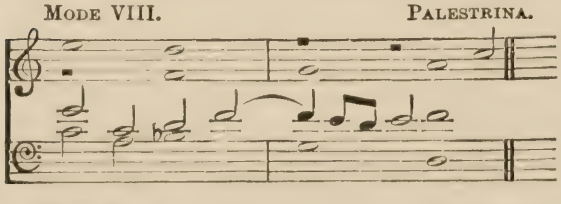
MODE VI. ORLANDO DI LASSO.
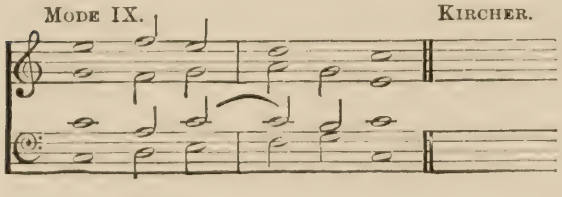


MODE VII. PALESTRINA.



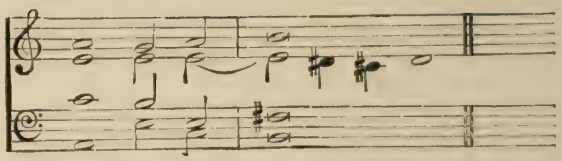
MODE VIII. PALESTRINA.
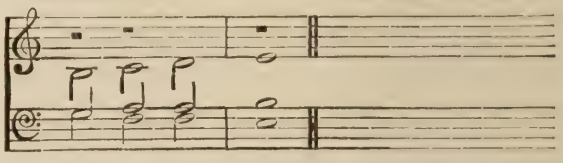


MODE IX. KIRCHER.



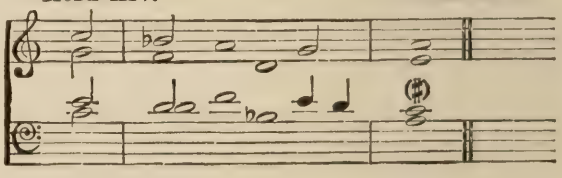
MODE X.



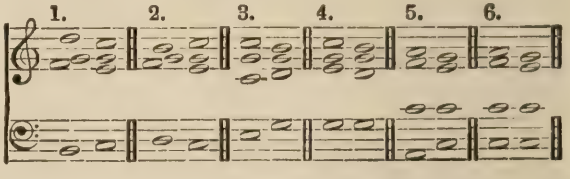
MODE XIII. GIOVANNI CROCE.



MODE XIV. PALESTRINA.



(3) MEDIAL AND RADICAL CADENCE. Besides its use as described above, the term *medial* has been applied to closes in which the leading chord is represented by an inverted instead of a fundamental harmony.



(1 and 2 are inversions derived from *Authentic*, 3 and 4 from *Imperfect*, 5 and 6 from *Plagal* cadences.) (See below.)

Though cadences of this kind are in constant use, they are not now given their old name. Most writers have preferred to describe them as *inverted* cadences, specifying, when necessary, their precise derivation. The opposite term, *radical cadence*, was reserved for closes in which the root of each chord appears in the bass.

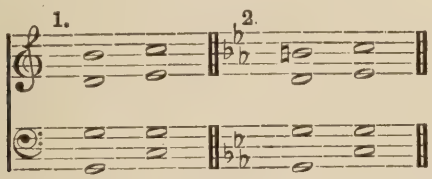
W. S. R.

(II.) The decline of modal polyphony, and the gradual evolution of harmonic or homophonic values based on the classical major and minor scales, led to a new orientation of technical devices that had been given precise definition in the older systems. In mediæval polyphony a cadence or close was a polyphonic problem. It involved a harnessing of individual parts, each of which had to be guided to the desired end without loss of distinction and within the defined conventions of the particular mode in use. This was a task of considerable nicety, and hence every discovery that impressed composers as having a peculiar fitness for the purposes of a conventional ending quickly became a common factor in the prevailing technique. The term cadence thus gathered to itself a precise meaning. It represented a method of ending which embodied the composite experience of many minds. The highly

rigid characteristics which gave a mode its artistic values were to a similar degree recognisable in the cadences which were proper to it, and it was therefore not difficult to describe and label a modal cadence with considerable exactitude.
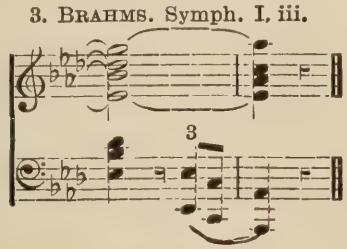
The application of a specialised grammar of this kind to a later and profoundly different system gave rise to many inconsistencies in the use of technical terms, and of these the changed and frequently ambiguous definitions of cadences are typical. Polyphonic significance largely disappeared and cadences became more and more akin to devices of punctuation. The term was thus applied to certain harmonic formulæ which were held to embody the stable elements of a key, and all cadences became technically common to all keys. In a fixed key-system a cadence is logically therefore a kind of musical full-stop, and those cadences which admit of simple harmonic definition are conventions of universal application. It is when the attempt is made to extend the use of this term to less formal devices that the exact definition of it breaks down. The essence of a cadence, traditionally, is finality. Hence a cadence which is not final, at least so far as its immediate context is concerned, is inherently ambiguous and can only be very approximately defined. It will be convenient to discuss the various harmonic formulæ, to which this term has been applied, in order of rigidity.

(1) Perfect Cadence (Authentic).—The leading chord is that of the dominant, and the cadence may be either major or minor.
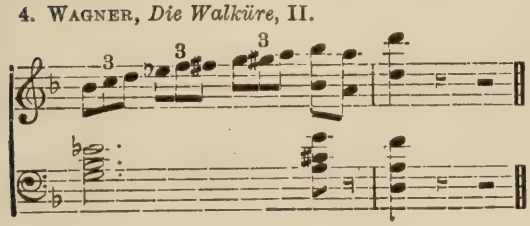


Of the countless variations of these formulæ the following are typical :
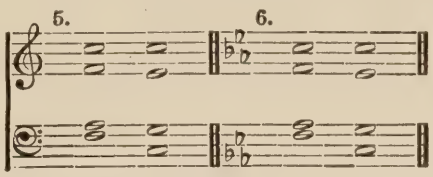
3. Brahms. Symph. I, iii.
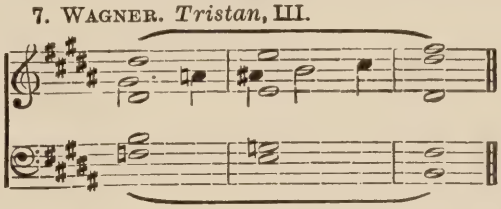


4. Wagner, *Die Walküre*, II.



(2) Perfect Cadence (Plagal).—The leading chord is that of the subdominant.



7. Wagner. *Tristan*, III.
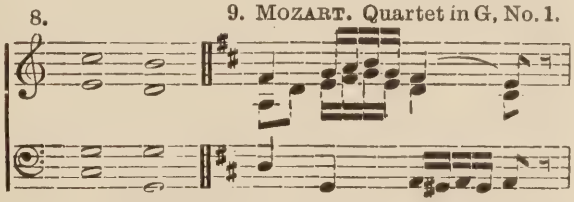


(For a *minor* cadence ending with a *major* chord, see Tierce de Picardie.)

(3) Mixed Cadence.—A final progression which contains within the last three or four chords both dominant and subdominant harmony. In classical usage the final cadence was, of course, *either* Authentic or Plagal. The example from ' Tristan ' above is mixed to this degree. There are later examples of a mixed cadence (see No. 16, from ' Pétrouschka ' below), but the theorists who invented the term had no conception of so uncompromising a combination.

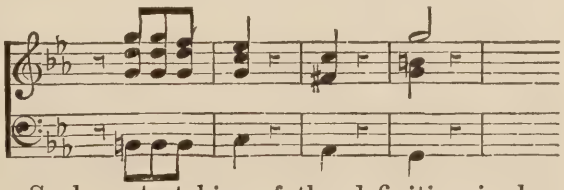
(4) Imperfect Cadence or Half-close.—This formula is a very common feature in the harmonisation of classical melodies, where the end of a phrase may require dominant harmony without involving real modulation. The function of a comma or semicolon in prose is a near analogy. Tonic followed by dominant is the harmonic analysis of this cadence.

8. 9. Mozart. Quartet in G, No. 1.



This term has also been applied to temporary modulations into the dominant, thus :

10. Beethoven, Symph. No. 5.

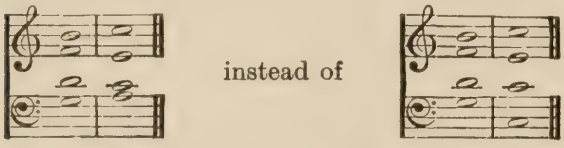


Such a stretching of the definition is characteristic of the new wine in the old bottles. Whether this cadence is inferentially perfect or imperfect depends solely on the key-signature chosen (of G, that is, or of C). It is only when the key-feeling is otherwise well established that the term Imperfect Cadence can have exact meaning, and this fact involves an inherent ambiguity in that the quality to

be defined does not belong essentially to the cadence itself.

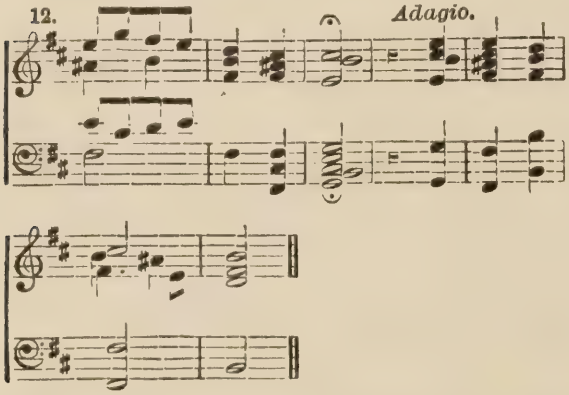
(5) Interrupted Cadence.—Under this heading have been grouped innumerable passages in which what might be called a 'leading' chord, in the sense already noted, is resolved irregularly. An interrupted cadence is not a cadence at all, in the strict sense, and though the term will sometimes describe with fair usefulness a harmonic elasticity that may be related to a more rigid tradition, its precise significance is for the most part confined to the element of surprise. The form often given as typical is

11. Interrupted. Perfect.
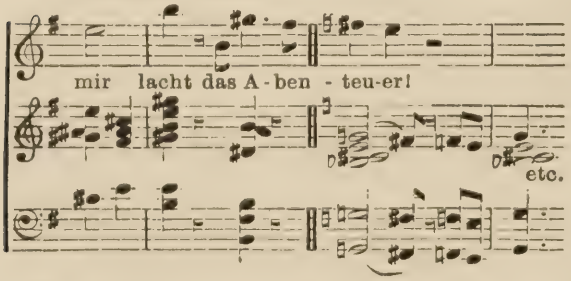


But it is obvious that *any* second chord other than that of the tonic may be considered as an interruption, and in the fluid texture of modern harmony such features are the rule rather than the exception. In Handel the old name for this cadence, *Inganno* (deception), is illustrated by the following passage from the organ fugue in B minor:

12. *Adagio.*



and there are innumerable examples of a like nature in the music of the classical period. To Wagner the device was a most useful means of achieving musical continuity throughout a movement which might contain many sections of varied dramatic character.

13. Wagner. *Tristan.*

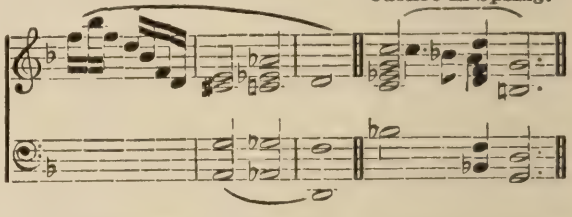


Frequently, however, there is no such stereotyped anticipation of a conventional ending, and the use of the term cadence to describe what is more essentially a connecting link in the chain of keys or of ideas, robs the word of its historical meaning and makes its application arbitrary.

(6) The prevailing tendency of modern technique has been a revolt against classical conventions, of which the orthodox cadences are a type. Since the key-systems of the classics became axiomatic, finality has tended to depend on a feeling of essential balance in the structure of a movement, rather than on the prescribed use of particular formulæ. Given adequate preparation in this sense, the final chord or chords may be approached almost from any angle, and the last statement of key may be attenuated to a single chord, or indeed to a single note.

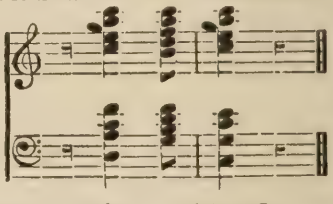
14. Richard Strauss. *Don Quixote.*

15. Fredk. Delius. "On hearing the first cuckoo in Spring."

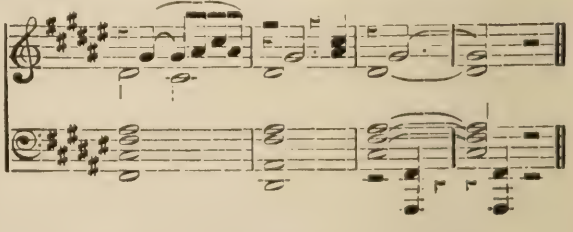


Contemporary composers have gone further still, in that they have invested with a degree of finality chords which are traditionally complex, and such chords are used as the ultimate statements of tonality. This practice has synchronised with the deliberate choice of ambiguous or unsolved endings. The following examples will make the tendency clear. They represent the complete liquidation of all that has hitherto been implied by the term cadence.

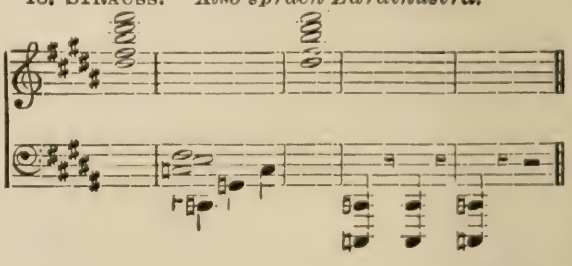
16. Stravinsky. *Pétrouschka.*



17. Debussy. *Pelléas et Mélisande.*



18. Strauss. "*Also sprach Zarathustra.*"



G. D.

CADENCE, the name of an *agrément* of the French school. (See ORNAMENTS.) E. BL.

CADENZA in its simplest acceptation is a flourish of indefinite form, introduced upon a bass note immediately preceding a close of some finality; that is, occupying the position of full stop either to an entire movement, or to an important section of one. The custom was most probably originated by singers, who seized the opportunity afforded by the chord of 6–4 on the dominant immediately preceding the final close of an aria or scena, to show off the flexibility, compass and expressive powers of their voices to the highest advantage; so that the piece coming to an end immediately afterwards, the audience might have the impression of astonishment fresh in their minds to urge them to applause.

The idea thus originated spread widely to all kinds of music, and in course of time its character has changed considerably, though the flourish of which it is composed is still its conspicuous feature. In instrumental music it fulfils a peculiar office, as it is frequently introduced where a pause in the more important matter of the movement is desirable, without breaking off or allowing the minds of the audience to wander. Thus it occurs at points where the enthusiasm of the movement has been worked to such a heat that it is necessary to pause a little before returning to the level of the natural ideas of the themes, as in Liszt's 'Rhapsodie hongroise' in A, and Chopin's 'Nocturnes' in F minor and C♯ minor. Chopin uses them frequently when the main business of the movement is over, in order to prevent the close, which follows immediately, being too abrupt. At other times it occurs as a connecting link between two movements, or between an introduction and the movement following it, where for certain reasons it is expedient to pause a while on some preparatory chord, and not to start serious operations before the minds of the audience have settled to the proper level.

The greater cadenza, which is a development of the vocal flourish at the end of a vocal piece already spoken of, is that which it is customary to insert at the end of a movement of a CONCERTO (*q.v.*) for a solo instrument. Like its vocal predecessors the cadenza usually starts from a pause on a chord of 6–4 on the dominant, preparatory to the final close of the movement, and its object is to show off the skill of the performer. Such cadenzas may occur either in the first or last movement, and even in both, as in Mozart's concerto in D minor and in Beethoven's in G. With regard to their form there is absolutely no rule at all. They should contain manifold allusions to the chief themes of the movement, and to be successful should be either brilliant or very ingenious; containing variety of modulation, but rather avoiding progressions which have been predominant in the movement itself; and the more they have the character of abandonment to impulse the better they are. It was formerly customary to leave the cadenzas for improvisation, and certainly if the frenzy of inspiration could be trusted to come at the right moment, impromptu cadenzas would undoubtedly be most effective in the hands of real masters of the situation. Moreover, it is chiefly in the sense of their being the exposition of the player's special capacities that they are defensible, for as far as the composer is concerned the movement generally offers full opportunities for display of the powers of the executant.

Still custom is generally stronger than reason, and it does not seem likely that cadenzas will yet die out. And as the art of EXTEMPORISATION (*q.v.*) is for various reasons considerably on the wane, it will probably become habitual for composers to write their own cadenzas in full, as Beethoven has done in the E♭ concerto, and Schumann in his A minor concerto.

C. H. H. P.

The following list of published cadenzas to classical concertos does not claim completeness:

PIANOFORTE CONCERTOS

To BEETHOVEN: by the composer (1 vol.); by Reinecke; No. 4, in G, op. 58, by Bülow, Dohnányi Godowsky, Saint-Saëns, D'Albert and Stenhammar; 4 to the 1st movements in C and C minor, and to the 1st and last movements of No. 4 in G, by Busoni; 6 (2 each) to Nos. 1 and 4, and 1 each to Nos. 2 and 3, by Moscheles; 1 each to the 4, by Rubinstein; 1 to C minor and 2 to G major, by Clara Schumann; No. 3 in C minor, by J. Wieniawski.

To MOZART: 36 by the composer (1 vol.); by Beethoven, Hummel and Reinecke (? vols.); by Reinecke (op. 87); in D minor, by Rubinstein; 2 in D minor, by Clara Schumann; 2 in D minor, by Busoni; No. 17 in G, by Dohnányi; No. 22 in E flat, by B. Marx-Goldschmidt and Saint-Saëns.

To J. S. BACH: in D minor, by Reinecke (op. 87).

To WEBER: in E flat, by Reinecke (op. 87).

VIOLIN CONCERTOS

To BEETHOVEN: by Flesch; by A. Hilf (3); by J. Joachim; by H. Leonard; by Saint-Saëns; by A. Sammons; by E. Singer; by H. Vieuxtemps.

To PAGANINI: No. 1, by A. Hilf; No. 1, Book IV. of 'Gradus,' op. 36, by E. Sauret.

To BRAHMS: by Joachim; by A. Hilf.

To MOZART: in A, G, E flat and D, by O. Seeger; by E. Sauret; by Marteau; in B flat, by Sitt.

VIOLONCELLO CONCERTOS

To HAYDN: in D for violoncello and pianoforte, by Gevaert.

BIBL. — HEINRICH KNÖDT, *Zur Entwicklungsgeschichte der Kadenzen im Instrumentalkonzert. Sammelbände* of the I.M.G., 1913–14, pp. 375, etc.

CADMAN, CHARLES WAKEFIELD (*b.* Johnstown, Pennsylvania, U.S.A., Dec. 24, 1881), an American composer who has given much attention to the music of the North American Indians, in which he has made original investigations; and has utilised many Indian themes in his own compositions. His opera, 'Shanewis,' was produced with success at the Metropolitan Opera House in 1918 and was repeated there the next season. His song, 'The Land of the Sky-blue Water,' had for a time great popularity. His compositions also include these:

The Land of the Misty Water, opera.
Thunderbird, orchestral suite.
Trio in D, op. 56, violin, violoncello and pianoforte.
The Vision of Sir Launfal, cantata, for male voices.

R. A.

CÆCILIAN SOCIETY. This society was

instituted in 1785 by a few friends who met weekly at each other's houses for the practice of hymns and anthems, but subsequently, having some instrumentalists among them, they united for the performance of sacred works on a more extended scale, and especially of Handel's oratorios. In 1791 an organ was erected in the society's room in Friday Street, and after meeting at Plasterers' Hall, Painters' Hall, Coachmen's Hall and the Paul's Head, they obtained the use of Albion Hall, London Wall, where they met until the dissolution of the society in 1861. For many years the society gave the only performances of the oratorios of Handel and Haydn which could be heard (except during Lent at the theatres of Covent Garden and Drury Lane), and its work may be said to have been taken up by the Sacred Harmonic Society, which was founded nearly 30 years before the dissolution of the older body. The first conductor of the Society was an amateur named Vincent, who filled the office for upwards of thirty years, when he was succeeded by Thomas Walker, whose place was taken by his son Joseph Walker. James Shoubridge was the last conductor. C. M.

CAEN, Arnold (erroneously called Acaen or Açaen, see *Ambros*, iii 261), apparently a Netherlander, who settled in Italy early in the 16th century. In Petrucci's 'Motetti della corona,' 1519, he figures with three important motets *a* 4 v. under the name of Acaen, the result of an accidental contraction of initial and surname, copied by Aaron, and by Cerone in his *Melopeo*. Seb. Ochsenkuhn's book of lute tablature, 1558, contains some motets by 'A. Caen,' and Montanus and Neuber's 'Magnum opus,' 1559, where he is called Arnoldus Caen, the motet 'Hierusalem luge,' 5 v. (Part II., No. 27) of which MS. copies exist in Brieg and Breslau. A motet 'O Regina Coelorum,' 5 v. is in a MS. choir-book in the Hofburg Library, Vienna. E. v. d. S.

CÆSAR, *alias* William Smegergill, a chorister at Ely under Amner, 1615,[1] was the composer of some songs published in 'Select Musicall Ayres and Dialogues,' 1653, and other collections of the period. Wood (MS. Notes Bodl.) speaks of him as a Roman Catholic and 'a rare lutenist.' W. H. H.

CAETANI, Roffredo, Prince of Bassano (*b.* Rome, Oct. 13, 1871). His musical studies were pursued privately under the tuition of De Sanctis, Tacchinardi and Sgambati. Caetani has devoted himself mainly to the composition of chamber music. His published works include two quartets, a trio, a sonata for violin and pianoforte, a quintet, and various pianoforte pieces. But he has also written an intermezzo, five symphonic preludes, and a suite in B minor for orchestra. In 1915 he wrote the text and music of an opera. F. B.

[1] Gibbons, *Ely Records*, p. 43.

CAFARO, Pasquale (Caffaro; also known by his name of endearment Caffarelli) (*b.* Lecce, near Naples, Feb. 8, 1706; *d.* Oct. 23, 1787), composer. He was destined by his parents for a scientific career, but his bent towards music showed itself too strongly for contradiction, and he was entered at the Conservatorio della Pietà, at that time under the direction of Leonardo Leo.

On the termination of his studies he became maestro at the Chapel Royal of Naples, and in time director of the Conservatorio as well. Grace, purity of style and poverty of invention were the characteristics of his work. The following are among his best-known productions:

Oratorio per l'Invenzione della Croce, Naples, 1747. Ipermnestra, Naples, 1751. La Disfatta di Dario, 1756. Antigono, 1754. L'Incendia di Troia, Naples, 1757. Cantata a tre voci per festeggiare il giorno natalizio di Sua Maestà, Naples, 1764. Arianna e Teseo, 1766. Cantata a tre voci, etc. etc. Naples, 1766. Il Creso, 1768. Giustizia placata, 1769. Cantata a più voci per la Traslazione di sangue di S. Gennaro, Naples, 1769. L'Olimpiade, Naples, 1769. Antigono, reset to fresh music, 1770. Il Natale di Apollo, 1775. Betulia liberata. Il Figluolo prodigo ravveduto, 1745. Oratorio on S. Antonio of Padua. Il Trionfo di Davidde, Oratorio, 1746.

A Stabat Mater was printed at Naples in 1785. In addition to these there are in existence by Cafaro many pieces of church music, consisting of masses, psalms, motets, etc., of acknowledged merit. An 'Amen' for 5 v. by him is included in Novello's 'Fitzwilliam Music.' See *Q.-L.* E. H. P.

CAFFARELLI, Gaetano Majorano, detto (*b.* Bari, Naples, Apr. 16, 1703; *d.* Nov. 30, 1783), was one of the most famous of *evirati*.

He soon attracted the notice and favour of Cafaro (or Caffaro) (*q.v.*). This artist, recognising the genius of the boy, sent him to Norcia to be prepared for the career of an *evirato*, according to the barbarous custom of those days; and, upon his return, gave him in his own house elementary instruction in reading, writing and music. When sent to study at Naples under Porpora, the grateful youth, as was not unusual, called himself Caffarelli, in remembrance of his first protector. It is of this extraordinary singer that the story is told that he was kept by Porpora for five or six years to the uninterrupted and unvaried study of one page of exercises; and that, at the end of this time, he was dismissed with these words, 'Go, my son: I have nothing more to teach you. You are the greatest singer in Europe.' In 1724 he made his début at Rome in a female character, as was usual for sopranists, when his beautiful voice, perfect method and handsome face procured him his first triumph. He now easily obtained engagements, and sang with similar success in the principal cities of Italy until 1728, when he returned to Rome. He left Rome in 1730 and, after singing in other places, arrived in London at the end of 1737. Here he made his first appearance at the King's Theatre on Jan. 7, 1738, in the

principal character in Handel's 'Faramondo,' and in 'Serse' on Apr. 15. He also sang the part of Jason in Pescetti's 'La Conquista del vello d' oro' in the same year. His name does not appear again; and it is said that during all his stay in London he was never in good health or voice. He does not appear to have fulfilled the expectation that his coming had created. He now returned to Italy, and passed through Turin, Genoa, Milan, Florence and Venice in a triumphal progress. At Turin, when the Prince of Savoy told Caffarelli, after praising him greatly, that the princess thought it hardly possible that any singer could please after Farinelli, 'To-night,' he replied, 'she shall hear two Farinellis!' At Naples he excited the wildest enthusiasm. While he was singing there he was told of the arrival of Gizziello, whom, as a possible rival, he was most anxious to hear and estimate for himself. He posted all the way to Rome, arrived in time for the opera, and took a back seat in the pit. After listening attentively to Gizziello's *aria di entrata* he could not master his emotion; but, rising from his seat, exclaimed 'Bravo, bravissimo, Gizziello! È Caffarelli chi te lo dice!' and fled precipitately from the theatre. Throwing himself into his carriage, he posted rapidly back to Naples, and found he had barely time to dress and appear at the opera, where his absence had already been remarked. In 1740 he returned to Venice, where he received a higher salary than any singer had received before,—800 sequins (=£385), and a benefit of 700 sequins (=£335), for a season of three months. He reappeared at Turin in 1746, and then at Florence and Milan. On the invitation of the Dauphine he went to Paris in 1750, and sang at several concerts. At the age of 65 he was still singing; but he had made an enormous fortune, had purchased a dukedom, and built at Santo Dorato a palace, over the gate of which he inscribed, with his usual modesty, 'Amphion Thebas, ego domum.' A commentator added 'Ille cum, sine tu!' He excelled in slow and pathetic airs, as well as in the bravura style; and was unapproached both in beauty of voice and in the perfection of his shake and chromatic scales. He is said to have been the first to introduce the latter embellishment in quick movements. He left his wealth and his dukedom to a nephew. J. M.

CAFFI, Francesco (*b.* Venice, *c.* 1780; *d.* Padua, Feb. 1874), councillor at the Court of Appeal, Milan, until 1827, when he retired to Venice and devoted himself to musical historical research. His principal work is on the sacred music at the Ducal chapel of St. Mark's, Venice, from 1313–1797; *Storia della musica* . . . (1854–55, 2 vols.). He also wrote a number of monographs of famous musicians. A history of the theatre remained incomplete. He composed a cantata 'L' armonia richiamata.' E. v. d. S.

CAFFIAUX, Dom Philippe Joseph (*b.* Valenciennes, *c.* 1722; *d.* Paris, Dec. 26, 1777), a Benedictine monk of St. Maur. He wrote a history of music, advertised for publication in 1756, but which remained in MS. until it was found in the National Library, Paris, by Fétis, who speaks very highly of the work. E. v. d. S.

CAGNONI, Antonio (*b.* Godiasco, Voghera, Feb. 8, 1828; *d.* Bergamo, Apr. 30, 1896), a prolific composer of Italian opera, entered the Milan Conservatorio in 1842, remaining there until 1847.

His first essay before the public was with 'Don Bucefalo,' given at the Teatro Rè in Milan in 1847. This opera buffa, although it has kept the stage in Italy, has never attained success outside its own country; it was given at the Italiens in Paris, but very coldly received. Between 1856 and 1863 he held the post of maestro di cappella at Vigevano, and while there devoted himself entirely to religious music.

In that year he retired to Novara, where he became maestro di cappella in the cathedral, and director of the Instituto musicale. Subsequently he produced nothing but sacred music. Two motets, 'Inveni David' and 'Ave Maria,' were published in 1886. In February of that year Cagnoni was made a commander of the order of the Corona. He was from 1886 maestro di cappella at Santa Maria Maggiore in Bergamo. The following is a complete list of his operas:

Rosalia di San Miniato (1845); I due Savojardi (1846); Don Bucefalo (1847); Il testamento di Figaro (1848); Amori e trappole (1850); Giralda (1852); La valle d' Andorra (1854); La fioraja (1855); La figlia di don Laborio (1856); Il vecchio della montagna (1863); Michele Perrin (1864); Claudia (1866); La tombola (1869); Un capriccio di donna (1870); Papà Martin (1871), produced by Carl Rosa at the Lyceum in 1875 as The Porter of Havre; Il duca di Tapigliano (1874); Francesca da Rimini (1878). M.

CAHEN, Albert (*b.* Paris, Jan. 8, 1846; *d.* Cap d'Ail, Feb. 1903), a composer, who was a pupil of Mme. Szarvady for piano, and of César Franck.

He wrote several works of considerable importance; his 'Jean le Précurseur,' a biblical drama, was performed at the Concert National, Jan. 25, 1874; and 'Endymion,' a 'poème mythologique,' at the Concerts Danbé, Jan. 1875. His début on the stage was made with 'Le Bois,' a one-act piece (Opéra-Comique, 1880); in 1886 'La Belle au bois dormant,' a 'féerie,' came out at the Geneva Theatre; 'Le Vénitien,' a 4-act opera, was given at Rouen in 1890; 'Fleur de neiges,' a ballet, at Brussels 1891; and 'La Femme de Claude' at the Opéra-Comique, June 24, 1896. He also wrote a set of songs called 'Marines,' etc. G. F.

CAHUSAC, the name of an important London firm of music publishers and instrument-makers. (1) Thomas Cahusac, senior (*d.* May

18, 1798), was 'at the sign of the Two Flutes and Violin opposite St. Clement's Church in the Strand' as early as 1755, and from that date to 1798 he carried on an extensive business there. An obituary notice in *The Gentleman's Magazine* describes him as 'the oldest musical instrument-maker in and near London.' His son (2) THOMAS before his father's death had been established in Great Newport Street, but he then joined his brother, (3) W. M. CAHUSAC, at 196 Strand, and for two or three years a partnership existed. In 1802 Thomas, however, set up as a musical instrument-maker at 41 Haymarket, and W. M. Cahusac retained the Strand business until shortly before 1814, when he was established at 79 Holborn; he retired about 1816, living in 1824 at Maida Hill, and in 1829 at Bexley in Kent. The Cahusac firm made flutes, violins and other of the smaller kind of musical instruments, issued numbers of interesting pocket volumes of airs, and much sheet music. F. K.

CAIGNET, DENIS (16th-17th cent.), was in the service of the Duke of Villeroi and gained the prize of the silver lute with a chanson in the competition at Évreux in 1587. In 1624 he was musician-in-ordinary of the King's chamber. He composed 'Airs de court,' in 4, 5, 6 and 8 parts (Paris, 1597), 50 Psalms *a* 3-8 v. (1607); 'Les CL. Pseaumes de David' (1624, 2nd ed., 1626); 3 chansons in a collective volume of 1597 (*Q.-L.*).

CAIMO, GIUSEPPE, a 16th-century Milanese musician, of noble birth; organist at S. Ambroggio, 1564, and at Milan Cathedral, 1580–88. In 1582 he was in treaty with William V. of Bavaria about an appointment which apparently he did not obtain. He composed four books of madrigals *a* 4-5 v. (1564–1585), 1 book of madrigals *a* 5-8 v., and 2 books of 3-4-part canzonets; also some canzonets, etc., in collective volumes (*Riemann, Q.-L.*).

ÇA IRA, one of the earliest of French revolutionary songs, first heard, according to Castil-Blaze, Fétis and others, on the night of Oct. 5-6, 1789, when the Parisians marched to Versailles. It is said, though without documentary support, that the words were suggested to a street-singer called Ladré by General La Fayette, who remembered Franklin's favourite saying at each stage of the American insurrection. Special research on the subject [1] has proved that the words were from Ladré, perhaps the most renowned of popular singers of the day. The burden of the song was then as follows:
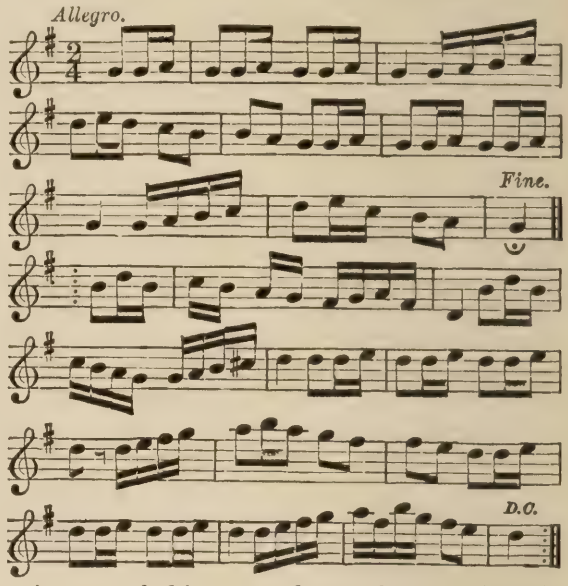
'Ah! ça ira, ça ira, ça ira!
Le peuple en ce jour sans cesse répète
Ah! ça ira, ça ira, ça ira!
Malgré les mutins, tout réussira.'

At a later period the burden, though more ferocious, was hardly more metrical:

'Ah! ça ira, ça ira, ça ira!
Les aristocrat' à la lanterne;
Ah! ça ira, ça ira, ça ira!
Les aristocrat' on les pendra.'

Other versions exist.

The tune—the length and compass of which show that it was not composed for the song—is that of a then new contredanse, 'Le Carillon national,' the production of Bécourt, a violinist belonging to the orchestra of the Théâtre des Beaujolais, who composed the dances.



A copy of this contredanse (for 2 violins) in the library of the Conservatoire seems to have been published after Apr. 1, 1790.

G. C.; rev. M. L. P.

The tune quickly became popular in England, and many copies are found in sheet music and in collections of airs. One sheet, published by A. Bland, gives it with the French words as: 'Ah Ça Ira dictum populaire ou carrillon national chanté à Paris à la Fédération de 14 juillet 1790.' This and other copies have a strain following on, and additional to the one printed above. The melody was employed in an opera entitled 'The Picture of Paris,' arranged by Shield and produced at Covent Garden on Dec. 20, 1790. It was adopted (1793) as the quickstep of the 14th Regiment (now West Yorkshire Regiment). For many years afterwards, under the name 'The Downfall of Paris,' or 'The Fall of Paris,' it was used for a pianoforte piece with many variations.

F. K.

CAIX D'HERVELOIS, LOUIS DE (*b.* Paris, *c.* 1670; *d.* there, *c.* 1760),[2] a pupil of Sainte-Colombe, was one of the foremost French viola da gambists, and was in the service of the Duke of Orleans. He composed 5 books of pieces for viola da gamba, 1 book of duets for pardessus de viole, and 3 books of flute sonatas. Many of his charming viole da gamba pieces have appeared in various arrangements within recent years. A son and three daughters of

[1] CONSTANT PIERRE, *Les Hymnes et les chansons de la Révolution: aperçu général et catalogue avec notices historiques, analytiques bibliographiques.* Paris, 1904.

[2] G. Kinsky. W. Heyer, Cat. ii. 438.

Louis de Caix d'Hervelois are mentioned as viola da gambists in the French royal chamber music in 1749 (E. v. d. Straeten, *Hist. of Violoncello*, i. 106-7).

CAJETAN, Fabrice-Marin, maître de chapelle of the Duc de Guise in 1576, gained the 6th prize in the ' Puy ' competition at Évreux with a chanson, ' C'est mourir mille fois le jour.' Of his compositions are known 2 books of airs, chansons, etc., *a* 4 v. (Paris, 1578) (*Q.-L.*).

CALAH, John (*b.* 1758; *d.* Aug. 5, 1798), organist of St. Mary's Church, and master of the Song School, Newark-on-Trent, 1782.

In 1785 he was appointed organist of Peterborough Cathedral, and held the post till his death. He was buried in the New Building of the cathedral. He composed some cathedral music, songs, and a sonata for piano with violin and violoncello. M.

CALANDO (Ital.), diminishing, *i.e.* in tone; equivalent to *diminuendo* or *decrescendo*, and often associated with *ritardando*. G.

CALASCIONE (Colascione) (Ital.; Fr. *Colachon*), the name of a finger-board instrument of the tambura kind belonging to Lower Italy. The calascione is strung with two catgut strings tuned a fifth apart. The body of it is like that of an ordinary lute, but it is relatively smaller towards the neck. The strings of the calascione are touched with a plectrum, rarely by the fingers. The finger-board has frets of ivory. A. J. H.

The brothers Colle played on it at Hickford's Room, Mar. 17, 1766. W. H. G. F.

CALEGARI, Antonio (*b.* Padua, Feb. 17, 1757; *d.* there, July 22, 1828). After completing his studies at Padua he wrote operas for various Italian theatres until 1789, when he devoted himself to the violoncello, appearing successfully as soloist in public concerts. The war drove him from Italy to Paris, where he met with little success until he dedicated his *L'Art de composer la musique sans en connaître les éléments* (Paris, 1802), to Josephine, the wife of Napoleon, and obtained her patronage. Soon after he returned to Padua as organist of St. Antonio, where in 1814 he was appointed maestro di cappella, remaining there until his death. In addition to his oratorio, masses, Requiem, etc., etc. (see *Q.-L.*), he wrote a treatise on harmony (Padua, 1829, republished by Ricordi) and *A Method for Singing* (Ricordi, 1836). E. v. d. S.

CALEGARI, Francesco Antonio (*b.* Venice; *d.*? after 1740), was educated at the Monastery of Palma, Friuli, and entered the Order of the Minorites (Franciscans). He was maestro di cappella at the Franciscan church of S. Maria gloriosa de Frari, or Cà grande, in 1702. From May 3, 1703, to May 10, 1727, he held the same position at S. Antonio at Padua, returning to the Frari church at Venice, where he still was in 1740. His church music was much praised by the best composers of his time, but he burnt it all to compose henceforth in the enharmonic system of the ancient Greeks, and the music he then produced was little relished by his contemporaries. He wrote a theoretical treatise which was published by M. Balbi, Venice, 1829. A list of his still existing church compositions, harpsichord and organ pieces, is in *Q.-L.* A remarkably fine ' Pange Lingua ' is, according to Mendel, in the Vienna Court library. E. v. d. S.

CALEGARI, Luigi Antonio (*b.* Padua, *c.* 1789; *d.* Venice, 1849), nephew of Antonio. Eight operas of his were given between 1804–1811; also a ballet and a cantata (1832). (*Riemann*). E. v. d. S.

CALEGARI, Maria Caterina (*b.* Bergamo, 1644; *d.* Milan). Her first book of mottetti a voce sola had already appeared at Bergamo in 1659. On Apr. 19, 1661, she joined the Order of S. Benedict at the cloister of S. Margherita, Milan, taking the name of Cornelia. Her beautiful singing and organ playing and her compositions drew crowds of musical amateurs from far and near to the church, and Donato Calvi speaks of her in 1664 as a famous singer and composer of whom masses, motets, madrigals, etc., have appeared in print. E. v. d. S.

CALISTA (Colista), Lelio, a 17th-century Italian composer of sonatas for strings (2 vlns. and bass), whose manuscripts are preserved in English libraries, viz. Ch. Ch. (see Arkwright's Catalogue, Pt. I. p. 20), the Bodleian and the British Museum. One of this name is mentioned in Kircher's *Musurgia*, but it is not known how Calista's works became famous in England. That they were no less rests on the direct statement of Henry Purcell, who quotes from ' the famous Lelio Calista, an Italian ' in his edition (the 12th) of Playford's *Introduction to the Skill of Musick* (1694). The inference is that Calista was one of the ' most fam'd Italian Masters ' whom Purcell took as models for his own sonatas (1683). See Barclay Squire *Sämmelb. Int. Nat. Ges.*, 1904–5, p. 557; *Mus. T.*, Apr. 1917, p. 157.

CALL, Leonard von (*b.* South Germany, 1779; *d.* Vienna, 1815), a guitar-player and composer of harmonious and pretty partsongs, which were greatly in fashion in Germany at the beginning of the 19th century, and contributed much to the formation of the 'Männergesangvereine ' in that country. Some pleasing specimens will be found in *Orpheus*. He is also known for his instruction book for the guitar. G.

CALL CHANGES are changes rung, in which at intervals the ' conductor ' directs the others in what order their bells are to strike. Each change is repeated a number of times until a different order is called by the conductor. W. W. S.

CALLCOTT, John Wall, Mus.D. (*b.* Kensington, Nov. 20, 1766; *d.* Bristol, May 15, 1821), organist and composer, was the son of a bricklayer and builder. He obtained his first knowledge of music while a schoolboy from Henry Whitney, organist of Kensington Church. In 1780 he wrote music for a play performed at Mr. Young's school. He became acquainted, in 1782, with Dr. Arnold and Dr. Cooke, and the elder Sale, from whom he derived much musical knowledge, although he did not receive any regular instruction. In 1783 he became deputy-organist, under Reinhold, of St. George the Martyr, Queen Square, Bloomsbury, which post he held until 1785. About 1782 Dr. Cooke introduced him to the orchestra of the Academy of Ancient Music, and the associations he there formed gave him his first bias towards glee writing; he occasionally played the oboe in the orchestra of the Academy. In 1785 he carried off three of the four prize medals given by the Catch Club (*q.v.*) by his catch 'O beauteous fair'; his canon 'Blessed is he'; and his glee 'Dull repining sons of care.' On July 4 in the same year he took the degree of Bachelor of Music at Oxford, setting as his exercise Dr. Joseph Warton's 'Ode to Fancy.' In 1787 Callcott took an active part with Dr. Arnold and others in the formation of the Glee Club (*q.v.*). In 1788 he was elected a member of the Royal Society of Musicians, and in 1789 was chosen joint organist, with Charles S. Evans, of St. Paul's, Covent Garden, and four years later organist to the Asylum for Female Orphans, which he held till 1802. Although he now ranked as one of the ablest and most popular composers of the day, he had but little skill in orchestral writing. He therefore availed himself of the opportunity afforded by the visit of Haydn to England in 1791 to take lessons in instrumental composition from that master. Whilst studying under Haydn, Callcott composed his fine song 'These as they change' for Bartleman. From 1790–93 he was awarded nine medals by the Catch Club for his compositions; two in 1790 for the canon 'Call to remembrance,' and the glee 'O voi che sospirate'; three in 1791 for the catch 'Tom Metaphysician,' the canon 'I am well pleased,' and the glee 'Triumphant Love'; three in 1792 for the canon 'O Israel,' and the glees 'See, with ivy chaplet bound' and 'Father of heroes,' and one in 1793 for the canon 'Christ being raised.' In the latter year he was appointed organist to the Asylum for Female Orphans. In 1797 he issued a prospectus of a musical dictionary he had planned, having acquired large collections of music for the purpose, including the MSS. of Dr. Boyce. On June 18, 1800, he proceeded Doctor of Music at Oxford. In 1795, upon the formation of a volunteer corps at Kensington, Callcott accepted a commission in it. Aided by a subscription he formed a band for the corps in 1801, for which he not only purchased the instruments and composed and arranged the music, but also instructed the performers. In 1802 he wrote an anthem for Arnold's funeral. The compilation of his dictionary proceeding but slowly, and thinking the public had a right to expect some theoretical work from him, he employed himself in 1804 and 1805 in writing his Musical Grammar, which was published in 1806. In the latter year he wrote for Bartleman a scena upon the death of Lord Nelson, and was appointed in 1807 to lecture on German music at the Royal Institution. Further activity was suddenly interrupted by mental collapse, during which period (in 1809) his professional friends gave a concert on his behalf, and so strong was the desire to show sympathy for him that it was found that the opera-house in the Haymarket was the only building large enough to contain the numbers who thronged to be present.

Dr. Callcott's principal works were his very numerous glees and other pieces of vocal harmony, mostly published singly, but he left in manuscript many anthems, services, odes, etc. His fine scena 'Angel of life' was written for Bartleman. His son-in-law, William Horsley (*q.v.*), edited in 1824 a collection of his best glees, catches and canons, in 2 folio volumes, with a memoir of the composer, and an analysis of his compositions. The work also contains a portrait of Callcott from a painting by his brother Augustus, afterwards Sir Augustus Callcott, R.A. Besides the above-named works Callcott was associated with Dr. Arnold in the selection, adaptation and composition of the tunes for 'The Psalms of David for the use of Parish Churches' (1791). Dr. Callcott left a numerous family. His daughter, Sophia, became eminent as a teacher of the pianoforte, and his younger son, William Hutchins Callcott (*b.* Sept. 28, 1807; *d.* Aug. 5, 1882), attained distinction as a composer and arranger. His son William Robert Stuart Callcott (1852–86) was a skilful organist. W. H. H.

CALLINET, see Daublaine et Callinet.

CALORI, Angiola (*b.* Milan, 1732; *d. circa* 1790), a singer who came to London in 1758.

Here she appeared in 'Issipile,' by Cocchi. In 1759 she sang in 'Ciro riconosciuto,' by the same composer; and in his 'Erginda,' 1760. In the next season she performed the part of Eugenia in Galuppi's 'Filosofo di campagna,' but her name does not occur here again after that. She had a soprano voice of great extent, a profound knowledge of music, and extraordinary rapidity of execution. In 1770 she was singing at Dresden with great success. She returned to her native country in 1774, and

continued to sing at the various operas of Italy till 1783. J. M.

CALVÉ, Emma (*b.* Decazeville, Aveyron, 1864), soprano singer, was a pupil of Mme. Marchesi and of Puget, and made her début at Nice at a charity performance.

Her first important appearance was at the Théâtre de la Monnaie, Brussels, as Marguérite, Sept. 23, 1882. Her first engagement in Paris was at the Théâtre Italien, where she created the part of Bianca in Dubois's 'Aben Hamet,' Dec. 16, 1884. In the following March she sang at the Opéra-Comique; and after some successful tours in Italy she reappeared at the Théâtre Italien as Leila in Bizet's 'Pêcheurs de perles' in 1889. Returning to the Opéra-Comique, she sang the part of Santuzza in 'Cavalleria Rusticana' for the first time in Paris on Jan. 19, 1892; and on May 16 of the same year made her first appearance in the same part at Covent Garden. She was for many years an almost annual visitor to London, and established herself among the first favourites of the operatic public. In Santuzza and Carmen her southern blood enabled her to give impersonations of the utmost vividness and dramatic force. She was considered to be the greatest Carmen of all who have appeared in the part. She created the part of Anita (written for her) in Massenet's 'Navarraise,' in London on June 20, 1894, and sang the same composer's 'Sapho' for the first time in Nov. 1897 at the Opéra-Comique. She gave some special representations of Ophélie in Ambroise Thomas's 'Hamlet' at the Opéra in Paris in May 1899, but the part was not considered to suit her style when she sang it in London. She visited America in 1893, and made her first appearance there as Santuzza on Nov. 29. Her Carmen, first given there on Dec. 20, created 'an indescribable sensation' (*Baker*). Her stage success on both sides of the Atlantic continued till 1910, since when her appearances have been confined to occasional concert performances. Her voice, a soprano of remarkably beautiful timbre, is very emotional, indeed almost luscious in quality, and exquisitely trained. M., with addns.

Bibl.—Emma Calvé, *My Life*, translated by Rosamond Gilder, New York and London, 1922. Sketch by H. de Curzon, *Nouvelle Revue* (July 15, 1922).

CALVISIUS, Seth (*b.* Gorsleben, Thuringia, Feb. 21, 1556; *d.* Leipzig, Nov. 24, 1615), musician, astronomer and chronologer, born of poor parents. The name is a refinement of Kallwitz.

His poverty interfered greatly with his education, but he contrived to attend the Magdeburg Gymnasium in 1572, and the Universities of Helmstedt (1579) and Leipzig (1580), and to avail himself of every opportunity of musical instruction. In 1581 he was made 'repetent' at the Pauliner Church, Leipzig, in 1582 cantor at Schulpforte, and in 1594 cantor and Schulcollege at the Thomasschule, and music director at the Thomaskirche of Leipzig. For music he gave up much—for instance, the chair of mathematics at Wittenberg, offered him in 1611. His treatises are:

Melopoeia . . . (Erfurt, 1592, Magdeburg, 1630), *Compendium musicae practicae* . . . (Leipzig, 1594, 2nd ed. 1602), *Musicae artis praecepta* . . . (Leipzig, 1612; ed. 3 of the *Compendium*), *Exercitationes musicae duae* . . . (*tertiae*) (Leipzig, 1600 and 1611).

His music, original and edited, comprises:

'Hymni sacri latini et germanici,' 1594, 'Harmonia cantionum, a M. Luthero . . . compositarum' (Leipzig, 1597), 'Bicinia 70,' 1599, 'Biciniorum libri duo . . .' (Do. 1590 and 1612), 'Tricinia . . .' (do. 1603), 'Der 150 Psalm für 12 Stimmen . . .' (Do. 1615), 'Schwanengesang' for 8 voices, 1616, 'Der Psalter Davids . . .' (Do. 1617).

Many motets and hymns are in MS. in the Library of the Thomasschule, and his pretty 'Joseph, lieber Joseph mein' is in vol iii. of *Arion*. A full catalogue of MSS. and editions is in *Q.-L.* G.

CALVOCORESSI Michel D. (*b.* Marseilles, Oct. 2, 1877), of Greek parentage, was educated in Paris and has made a considerable reputation as a writer on musical subjects, through numerous articles in French and English periodicals, translations and original books. He is particularly concerned with modern musical developments, and his lectures (1905–1914) in Paris (École des Hautes Études Sociales) brought to notice many new works and served to elucidate the aims of composers then considered obscure. Among several biographical books the most important was that on *Moussorgsky* (1908) written in French and translated into English, Spanish and German. *The Principles and Methods of Musical Criticism* published in English (1923) attempted to lay out a ground plan for consistent criticism. Calvocoressi lives in London and is a regular correspondent on music to several continental papers. He has contributed to the present edition of this Dictionary. C.

CALZABIGI, Raniero da (*b.* Livorno, Dec. 23, 1714; *d.* Naples, July 1795), is famous in musical history as the librettist of Gluck's 'Orfeo,' 'Alceste,' 'Paride ed Elena.' (See Gluck, Libretto and Opera.) After residence in Paris he went to Vienna in 1761 but left it in consequence of a theatrical scandal and returned to Italy. He was the author (1755) of *Dissertazione su le poesie drammatiche del Sig. Abate Pietro Metastario.*

Bibl.—E. Newman, *Gluck and the Opera*; G. Lazzeri, *La vita e l'opera letteraria di R. Calzabigi* (1907); A. Einstein, *Gluck Jahrbuch*, Nos. 2 and 3; J. G. Prod'homme, *Deux collaborateurs italiens de Gluck* (*R.M.I.* xxiii.), 1916.

CAMARGO, Marie Anne de Cupis de (*b.* Brussels, Apr. 15, 1710; *d.* Paris, Apr. 28, 1770), a celebrated dancer. She was descended from an aristocratic family of Roman origin, and her brother was the violinist, François de Cupis. Her début in 'Les Caractères de la danse' (May 5, 1726) was striking. She danced until Mar. 5, 1751, and appeared in 78 operas or ballets. (See Cupis.) M. L. P.

CAMBERT, Robert (*b.* Paris, *c.* 1628; *d.* London, 1677), the originator of French opera. In 1653 he married Marie du Moustiers, daughter of a tailor at Pontoise.

Pupil of Chambonnières for the harpsichord, organist of the church of St. Honoré, probably after his first success in 1659, he became 'surintendant' of the music to Anne d'Autriche. Through Cardinal de la Rovère, Archbishop of Turin, the Pope's Nuncio in Paris, he was brought into contact with Abbé Pierre Perrin (1625 ?–1675), who, though he disdained Italian operas, had nevertheless made some profit from them. He had tried his talents with a comedy in music, 'La Muette ingrate' (1658). From their common efforts, rose 'La Pastorale en musique ou l'Opéra d'Issy,' first performed in the country house of the king's goldsmith, M. de la Haye, at Issy, near Paris, April 1659. Received with great applause, (8 or 10 performances), this first French comedy in music (now lost) was produced again at Vincennes before the court. On June 28, 1669, Perrin, in association with Cambert, obtained a patent securing the right to organise musical performances in the French language on the Italian model. On Mar. 19, 1671, 'Pomone,' pastoral in 5 acts and prologue—the first French opera—made its appearance in the Salle du Jeu de Paume; it was followed by 'Les Peines et les plaisirs de l'amour,' another pastoral (5 acts and prologue), words by Gilbert, played in Nov. 1671,[1] which was as successful as its predecessor. But by Lully's intrigues, Perrin was dispossessed of his privilege (1672), which Lully bought from him, and Cambert took refuge in London. He became bandmaster to a regiment. The statement that he was made master of the music to Charles II. is not supported by documentary evidence. There he died in 1677, assassinated, it was said, by his valet.

Cambert's first printed work was 'Airs à boire' (Ballard, 1665, incomplete copy in the National Library): his 'Trio italien burlesque' for Brécourt's 'Jaloux invisible' (1666), has been reprinted with 'Pomone' and 'Les Peines et les plaisirs de l'amour' (the first act only of each has been preserved in the National Library) in the collection 'Chefs-d'œuvre de l'Opéra Français' (ed. Michaëlis), by J. B. Weckerlin.

Cambert's and Perrin's other operas are not extant; only accounts and reference to them can be found in contemporary memoirs, in the literary works of Perrin, Saint-Évremond, in his 'Comédie des Opéras,' etc. These operas are: 'Ariane ou le Mariage de Bacchus' (1661), considered by the latter as Cambert's *chef-d'œuvre*, and, it is said, performed in London (1673 ?) (as were also 'Pomone' and 'Les Peines et les plaisirs de l'amour'); 'La Mort d'Adonis' (see Boësset), which was composed there; and 'Le Tombeau de Climène.' (See Académie de Musique; Guerre, M. de La.)

[1] T. de Lajarte, *Bibliothèque musicale du Théâtre de l'Opéra.*

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M. L. P.

CAMBINI, Giovanni Giuseppe (*b.* Leghorn, Feb. 13, 1746; *d.* Bicêtre, near Paris, *c.* 1825), violinist and composer, studied violin with Pohl and under Padre Martini, at Bologna, between 1763 and 1766.

In the latter year he produced an opera at Naples without success. Having formed an attachment for a girl from his native city, he was returning thither with her to be married when their vessel was captured by corsairs, and they were both sold as slaves in Barbary. Here a rich Venetian merchant bought Cambini and gave him his liberty. In 1770 he went to Paris, and was introduced to Gossec, who performed some of his symphonies at the Concert Spirituel. These works, though very slight, were written with the flowing melody characteristic of Italian music, and created a highly favourable impression. During the ensuing twenty years, Cambini produced an enormous mass of music: 60 symphonies; 144 string quartets; 29 'Symphonies concertantes'; 7 concertos; about 400 pieces for different instruments, including duos, trios, quartets for oboes; organ pieces; solfeggi; methods; 15 patriotic hymns; an oratorio, 'Le Sacrifice d'Abraham' (Concert Spirituel, 1774); 'Joad'; a Miserere (Concert Spirituel, 1775); also operas and ballets (see *Fétis* and *Q.-L.*). He was conductor at the Théâtre des Beaujolais (1788–91), and at the Théâtre Louvois (1791–94). In 1804 he wrote some articles in the Leipzig *Allgem. Musik. Zeitung*, and in 1810 and 1811 was joint-editor of the *Tablettes de Polymnie.* Towards the end of his life Cambini maintained himself by arranging popular airs and other like drudgery, but even this resource failed him, and his last ten years were spent in the hospital of the Bicêtre, where he died. His best works were his quartets. He excelled so much in playing that style of music that Manfredi, Nardini and Boccherini, the three most eminent quartet players of that epoch, each chose him to play the viola with them. Cambini wasted in dissipation abilities which might have placed him in the foremost rank of musicians; and so little was he troubled with a conscience as to undertake to write some quartets and quintets in the style of Boccherini, which were published by Pleyel, indiscriminately with genuine compositions of that master.

M. C. C.

CAMBIO, Perissone (mid-16th cent.). In ancient collective volumes he is often referred to merely as Perisson, Pierreson, etc., and is

probably identical with ' Pyrison, a celebrated composer at Venice,' as Duke Albert of Prussia's agent calls him when sending the Duke one of Cambio's masses to Nuremberg, (probably the Mass ' super de beata Virgine ' by ' Piereson ' in the Berlin Library). He was a singer at St. Mark's, Venice, and Caffi says that he was of French birth and nationality. Burney (*Hist.* iv. 214), who reproduces a villota from his ' Canzone villanesche,' etc., speaks of him as one of the greatest masters of his time. Of his compositions are known, apart from the above Mass, 3 books of madrigals, and one of ' Canzone villanesche alla Napolitana,' *a* 4 v. (2 editions), published 1545–51, besides a considerable number of songs in various collective volumes. (See *Q.-L.*) E. v. d. s.

CAMBRIDGE. The Cambridge University Musical Society (C.U.M.S.), the most important institution for the regular performance of music in Cambridge, apart from College Choirs and Societies, was founded as the ' Peterhouse Musical Society,' by a little body of amateurs in Michaelmas Term 1843. The earliest record which it possesses is the programme [1] of a concert given at the Red Lion in Petty Cury on Friday, Dec. 8.

In its early days the Society was mainly devoted to the practice of instrumental music. The Peterhouse Society had been in existence for about eighteen months, and had held eleven ' Public Performance Meetings,' when the name was changed to that of the Cambridge University Musical Society.

The first concert given by the newly-named Society was held on May 1, 1844; it included Haydn's ' Surprise ' Symphony, and ' Mr. Dykes of St. Catharine's College ' sang John Parry's ' Nice young man ' and (for an encore) the same composer's 'Berlin wool.' the ' Mr. Dykes ' who thus distinguished himself was afterwards well known as the Rev. J. B. Dykes, the composer of hymn-tunes. There is not much variation in the programmes during the early years of the Society's existence. Two or three overtures, an occasional symphony or PF. trio, with songs and glees, formed the staple, but very little attention was given to choral works. The conductors were usually the presidents of the Society. In 1846 Dr. Walmisley's name frequently appears, as in his charming trio for three trebles, ' The Mermaids,' and a duet concertante for piano and oboe. In Dec. 1852 professional conductors began to be engaged. One of the earliest of these (Amps) turned his attention to the practice of choral works. The result was shown in the performance of a short selection from Mendelssohn's ' Elijah ' (Mar. 15, 1853), ' Antigone ' music (May 28, 1855), and ' Œdipus ' (May 26, 1857), when Dr. Donaldson read his translation of the play. Sterndale Bennett, on his election to the professorial chair of music, undertook, whenever time would allow, to conduct one concert a year. In fulfilment of this promise, on Nov. 17, 1856, he conducted a concert and played his own quintet for piano and wind, the quartet being all professionals. In the next few years the Society made steady progress, the most notable performances being Mozart's Requiem; Bach's concerto for three PFs.; Beethoven's ' Ruins of Athens '; the ' Antigone ' again; a selection from Gluck's ' Iphigenia in Aulis '; Beethoven's Mass in C and ' Choral Fantasia '; and a concert in memory of Spohr (Dec. 7, 1859).

In 1860 the Society gave its first chamber concert (Feb. 21). In the following year the Society gave a performance of the ' Œdipus ' in the Hall of King's College, the dialogue being read by the Public Orator, the Rev. W. G. Clark. At a subsequent performance of the 'Antigone ' in the Hall of Caius College (May 20, 1861) the verses were read by the Rev. Charles Kingsley.

In 1870 Charles Villiers Stanford (then an undergraduate at Queen's) made his first appearance at a concert on Nov. 30, when he played a Nachstück of Schumann and a Waltz of Heller. In 1873 he succeeded Hopkins as conductor, and one of his first steps was to admit ladies to the chorus as associates. This was effected by amalgamating the C.U.M.S. with the Fitzwilliam Musical Society, a body which had existed since 1858. The first concert in which the newly-formed chorus took part was given on May 27, 1873, when Sterndale Bennett conducted 'The May Queen.' In the following year the Society performed Schumann's ' Paradise and the Peri ' (June 3, 1874), and on May 2, 1875, his music to ' Faust ' (Part III.) for the first time in England. The custom of engaging an orchestra, consisting mainly of London professionals, now began, and enabled the C.U.M.S. to perform larger works than before. The number of concerts had gradually been diminished, and the whole efforts of the chorus were devoted to the practice of important compositions. By this means the Society acquired a reputation as a pioneer amongst English musical societies, and produced many new and important compositions [2] besides reviving works which, like Handel's 'Semele' and 'Hercules,' or Purcell's ' Yorkshire Feast Song,' had fallen into undeserved oblivion.

In 1876 a series of Wednesday Popular Concerts was started, and continued for some years. These were given in the small room of the Guildhall, and generally consisted of one or two instrumental quartets or trios, one instrumental solo and two or three songs. The performers consisted of both amateur and professional instrumentalists. More important chamber concerts were also given in the Lent

[1] This programme was printed in full in former editions of thi Dictionary.

[2] The first performance in England of Brahms's Symphony in C minor, Mar. 8, 1877, deserves pecial record.

and Easter terms; and to these, Professor Joachim—an honorary member of the Society—often gave his services.

The Wednesday Popular Concerts were developed by Stanford in 1888 into a series of concerts, partly orchestral, partly chamber, which came to an end in 1893, owing to want of financial support. A later series of similar kind, rather less ambitious, started by Dr. GRAY (*q.v.*), came to an end in 1896. Others have followed and the various schemes have been modified from time to time, but the C.U.M.S., under its present (1926) conductor, Dr. C. B. ROOTHAM (*q.v.*), who succeeded Dr. Gray in 1912, has carried on the tradition established by Stanford of performing a wide range of the finest works both choral and orchestral.

A few events in the recent history of music in Cambridge deserve record. In most of them the C.U.M.S., or at any rate its members, have taken an active part. On Mar. 14, 1923, the C.U.M.S. combined with the Oxford Bach Choir (see OXFORD) in giving a concert in London at the Albert Hall when Beethoven's Mass in D, Rootham's 'Brown Earth' and Vaughan Williams's 'Toward the Unknown Region' formed the programme. In the same year (June 2-8) a six-days' festival of British music was given in Cambridge, the programmes of which ranged from Elizabethan music to that of the present day with performances of old English operas, 'The Judgment of Paris' (Congreve and Eccles) and 'Midas' (burletta by O'Hara) in the hall of Trinity College. Vaughan Williams's ballet, 'Old King Cole,' was then heard for the first time.

Dramatic music formerly cultivated in the universities chiefly as part of the academic performances of Greek plays (see GREEK PLAYS, MUSIC TO) has been furthered by certain operatic productions given lately by members of the University. These have included 'The Magic Flute,' Dec. 1 and 2, 1911 (see DENT), 'The Fairy Queen' (Purcell), Feb. 10-14, 1920, the first production of Rootham's 'The Two Sisters,' Feb. 14-18, 1892, and Handel's 'Semele,' Feb. 10-14, 1925. All these have been under the musical direction of Dr. Rootham.

The CAMBRIDGE UNIVERSITY MUSICAL CLUB was founded in 1889 on the lines of the Oxford Musical Union (see OXFORD) and affiliated thereto. It holds weekly meetings for chamber music during term and provides a class in ensemble playing for its members (about 250) under professional direction.

(See also DEGREES IN MUSIC, LIBRARIES and PROFESSOR.)

W. B. S.; rev. with addns. (information from Dr. C. B. ROOTHAM), C.

CAMERA (Ital.), 'chamber,' a sonata or concerto da camera of secular character, written for a room, and so called to distinguish it from the sonata or concerto da chiesa, which was intended for performance in a church. (See CHAMBER MUSIC.) G.

CAMERLOHER (CAMMERLOCHER, CAMMERLOCHNER), PLACIDUS VON (*b.* Murnau; *d.* Freising, 1776), was educated at the academy of the nobility at Ettal, after which he apparently belonged to the court chapel at Munich. In 1748 he entered the Church and became a canon at St. Veit and afterwards at St. Andreas, Freising, where he was simultaneously court Kapellmeister and 'Councillor' of the Prince-Bishop. He composed a Passion music, oratorios, an opera, ballad operas (Singspiele), and a considerable amount of instrumental music, 4-part symphonies, quartets, trio sonatas, solo sonatas, etc. (See *Q.-L.*)

E. v. d. S.

CAMIDGE, the name of a family of Yorkshire musicians. (1) JOHN (*b.* York, 1735: *d.* Apr. 25, 1803), organist, was, on the resignation of his master, James Nares, in 1756, appointed organist of York Minster, which post he held until Nov. 11, 1799.

He went to London before his first appointment to Doncaster Parish Church, and studied under Dr. Greene, taking some lessons from Handel. He published 'Six Easy Lessons for the Harpsichord.'

His son (2) MATTHEW (*b.* York, 1758; *d.* Oct. 23, 1844) received his early musical education in the Chapel Royal under Dr. Nares.

He was at first assistant organist at the Minster, and on the resignation of his father he was appointed his successor as organist. He published a number of sonatas, etc., a collection of tunes adapted to Sandys's version of the Psalms (York, 1789), and *A Method of Instruction in Musick by Questions and Answers.* He resigned Oct. 8, 1842.

His son (3) JOHN (*b.* York, 1790; *d.* Sept. 21, 1859) graduated at Cambridge as Bachelor of Music in 1812, and as Doctor in 1819. About 1828 he published a volume of Cathedral Music of his composition. He received the appointment of organist of York Minster on the resignation of his father in 1842, having for many years previously discharged the duty. In 1848, being stricken with paralysis, his duties were undertaken until his resignation in 1858 by his son,

(4) THOMAS SIMPSON (*b.* Feb. 2, 1828; *d.* Dec. 19, 1912), member of the Leipzig Conservatorium, who was appointed deputy organist, having been organist of Hexham Abbey.

(5) JOHN (*b.* Dec. 8, 1853), son of the above, was educated as a chorister in Christ Church Cathedral, Oxford, 1862, and later was a pupil of Dr. E. G. Monk of York Minster. He was appointed organist of Beverley Minster in 1876. W. H. H., with addns.

CAMPAGNOLI, Bartolomeo (*b.* Cento, near Bologna, Sept. 10, 1751; *d.* Neustrelitz, Nov. 6, 1827), a violinist of great repute.

He learned the violin from Dall' Ocha, a pupil of Lolli from Guastarobba, of the school of Tartini, and afterwards from Nardini. While in the orchestra of the Pergola at Florence he made the friendship of Cherubini. He led the opera bands at Florence and Rome alternately for some years, and in 1776 became Konzertmeister to the Bishop of Freysing. In 1779 he entered the service of the Duke of Courland at Dresden. From 1783–86 he was travelling in north Europe; in 1788 he revisited Italy. In 1797 he was conductor of the Gewandhaus concerts in Leipzig. In 1801 he visited Paris, renewed his acquaintance with Cherubini, and heard R. Kreutzer. He went in 1816 with his daughters, Albertina and Giannetta, two well-known singers, to Italy for a year, and in 1818 settled again in Leipzig. His works comprise concertos, sonatas, duets and smaller pieces for the violin and flute, and a violin-school. His greatest claim to fame lies in his fine 41 'Caprices pour l' alto viola,' op. 22. P. D., with addns.

CAMPANA, Fabio (*b.* Bologna, 1815; *d.* London, Feb. 2, 1882), composer and singing teacher, received his musical education at Bologna at the Liceo.

In early life he produced several operas with more or less ill-success, according to Fétis, viz. 'Caterina di Guise,' Leghorn, 1838; another (name not given by Fétis) at Venice, 1841; 'Jannina d' Ornano,' Florence, 1842; 'Luisa di Francia,' Rome, 1844; and 'Giulio d' Este,' at Milan, in or about 1850. He then settled in London, where he was well known as a teacher of singing, and a composer, principally of Italian songs, some of which were successful. He composed two other operas, viz. 'Almina,' produced at Her Majesty's, Apr. 26, 1860, with Piccolomini (*q.v.*), and 'Esmeralda,' produced at St. Petersburg, Dec. 20, 1869, and at Covent Garden Theatre, June 14, 1870, with Patti as heroine, afterwards produced through her instrumentality at Homburg in 1872. A. C.

CAMPANE, see Bell (2), Orchestral.

CAMPANINI, Cleofonte (*b.* Parma, Sept. 1, 1860; *d.* Chicago, Dec. 19, 1919), operatic conductor, was educated at Parma and Milan, first appeared as a conductor in 'Carmen' at Parma (1883) and in the same year was engaged as assistant conductor at the Metropolitan Opera House in New York. From 1900–12 he directed Italian Opera at Covent Garden and also appeared at La Scala, Milan (1903–06), and toured in Europe and South America. From 1906–09 he was also conductor and artistic director at the Manhattan Opera House, New York (see Hammerstein). His association with the Chicago Opera House began in 1910 and was maintained till his death. He married Eva, the elder sister and teacher of Luisa Tetrazzini (*q.v.*). (*Amer. Supp.*). C.

CAMPANINI, Italo (*b.* Parma, June 29, 1846; *d.* near there, Villa Bigatto, Nov. 22, 1896),[1] a popular opera tenor, received instruction in singing at the Conservatorio at Parma, and later from Lamperti of Milan.

He first attracted public attention in 1871, on the production in Italy of 'Lohengrin' at Bologna under Angelo Mariani. On May 4, 1872, he first appeared in England at Drury Lane as Gennaro in 'Lucrezia,' with great success, and sang there until 1876, notably in 1874 as Kenneth in Balfe's 'Talismano,' and as Lohengrin, a part he was first to sing in New York. From 1878–82 he was at Her Majesty's as Don José ('Carmen'), Rhadames ('Aïda'), and, July 6, 1880, Faust. He had played the same part Oct. 4, 1875, on the occasion of the successful reproduction of that opera at Bologna. He sang also at St. Petersburg, Moscow and several seasons in America, where he resided some time and was very popular. On Nov. 13, 1894, he returned to England and appeared at the Albert Hall in Berlioz's 'Faust' with qualified success. A. C.

CAMPBELL, Alexander (*b.* Tombea, Loch Lubnaig, Feb. 22, 1764; *d.* May 15, 1824), an organist in Edinburgh. He and his brother John were pupils of Tenducci.

He edited and published, in 1792, a collection of 12 Scots songs, with an accompaniment for the violin, and later a similar collection with an accompaniment for the harp. Not long after the publication of his songs, he abandoned music and took to medicine, but subsequently fell into great poverty. (*D.N.B.*) W. H. H.

CAMPBELL, William, a late 18th-century collector of Scottish country dances and reels, for the violin, harp, harpsichord and German flute. R. Birchall published the seventh book in 1785, and in all there appeared at least 25 books, the titles of which were slightly different. E. V. d. S.

CAMPENHOUT, François van (*b.* Brussels, Feb. 5, 1779; *d.* there, Apr. 24, 1848), composer of 'La Brabançonne,' now the national air of Belgium, at the time of the revolution in 1830.

He began his career in the orchestra at the Théâtre de la Monnaie. Having developed a high tenor voice, he appeared on the stage at the same theatre. During the ensuing 30 years he sang in the chief towns of Holland, Belgium and France, and made his farewell appearance at Ghent in 1827. He composed several operas, 'Grotius' (Amsterdam, 1808); 'Le Passe-partout' (Lyons, 1815); 'L'Heureux Mensonage,' and others unpublished, besides songs, choruses and church music. M. C. C.

CAMPIAN (Campion), Thomas, M.D. (*b.* London, Feb. 12, 1567; *d.* there, Mar. 1,

[1] Nov. 23, according to the *Athenæum*.

1619/20), famous song-writer and poet. Both spellings of the name were used in his own time. On the title-pages of all his four books of Airs the name is spelt Campian, and, in its Latin form, the poet himself made it Campianus. That form is therefore adopted here, but Rosseter used the '*o*' in the dedication of the 1601 book.

Campian was a physician by profession, and his fame as a poet is universally recognised even though no complete edition of his works was published before that of A. H. Bullen in 1889. Percival Vivian's edition, which followed this later, has added much to our knowledge of his life; but it is as a musician rather than as a poet that we are chiefly concerned with him in the present notice. Born in London, he was baptized in the church of St. Andrew, Holborn. His father, John Campian, was a member of the Middle Temple, and his mother, Lucy, was a daughter of Laurence Searle, a serjeant-at-arms to Queen Elizabeth. After John Campian's death in 1576, his widow married Augustine Steward and died in 1580. Steward then married a widow named Sisley, whose son, Thomas Sisley, thus became the companion of Steward's other stepson Thomas Campian. In 1581 both the boys went up to Cambridge and resided at Peterhouse for four years, although neither of them seems to have graduated in any faculty. Vivian points out that the study of medicine and the love of travel were much encouraged at Peterhouse at this period, and Campian's career may have been influenced by his experiences at Cambridge. In 1586 he was entered at Gray's Inn, and then a gap occurs in his history. Vivian quotes evidence to suggest that he took part in Lord Essex's expedition which landed at Dieppe in 1591 and laid siege to Rouen. About the year 1602 he first styled himself a Doctor of Physic, though it is not known from what university he received such a degree. It is certain, however, that he had studied medicine meanwhile, and in 1601 Philip Rosseter refers to his music and poetry as being the 'superfluous blossoms of his deeper studies,' meaning medicine. It was Campian's medical qualifications that gained him admission to the Tower of London to visit his friend Sir Thomas Monson, accused of complicity in the murder of Sir Thomas Overbury. Campian died in London and was buried at St. Dunstan's, Fleet Street. By his will (Commissary Court of London, 1619/20 fol. 358) he bequeathed all his property, amounting to about £20, to his friend and fellow-lutenist Philip Rosseter, expressing a wish 'that it had bin farr more.'

The first of Campian's musical publications was 'A Booke of Ayres, Set foorth to be song to the Lute Orpherian, and Base Violl.' This volume appeared in 1601 and differs from all the other books of Airs by the English lutenists in that it really consists of two separate books, one by Campian and one by Rosseter, each of which is as large as those of the rest of the series. The words, as well as the music, of Campian's half of this book, were undoubtedly written by him; but there is nothing whatever beyond internal evidence to prove that Campian wrote the words of Rosseter's songs, although it has been very generally assumed that he did so.

This Book of Airs was followed by four more, issued in pairs, but the dates of their publication are not known. The dates 1610 for the first and second books, and 1612 for the third and fourth, were given by Rimbault in *Bibliotheca madrigaliana*, and these dates were quoted in *D.N.B. sub* Campian. But the first and second books cannot have been published before 1612, seeing that the death of Prince Henry is alluded to in them. The third and fourth books contain a reference to the Overbury Plot, and they cannot therefore have been published before Sir Thomas Monson's innocence was established in 1617. These five books contain altogether more than a hundred solo songs. Of these five books the third and fourth as well as the Rosseter set were written exclusively as solo songs; the first and second books were 'framed at first for one voyce' but later adapted for alternative performance by combined voices. They are reprinted in English School of Lutenist Song-writers (*q.v.*). Campian takes very high rank in this remarkable school of English song-writers which flourished at the beginning of the 17th century. Unlike Dowland he seldom attempted anything in the way of elaborate structure, but was content to work on a simple scheme, treating the verbal phrases of his lyrics line by line; again, his accompaniments have not the importance or independence which Dowland so often gave to them; yet he exhibits first-rate genius in the freedom and beauty, as well as in the aptness, of his musical phrases. This statement will be made clear by reference to two phrases, one of five bars and another of seven, in 'Follow your saint'; and again to the phrasing of 'My sweetest Lesbia.' The setting of 'The cypress curtain of the night is spread' is marked by a very fine poetic imagination.

Campian also wrote several masques, both words and music, for special occasions; among these were a masque performed at Whitehall on Twelfth Night, 1607, in honour of the marriage of Sir James Hay, for two of the songs in which he wrote the music; a masque performed in 1613 at the Banqueting House in Whitehall on the marriage of Frederick, the Elector Palatine, with the Princess Elizabeth, for one song of which he wrote the music. In the same year he wrote a masque for an entertainment in

honour of Queen Anne (wife of James I.), given at Caversham House by Lord Knollys; and another masque by him was performed at Whitehall on St. Stephen's Night on the occasion of the marriage of the Earl of Somerset and Lady Frances Howard. The 'Mask of Flowers' presented in honour of this same marriage by the gentlemen of Gray's Inn has been wrongly attributed to Campian. But Vivian attributes to him the authorship of the words of 'The Ayres that were sung and played at Brougham Castle . . . in the King's Entertainment' in 1618, the music of which was composed by George Mason and John Earsden. Campian also wrote the words for a set of 'Songs of Mourning, Bewailing the untimely death of Prince Henry,' in 1613; but the music for these was written by John Cooper (Coprario). Like Dowland, Campian wrote no madrigals, as far as is known, nor is any church music by him known to exist. He wrote a Latin epigram in praise of Dowland which was printed in Dowland's 'First Book of Airs,' and he paid a similar compliment to Alphonso Ferrabosco the younger in 1609. Several of his lyrics were set to music by contemporary composers of madrigals and lute-songs.

Campian was not only a composer, he also held individual views about the theory of music just as he did about the theory of poetry. The same mind which had expressed itself in *Observations on the Art of English Poesie* (1602), produced in 1613 a treatise entitled *A New Way of making Fowre parts in Counterpoint, by a most familiar, and infallible Rule.* This treatise included discourses on the subject of keys, concords and closes. A second edition of this work, with annotations by Christopher Sympson, was published in 1655 under the title of *The Art of Setting or Composing of Musick in Parts by a most familiar and easie Rule*; and another edition appeared in 1664 in which the word 'Setting' in the title was replaced by 'Descant.' The later editions were appended to the first eight or nine editions of Playford's *Introduction to the Skill of Musick.*

With Campian's exclusively poetical works we are not primarily concerned in this article, but it may be briefly stated that his first poems to appear in print were those included anonymously in the surreptitious edition of Sidney's *Astrophel and Stella* in 1591. In 1595 he produced a volume of Latin epigrams and elegiacs under the title of *Poemata*, which was reprinted in 1619. His *Observations on the Art of English Poesie* (1602) has already been mentioned, but it should be added that in this treatise he condemned 'the vulgar and unartificial custom of riming.' It was fortunate for English literature and music alike that he was forced from this position by the fact that lyric verse was so far better suited to the requirements of musical treatment than lines constructed upon the rules of classical prosody.

List of Campian's musical works:

1. A Book of Airs to be sung to the lute (published in conjunction with Rosseter). 1601.
2. The First and Second Books of Airs. (? 1613.)
3. The Third and Fourth Books of Airs. (? 1617.)
4. Songs for a Mask at the marriage of Sir James Hay. 1607.
5. Songs for a Mask at the marriage of Princess Elizabeth. 1613.
6. Songs for a Mask at Caversham House. 1613.
7. Songs for a Mask at the marriage of Robert, Earl of Somerset. 1613.
8. Three songs, dated 1596. Brit. Mus. Harl. MS. 6910.
9. A new way of making four parts in Counterpoint. 1613.

E. H. F.

CAMPIOLI, Antonio Gualandi, detto, born in Germany, of Italian parents. He learnt to sing in Italy and returned to Germany, where his lovely contralto voice created a great sensation.

He appeared first at Berlin in 1708. In 1720 he was engaged at Wolfenbüttel. Six years later he visited Hamburg; and, after travelling in Germany and Holland, returned to Dresden, where he sang in Hasse's 'Cleofida' in 1731. At the end of that year he appeared in London in Handel's 'Poro.' On Feb. 19, 1732, he sang in the new opera 'Sosarme,' and in revivals of 'Flavio' and 'Acis,' all by the same master. He passed the remainder of his life in Italy. J. M.

CAMPIONI, Carlo Antonio (*b.* Leghorn, *c.* 1720).[1] Burney who visited him in Italy says that about 1764 he was Kapellmeister of the Grand Duke of Tuscany at Florence and had previously lived at Leghorn. On a pirated edition of op. 4, he is called chamber musician of the King of Sardinia, but on op. 7 he appears again in the service of the Grand Duke of Tuscany and Leghorn. On the MS. of the above-mentioned Requiem, dated Feb. 7, 1781, he styles himself, 'Maestro della camera e cappella reale e della Metropolit. e dell' Oratorio di S. Giovanni' (Florence). He wrote a great deal of church music which was greatly praised, but it was his chamber music, mostly published in London, which established his reputation here and in northern Europe. A list of his trio sonatas, duets, violin and harpsichord sonatas is given in *Q.-L.* He possessed one of the richest collections of 16th- and 17th-century vocal compositions. E. v. d. S.

CAMPO, Conrado del (*b.* Madrid, Oct. 28, 1879), Spanish composer, professor of harmony at the Conservatoire of Madrid, where he once obtained the first prize for composition. His compositions include:

Choral works: 'La Dama de Amboto' (1902) and 'La Divina Comedia.' Symphonic poems: 'Ante las ruinas' (1900), 'Granada y Galicia.' Operas: 'Dies Iræ,' 'Los Amantes de Verona,' 'El Final de Don Alvaro,' 'La Flor del agua' (the last two in one act).

'El Avapies' was written in collaboration with Angel Barrios. His chamber music includes a violin sonata and 8 string quartets.

J. B. T.

[1] Fétis gives this date, but gives no authority, neither does *Q.-L.*, where he is called 'da Lorena,' which in conjunction with the fact that he called himself Campion on the MS. of the Requiem Mass dedicated to Maria Teresa, seems to point to his origin from Lorraine.

CAMPORESE, Violante (*b.* Rome, 1785; *d.* there, 1839), a soprano of particular excellence in the singing of Mozart. She belonged to a good family, and it was not until after her marriage to Giustiniani, an Italian nobleman, that she took up singing professionally. During an engagement at the private concerts of Napoleon in Paris she so profited by the lessons of Crescentini as to become an admirable artist. From Paris she went to Milan, where she sang at the Scala to crowded and enthusiastic houses. In 1817 she was engaged for the King's Theatre in London, and made her début on Jan. 11 in Cimarosa's 'Penelope.' She was not accustomed to the stage, and was therefore at first nervous and embarrassed, and made little effect. As Susanna in 'Le nozze di Figaro' she established her reputation, and this success was followed by another when she played Donna Anna in 'Don Giovanni.' In May she appeared as Agnese in Paer's opera of that name, taken from Mrs. Opie's 'Father and Daughter,' in which she delighted the critics by her pure and tasteful singing. In July 'La Clemenza di Tito' was given, Camporese sustaining the principal part of Sesto. Lord Mount-Edgcumbe declares that she gave more effect to it than Braham or Tramezzani. She sang also at the Ancient Music and Philharmonic concerts. After singing at Milan and at other places in Italy, she returned in 1821 to London, with an engagement for the season at a salary of £1550, with extra allowance for costumes, permission to sing at concerts, and her salary paid in advance. She sang, Mar. 10, in 'La Gazza ladra' with the greatest éclat; but, thinking she could succeed in comic parts still more than in tragic, she attempted Zerlina, but had the good sense not to repeat the experiment. In 1822 she was again engaged, and appeared in 'Le nozze di Figaro' and 'Otello'; and she sang also at the concerts at the Argyll Rooms. She appeared again at the King's Theatre in 1823, bringing out at her benefit Rossini's 'Riccardo e Zoraide,' in which opera she took her leave, Aug. 5. In 1824 she again returned; but her voice was worn, and she prudently retired to Rome; though we find her singing in Rossini's 'Aureliano' and other operas at Ancona, 1827. Two years later she came once more to London, and sang in concerts; but her voice was gone, and her performance was not successful. She had a public benefit concert, with guinea tickets, June 12. Ebers, while in Paris in the autumn of 1816, was introduced to Mme. Camporese at the house of Paer, and gives a good account of her voice, style and appearance. She possessed a fine-toned voice of more than two octaves, from *a* to *c‴*; but her best notes were from *c′* to *f″*. She 'cultivated a pure, chaste and expressive style, was a handsome and elegant woman of thirty-one with dark hair, eyes and complexion, a tall, slender figure, a fine Roman countenance full of tragic dignity, and features rather strongly marked.' J. M.

CAMPRA, André (*b.* Aix, Provence, baptized there Dec. 4, 1660; *d.* Versailles, June 29, 1744), famous opera composer, came of a Piedmontese family settled in Provence. He was educated in music through the precentorship of the church of St. Sauveur at Aix, under Guillaume Poitevin. He gave little promise of distinction until his 16th year,[1] when his talent made a sudden stride; and a motet, 5 voices, composed in his 17th year, 'Deus noster refugium et virtus,'[2] was much esteemed. As early as 1679 he is supposed to have filled the place of maître de musique in the cathedral of Toulon[3] though no documentary evidence of this is found. He was in the same position at Arles in 1681, and in 1683 at Toulouse, where he remained until his removal to Paris in 1694. His first post there was not the directorship of the music at the 'Maison professe des Jésuites,' as has been said without proof. He was appointed to the directorship at Notre Dame, replacing Jean Mignon, on June 21, 1694. His reputation as a composer would appear to have been already established, for we are told that crowds went to hear his motets there; but while thus employed, Campra was trying his hand at operatic writing, 'divertissements,' and other music for private fêtes, and discovering where his own special talent lay. In 1697 he produced his first dramatic work, 'L'Europe galante' (opera-ballet), performed Oct. 24, 1697, and this was followed in 1699 by an opera-ballet, 'Le Carnaval de Venise,' performed Feb. 28, 1699, but both these compositions appeared in his brother's name.[4] He was deterred from publishing them in his own name by fear of losing his valuable ecclesiastical appointment. On Oct. 13, 1700, however, he was released[5] from his church duties. 'Hésione,' 'tragédie,' the first dramatic production under his own name, appeared Dec. 21, 1700; and thenceforth for forty years his works held the stage with ever-growing popularity. His last work, 'Les Noces de Vénus,' 'divertissement,' came out in 1740. Honours and emoluments were freely bestowed on him: at a date not yet discovered he was made teacher and director of the pages at the Chapelle Royale, A. Philidor being one of his pupils, an appointment he held until his death; by a patent dated Dec. 15, 1718, the king granted him a pension of 500 livres, 'in

[1] According to the Abbé de Fontenay (*Dictionnaire des artistes*).
[2] Conservatoire Library.
[3] La Borde, Fétis.
[4] Joseph Campra (baptized Aix, Sept. 10, 1662; *d.* Mar. 31, 1774), a double-bass player at the Opéra in 1699. He received a pension in 1727.—*Fétis.*
[5] A popular rhyme of the day:

Quand notre archevêque saura
L'auteur du nouvel opéra
M. Campra décampera.
Alleluia—

suggests that the true authorship of his operas had ceased to be a secret.

recognition of his merits as a dramatic composer, and as an incentive to continued composition for the Académie Royale de Musique.' In 1722 he was given the title of composer and director of music to the Prince de Conti, and in the same year he was nominated 'maître de la Chapelle Royale.'

Campra's historic place in French opera was between two composers whose eminence transcended his own; following Lully and preceding Rameau,[1] he appears as one of the most remarkable dramatic composers of this period. His works enjoyed a long career. 'L'Europe galante,' which brought him to the front, was performed until 1756. He shows himself there as an innovator; though this type of stage-piece was based on Colasse's 'Ballet des saisons' (1695), he brought it to such perfection that it became the model for all future 'opéras-ballets.' In 'Tancrède,' 'tragédie lyrique,' given Nov. 7, 1702, Campra rises to a very high level; it is a work full of warmth, life and genuine feeling, which was popular from its first appearance until its last performance in 1764.[2] He was, if anything, a too prolific composer, lacking the sobriety, the reserve which is characteristic of the best French music, but he had the pastoral inspiration so much in favour amongst his contemporaries. His music is vigorous, lively, of flexible contours; it is clad in original orchestral colour, whenever he applies the orchestra to dramatic expression. Campra contributed considerably to the progressive development of dramatic music in France. In his time the so-called 'spectacles coupés'—*i.e.* performances in one evening of favourite acts or scenes from different operas—were in special vogue. They attest the marked taste of the 18th-century public for variety, ingenuity and contrasted effects of the theatre. With Antoine Danchet the librettist of 'Hésione' and others, Campra adjusted airs taken from various ballets of Lully, a 'pasticcio' which, under the title of 'Fragments de Lully,' was very successful. The same result was obtained with 'Télémaque,' where he made use of fragments by Colasse, Desmarets, Charpentier, Marais, Rebel *père*.

The following is a list of his 'tragédies-lyriques,' and opéra-ballets[3]:

'L'Europe galante,' 1697 (with some pieces by Destouches); 'Carnaval de Venise,' 1699; 'Hésione,' 1700; 'Aréthuse,' 1701; 'Fragments de Lully,' 1702; 'Tancrède' 1702; 'Les Muses,' 1703; 'Iphigénie en Tauride,' 1704 (with Desmarets); 'Télémaque,' 1704; 'Alcine,' 1705; 'Le Triomphe de l'amour,' 1705; 'Hippodamie,' 1708; 'Les Fêtes vénitiennes,' 1710; an act of 'Laure et Pétrarque,' 1711[4]; 'Idoménée,' 1712; 'Les Amours de Mars et de Vénus,' 1712; 'Téléphe,' 1713; 'Camille,' 1717; 'Les Âges,' 1718; 'Le Jaloux trompé,' 1731; 'Achille et Déidamie,' 1735; an act of 'Silène et Bacchus,' performed Oct. 1722.

Besides these works, he wrote a pastoral 'Amaryllis' and 'divertissements' for court performance, thus:

'Vénus' (fête galante), 1698; 'Le Destin du nouveau siècle,' a divertissement, for the year 1700; 'Les Fêtes de Corinthe,' 1717; 'La Fête de l'Île Adam,' 1722; 'Les Muses rassemblées par l'Amour,' 1723; 'Le Génie de la Bourgogne,' 1732; 'Les Noces de Vénus,' a score written in 1740, at the age of eighty,

as well as 3 books of cantatas, a Mass, 5 books of motets, and 2 books of Psalms. The once celebrated air 'La Furstemberg' was also by him (*Fétis*).

In the preface to the first book of his 'Cantates françoises' (1708) Campra states that he has attempted to combine the characteristics of the French and Italian schools, and the attention paid by him to the latter school is clearly indicated by the use of the orchestra and the more expressive treatment of the words, especially in the later collections, dated 1714 and 1728. Several editions of his motets were issued from 1695 (date of his first book[5]) to 1734. The 4th book was published in 1706, corrected 1734 with addition of instrumental accompaniment; and the 5th came out in 1720. In these compositions he paid special heed to the solo voice, and emancipated it from the declamatory phrases so prevalent in Lully's time. It is noteworthy that Campra was the first composer who introduced stringed instruments with the organ at Notre Dame. Among the more beautiful of his motets is the last of the third book: its brilliant and effective passages for the solo voice, and expression marks, such as *affettuoso*, etc., are tokens of its Italian character. A more solid piece of work is a very fine 'In convertendo' in 6 parts with accompaniment for strings in 5 parts. His Mass (4 voices) was published in 1700: his two books of 'Psaumes mis en musique à grand chœur,' issued 1737 and 1738, dedicated to the king, were performed at the Chapelle Royale and also at the Concert Spirituel. His musical production distinguishes itself, as in his other works, by a melodic strain full of charm and ease, influenced by an Italian current. In that, and also for his skilful instrumentation and knowledge of the concerted style, he may indeed be placed above Lully.

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M. L. P.; material incorporated from A. H. W.

CANALI (Canale), Floriano (*b.* 1575; *d.* 1603). From the title-pages of Canali's printed works it appears that he was organist of San Giovanni Evangelista in Brescia from 1581–1603.

If he was the Florian Canale, Bresciano, who wrote the medical treatise entitled *Dei secreti universali*, Venetia, 1640 (Bodl. Lib.), he was

[1] For Campra's high appreciation of Rameau, see Rameau.

[2] This opera partly owed its great success to the circumstance that the heroine (Clorinde) was taken by a contralto (Mlle. Maupin) for the first time since the foundation of the French opera.

[3] Of these 'L'Europe galante,' 'Les Fêtes vénitiennes,' and 'Tancrède' have been reprinted in *Les Chefs-d'œuvre de l'opéra français* (edition Michaëlis).

[4] According to Fétis.

[5] Dedicated to M. de Lagrange Trianon, Abbé de St. Sever.

still alive in 1612, for the dedication is signed *Da Brescia*, 12 *Decembre* 1612, *Florian Canale.* E. van der Straeten, who holds that Canali came from the Netherlands, says that the literal Flemish translation of the Latin name Canalis is *Pype*; many Flemish families have this name. He suggests that *Buys* (*c.* 1554) has a name that can be translated *Canalis*, although Buys's identity is more probably connected with that of Buus (*c.* 1541–51). List of works:

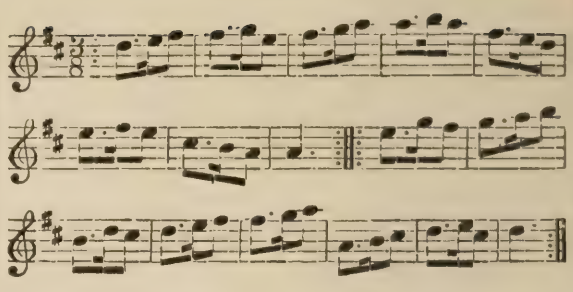
1. Psalmodia, 5 et 4 voc. Venetia. Scotto, 1575. In the Berlin Königl. Bibl. 5 partbooks (Eitner).
2. Sacrae cantiones quae vulgo motecta dicuntur, quatuor vocibus decantandae: nec non quibuscunque Organorum sonis accommodatae, a Floriano Canali Brixiano organa modulante, nunc primum in lucem editae. Brixiae apud Vincentium Sabbium, 1581. In the Bologna Liceo Musicale 4 partbooks 4to. In the Dedication, written from Bologna, Canali calls these compositions his 'first-fruits (Parisini).
3. Missae Introitus, ac motecta quatuor vocibus nec non quibuscunque organorum sonis accommodatae, a D. Floriano Canali Brix. organa modulante, nunc primum in lucem editae. Brixiae, apud Thomam Bozzolam, 1588. In the British Museum, 4 partbooks, 4to, pp. 30.
4. Canzoni da sonare a quattro et otto voci di D. Floriano Canale da Brescia organista. Libro primo. In Venetia appresso Giacomo Vincenti, 1600. In the Augsburg Bibl. 4 partbooks, 4to; 17 canzoni a 4 voci, 2 a 8 voci (Schletterer).
5. Canzonette a tre voci di D. Floriano Canale da Bressa organista. Primo libro. Venetia, Giacomo Vincenti, 1601. In the Cassel Ständisches Landesbibl. 3 partbooks, 8vo, pp. 29 (Israël).
6. Sacrae Cantiones—5 voc. Venetia. Vincenti, 1602. In the Bischöfliches Privatbibl. Regensburg, 22 compositions (Eitner).
7. Sacrae cantiones sex vocibus concinendae, tum viva voce, tum instrumentis cuiusuis generis cantatu accommodissimae, a D. Floriano Canali in ecclesia Divi Joannis Evangelistae de Brixia organista, noviter compositae. Liber primus. Venetiis apud Jacobum Vincentium, 1603. In the Bologna Liceo Musicale, 6 partbooks, 4to (Parisini).

In the collection 'Promptuarii musici, sacras harmonias sive motetas v. vi. vii. et viii. vocum' Abrahamo Schadaeo, 1611, are two compositions, No. 14 'Quem vidistis pastores' 2nd part 'Dicite quidnam vidistis?' and No. 50 'Ego vos elegi de mundo,' each headed 'Floriani Canali a 6.' A MS. of the former in lute tablature is in the Bibl. Rudolfina der Königl. Ritteracademie at Liegnitz (Pfudel and Eitner). A manuscript score ('Cantiones sacrae diversorum auctorum') of 'La Balzana a 8 parti, una canzona da sonare,' in two movements (see Torchi's *Musica instrumentale* for music), is in the Bologna Liceo Mus. Some of the music is given by Torchi in the *Rivista Musicale Italiana* for 1897, p. 601, and in his *Musica istrumentale in Italia*, 1901, p. 22. C. S.

CANARIE (Canaries), a now antiquated dance, probably of Spanish origin. Thoinot Arbeau in his *Orchésographie* gives the origin, and also the tablature of this dance, which was incorporated by Lully into some of his operas.

It is a species of gigue, usually in 3–8 or 6–8 time (sometimes 6–16 time according to J. J. Rousseau, *Dictionary of Music*), the distinctive peculiarity of which is that the first note of the bar is almost always dotted. In this respect it resembles the Loure, but differs from it in its tempo, the Canarie being quick [1] and the Loure somewhat slow. It always begins on the first beat of the bar, and consists of two short periods, each repeated. Specimens occur in a quartet by Arbeau (1589) and one by Negri (1604), and in Purcell's 'Dioclesian,' from which we quote:

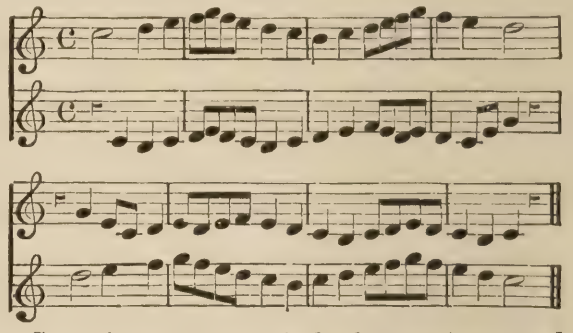
[1] G. Muffat, *Florilegium primum*, 1695.



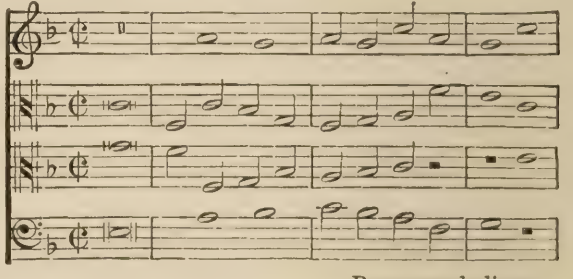
F. L. Schubert (*Die Tanzmusik*) gives a specimen of the 17th century in 6–8 time. One in 3–4 time is found in the second 'ordre' of the first book of Couperin's 'Pièces de clavecin.' E. P., with addns.

CANCINEO, see Michel Angelo.

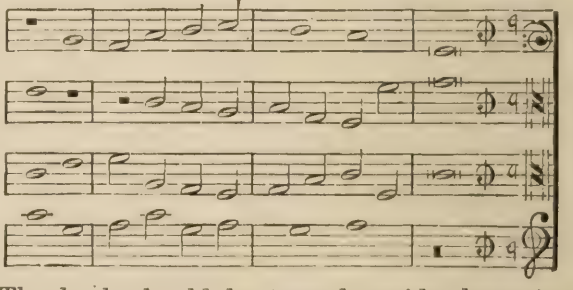
CANCRIZANS (Ger. *Krebsweis*). This is a name given to canons by retrogression, on account of their *crab-like* motion—from the Latin word *cancer*, a crab. An example (from A. Andre's *Lehrbuch der Tonsetzkunst*) will best explain their construction.



Sometimes a canon is both cancrizans and by contrary motion—'Rétrograde-inverse,' of which we give an example from Fétis's *Traité du contrepoint et de la fugue.*



Renversez le livre.



The book should be turned upside down to show the retrograde and inverse structure.

F. A. G. O.

CANDEILLE, (1) Pierre Joseph (*b.* Estaires, Dec. 8, 1744; *d.* Chantilly, Apr. 24, 1827),

French opera composer. He went to Paris at an early age, and became a singer at the Royal Academy of Music there. His first work for the theatre was a divertissement which was produced at the Comédie Française in 1778, but his most successful venture was his music for 'Castor and Pollux.' Two choruses and an air from Rameau's music to the same libretto were retained, and the new version received 130 performances between 1791 (the date of its first production) and 1798, and was revived again in 1814. He was also employed writing ballet and pantomime music and incidental numbers for other works, but was very unfortunate with his later operas as the majority of them were accepted for production at the Paris Opéra and elsewhere, but, at various stages in the negotiations, were rejected. (See *Fétis.*) J. MK.

(2) AMÉLIE JULIE (*b.* Paris, July 31, 1767; *d.* there, Feb. 4, 1834), singer, actress, composer, and daughter of the above, was trained by her father, and at the age of 13 appeared in public as singer, harpist, pianist and composer. In 1782 she made a very successful début at the Paris Opéra in Gluck's 'Iphigénie en Aulide,' and the next year in Piccinni's 'Atys.' She then retired, rather unaccountably, from the Opéra, but in 1785 returned to the Théâtre Français, and in 1792 brought out, with much success, 'La Belle Fermière,' in which she was responsible for both the words and the music and sang the principal part herself. The next year her comic opera 'Bathilde' was performed. In 1796 she visited Holland and Belgium, where (1798) she married a carriage-builder named Simons. In 1808 her comic opera 'Ida' was produced at the Théâtre Français. This was a complete failure, but she met with some success as a composer of popular songs, romances and piano pieces. During the Hundred Days she came to London and gave some successful concerts under the direction of Viotti and Cramer. On her return to Paris she received a pension from Louis XVIII., and in 1821 married a mediocre painter called Périé. Besides her songs and operas already mentioned, she also published some instrumental chamber music. (See *Fétis.*) J. MK.

CANDIDO, SERAFINO DA MONTE REALE, a 16th-century Italian composer. 'Delle mascherate musicali . . . parte I. (e II.) a 3, 4, e 5 voc.', Venice 1571; 'Concenti nuovi,' Venice, 1572 (*Q.-L.*).

CANGE, CHARLES DUFRESNE, SIEUR DU (*b.* Amiens, Dec. 18, 1610; *d.* Paris, Oct. 23, 1688), wrote, *Glossarium ad scriptores mediae et infimae latinitatis*, Paris, 1678 (several editions; latest, 1882–87), a standard work on mediæval musical terms and instruments.

CANIS (*alias* DE HOND), CORNEILLE (*b.* probably Antwerp; *d.* Prague, Feb. 15, *c.* 1561), a 16th-century Netherlandish composer. In 1547 he succeeded Gombert as master of the children in the Netherlandish chapel of Charles V., and in 1548 he was master of the chapel. Receiving prebends of St. Bavon, Ghent, and two abbeys, he still held his office as master of the chapel in 1553; according to information given in *Q.-L.* he died on the above date, as chaplain to the Emperor Ferdinand. Burney, iv. 309, gives a masterly chanson in canon by Canis. For a list of his still extant compositions see *Q.-L.* and *Fétis.*

CANNABICH, (1) CHRISTIAN (*b.* Mannheim, 1731; *d.* Frankfort, Feb. 22, 1798), violin-player, composer and renowned orchestral conductor.

He was a pupil first of his father, Martin Friedrich Cannabich, a flute-player, and afterwards of STAMITZ (*q.v.*). The Elector afterwards sent him to Italy, where he studied composition under Jommelli In 1759 he was appointed leader, in 1775 conductor, of the orchestra at Mannheim: and in 1778 followed the Elector in the same capacity to Munich.

Cannabich was a very good violinist and a fair composer, but all contemporary writers on musical matters lay most stress on his great skill as a leader and conductor. Mozart in many letters to his father praises the perfect ensemble in the orchestral performances at Mannheim, and speaks of Cannabich as the best conductor he ever met with. Burney, in his *Present State*, etc. (*Germany*), is not less hearty in his praise, and Schubart, a German writer of considerable authority, reports upon the Mannheim orchestra in the flowery style of the period as follows:

'Here the *forte* is a thunder, the *crescendo* a cataract, the *diminuendo* a crystal streamlet babbling away into the far distance, the *piano* a breeze of spring.'

Cannabich composed a number of operas, which were not particularly successful. Some ballets, symphonies and quartets were very popular, and a thematic catalogue of the symphonies is given in *D.D.T.* III. i.

His son (2) CARL (*b.* Mannheim, 1769; *d.* Munich, Mar. 3, 1806) was also a good violinist and composer. After having for some time conducted the opera at Frankfort he succeeded his father in 1800 as conductor at Munich. His compositions are numerous but of no importance Lists of the works of both father and son are given in *Q.-L.* P. D.

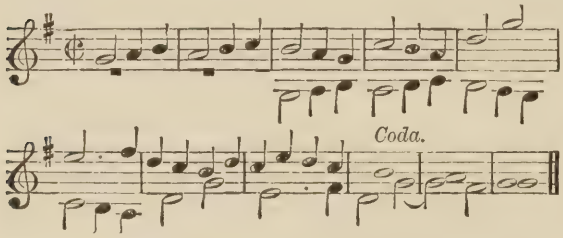
BIBL.—HEINRICH HOFER, *Die Instrumentalwerke von Christian Cannabich*, Munich Dissertation, 1921.

CANNICIARI, DON POMPEO (*d.* Dec. 29, 1744), a composer of the Roman School. He was appointed maestro at S. Maria Maggiore in 1709, and retained that post until his death. He amassed a large musical library, and bequeathed it to the Basilica in the service of which his manhood had been passed. This collection, along with the other contents of

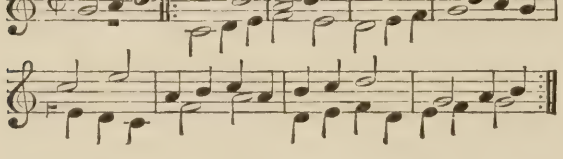
S. Maria, has been dispersed, and much of it has probably been lost. In the Santini library there were various pieces by Canniciari, and a list of the works that still exist is given in *Q.-L.* He wrote music for 2 and for 4 choirs. An Ave Maria for 4 voices is given by Proske, *Musica divina*, ii. No. 10. E. H. P.

CANON. This is the strictest and most regular species of IMITATION (*q.v.*). The word is derived from the Greek *κανών*, a rule or standard. A canon, therefore, is a composition written strictly according to rule. The principle of a canon is that one voice begins a melody, which melody is imitated precisely, note for note, and (generally) interval for interval, by some other voice, either at the same or a different pitch, beginning a few beats later and thus as it were running after the leader. For this reason the parts have been called 'Dux' and 'Comes,' or 'Antecedens' and 'Consequens.'

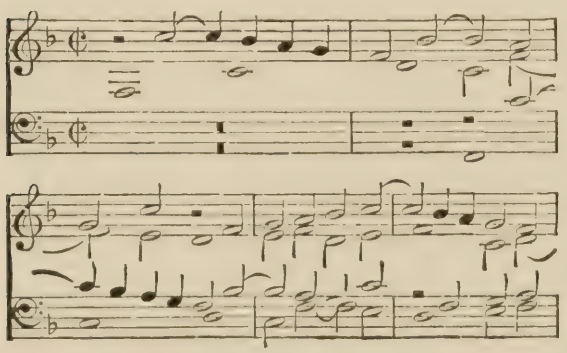
The following is a simple example of a canon 'two in one at the octave,' *i.e.* for two voices an octave apart, and both singing one and the same melody.

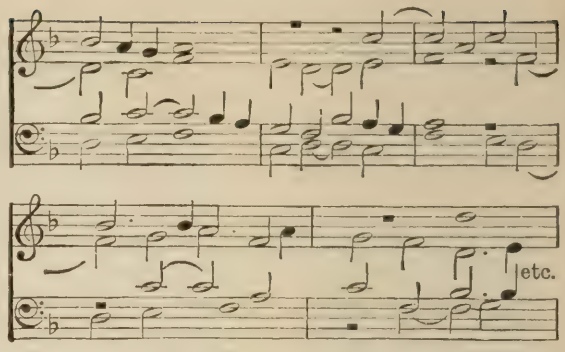


By means of a coda (or tail-piece) this canon is brought to a conclusion. But many canons lead back to the beginning, and thus become 'circular' or 'infinite.' The following is a specimen of this kind, which is 'two in one at the fifth below,' or 'canon ad hypodiapente':



Sometimes two or more canons are simultaneously woven into one composition. The following, for instance (from Travers's Service, 1740), would be called a canon 'four in two.'





Byrd's 'Diliges Dominum,' for 8 v., consists of 4 canons all sung together, each voice singing the melody of its fellow reversed.

Often in a quartet there may be a canon between two of the voices, while the other two are free; or three voices may be in canon and the fourth part free, for example the Gloria Patri to Gibbons's 'Nunc dimittis' in F, in which the treble and alto are in canon while the tenor and bass are free. Again, there are canons by INVERSION, DIMINUTION, AUGMENTATION, or 'PER RECTE ET RETRO,' CANCRIZANS, etc. (*q.v.*).

The old writers often *indicated* canons by monograms, symbols or other devices, instead of writing them out in full (see INSCRIPTION). Indeed they went so far as to write their indications in the form of a cross, a hand or other shape, with enigmatical Latin inscriptions to indicate the solution. Such pieces were called 'enigmatical canons.' As compositions of this nature can only be regarded in the light of ingenious puzzles, bearing the same relation to music that a clever riddle does to poetry, it will be needless to give examples here—let it suffice to refer to those which are to be found in Fétis's admirable *Traité du contrepoint et de la fugue*, and in Marpurg's celebrated work on the same subjects.

The great masters were fond of the relaxation of these plays on notes. They occur often in Beethoven's letters, and the well-known allegretto scherzando of his eighth symphony originated in a canon to be sung at Maelzel's table. Köchel's Catalogue of Mozart's works contains 23 canons; that of Weber by Jähns, 8; and an interesting collection will be found in the Appendix to Spohr's *Autobiography*. The wonderfully expressive canons in Bach's '30 Variations' are far more than examples of mere ingenuity. Every third variation is a canon, and each successive canon is at the distance of an interval by one degree larger than the one before it. Nearly all the canons are in two parts upon a free bass, a few in contrary motion, and they proceed from a canon at the unison (No. 3) to a canon at the ninth (No. 27).

The word 'canon' is also applied, somewhat incorrectly, to a species of vocal composition called a ROUND (*q.v.*). F. A. G. O.

CANON, MINOR, see MINOR CANON.

CANTABILE, *i.e.* singable, a direction

placed against an instrumental phrase when it is to be 'sung.' Hence it becomes equivalent to *Legato*, as when J. S. Bach uses it on the title-page of his Three Part Inventions, offering them to aid the student *eine cantabile Art in spielen zu bekommen.*

CANTATA. The idea of reviving the declamation of tragedies after the manner of the ancients led to the invention of recitative, which is attributed to Caccini and Giacomo Peri about 1600. It was at first confined to the opera, but the desire to adapt it to music for the chamber soon led to the invention of the 'Cantata da camera,' which in its earliest form was simply a musical recitation of a short drama or story in verse by one person, without action, accompanied in the simplest manner by a single instrument.

The first change was the introduction of an air, repeated at different points in the course of the recited narrative; thus producing a primitive kind of rondo.

The cantata in this style was brought to perfection by the Italians of the 17th century, especially Carissimi. Such works are for one or two voices with accompaniment of a single instrument—lute, violoncello, harpsichord, etc. Shortly after his time the accompaniment took a much more elaborate form, and the violoncello parts to some of Alessandro Scarlatti's cantatas were so difficult that it was considered the mark of a very distinguished artist to be able to play them. Carissimi was the first to adopt this form of composition for church purposes. His cantate da chiesa, like those of his contemporaries, are only known by the first few words, so that it would answer no purpose to quote their names. One only is mentioned as having been suggested by a special event—the death of Mary Queen of Scots. Among his contemporaries the most famous cantata composers were Lotti, Astorga, Rossi, Marcello, Gasparini and Alessandro Scarlatti (*q.v.*) whose cantatas were extraordinarily numerous. One by Cesti, 'O cara libertà,' became especially famous. Specimens by most of these composers are quoted in Burney's *History*, and a collection of 26 by Carissimi was published in London at the end of the 18th century, apparently after Burney had finished his work. Twenty-six by Marcello for different voices with accompaniment of different instruments have also been published, and a great number for soprano and contralto with harpsichord accompaniment.

At the beginning of the 18th century cantatas of more extended form and various movements were written by Domenico Scarlatti and by Pergolese. The most famous was the 'Orfeo ed Euridice,' which the latter composed in his last illness. Handel also wrote cantatas after the same fashion, for single voices, both with accompaniments of strings and oboes, and with thorough-bass for clavier, and many of these have been published. But they are not well known; and since his time this form of cantata has quite fallen into disuse. The name Cantata is given to a composition by Mozart for three solo voices, chorus and orchestra in three movements, composed in or about 1783 (Köchel, No. 429).

The Church-Cantata is a much more extended kind of composition, and of these Handel also wrote some, mostly in his younger days, and at present little known (see Chrysander's *Händel*, i.). The greatest and most valuable examples are the Kirchenkantaten of Sebastian Bach (see Bach Gesellschaft).

Among his predecessors, his uncles Michael and Johann Christoph, and the great organist Buxtehude, were composers of cantatas of this kind, and Bach certainly adopted the form of his own from them at first, both as regards the distribution of the numbers and the words. With them as with him the words were sometimes complete religious songs, but they were also frequently taken from promiscuous sources, passages from the Bible and verses from hymns and religious songs being strung together, with an underlying fixed idea to keep them bound into a complete whole. In some cases they are mystical, in others they are of a prayerful character, and of course many are hymns of praise. In many there is a clear dramatic element, and in this form the dialogue between Christ and the soul is not uncommon, as in the well-known 'Ich hatte viel Bekümmerniss,' and in 'Gottes Zeit,' 'Wachet auf,' and 'Selig ist der Mann,' of J. S. Bach. The treatment of the subject is often very beautiful apart from the diction, and expresses a tender, touching kind of poetry of religion which is of the purest and most affecting character, and found in Bach's hands the most perfect possible expression in music.

The dramatic element points to the relationship of the Kirchenkantaten to the Italian Cantate da camera, cultivated in Italy from the beginning of the 17th century. In composing the earlier cantatas, Buxtehude and Bach's uncles do not seem to have had this connexion very clearly in view, neither does it appear obviously in the earlier examples of John Sebastian. But from the year 1712 Bach began writing music to cantatas by a theologian and poet named Neumeister (a man of some importance in relation to church music), who wrote poems called Cantatas for all the great Festivals and Sundays of the year, following avowedly the dramatic manner of the Italians. Of Bach's contemporaries, Telemann preceded him slightly in setting these cantatas, as a collection with his music was published in Gotha in 1711.[1]

As regards the music, the form was extremely

[1] Spitta's *J. S. Bach*, Engl. tr., i. 40, 446; ii. 348, etc.

variable. In a great number of cases the work opened with a chorus, which in Bach's hands assumed gigantic proportions. This was followed by a series of recitatives, airs, ariosos, duets or other kinds of solo music, and in the greatest number of instances ended with a simple Choral. In some cases the work opens with an aria or duet, and in others there are several choruses interspersed in the work, and occasionally they form the bulk of the whole. In one somewhat singular instance (viz. 'Ich will den Kreuzstab gerne tragen') the cantata consists of two long arias, and two recitatives, and an adagio, all for a bass voice, and ends with a chorale for 4 voices. In 'Ich habe genug' the bass voice is alone throughout, and there is no chorale. It is evident that the works were constructed with reference to the particular resources at the disposal of the composer for performance; and in this respect the band varied as much as the musical form of the work. Sometimes the organ was accompanied by strings alone, at others by a considerable orchestra of strings, wood, and brass. With developed resources the cantata occasionally began, both in the older and the later forms, with an instrumental introduction which was called irrespectively a symphony or a sonata or sonatina, and evidently had some relationship to the instrumental Sonate da chiesa which were common in Italian churches. This practice appears to have been more universal before Bach's time than appears from his works, as instrumental introductions to cantatas with him are the exception.

Beside the church cantatas of Bach, both choral and solo, must be placed the secular cantatas, which, especially the Italian 'Amore traditore,' are clearly the lineal descendants of the Cantata da camera. Bach's use of the description, 'Dramma per musica,' to certain of them, of which 'Der Streit zwischen Phöbus und Pan' is the most famous, marks them as his nearest approach to actual opera, and this one has been put on the stage in modern times.

The word Cantata is now used to supply an obvious want. The idea as well as the use of 'Cantate da camera' having quite gone out of fashion, the term is applied to choral works of some dimensions—either sacred and in the manner of an oratorio, but too short to be dignified with that title, or secular, as a lyric drama or story adapted to music, but not intended to be acted.

C. H. H. P., with addns.

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See Bach Bibliography.

CANTATE DOMINO is the name by which the 98th Psalm is known in its place as an alternative to the Magnificat in the evening service of the English Church (see Service).

CANTE HONDO (Jondo), the name given to a form of song traditional in the provinces of Andalucía, in Southern Spain. *Hondo* (or in its aspirated, provincial form, *jondo*) signifies deep or profound; it is the song of the tragic sense of life—tragic, because by the beginning of the last century it had come down to being the music made in prisons and *prostíbulos*. Towards the end of the 19th century *cante hondo*, besides having come down in the world, began to undergo a musical change. It had always been a special favourite with gypsies; it was now taken up by those who affected gypsy manners, while about the time of the first production of 'Carmen' (1875) the conditions under which it was sung began to be studied and imitated. It was then called *flamenco* (*lit.* 'flamingo' or 'Flemish'), and was applied to the music made by those who affected gypsy manners or wore brightly coloured 'flamingo' garments. *Cante flamenco* is the modernised, 'gypsified' form of *cante hondo*, still composed and sung all over Andalucía. Entertainments of the kind are common in descriptions of Spanish life in the thirties of the last century, but the word *flamenco* seems not to have been applied to them until later. The earliest mention of *cante flamenco* in print is in 1871: the first published collection of *cantes flamencos* (words only) is dated 1881.

The characteristics of *cante hondo* are as follows: The song usually begins with a long vocalise on the syllables *Ay!* or *Lelí!* There is a deliberate use of intervals unknown to modern Western music, though their use depends on well-established principle or practice—the alteration by less than a semitone of certain notes of the scale, but never the tonic or dominant. The melody is generally restricted to the compass of a sixth; a note is apt to be repeated to the point of becoming an obsession; there are rich and complicated ornamental flourishes which, however, are only employed at certain instants, to underline the emotion of the words; and there are the cries of *Olé, olé*, thrown in by the audience to express their approval and encourage the performers. To these might be added the prevalence of conjunct motion, and the almost invariable suggestion, both in the voice part and the guitar accompaniment, of the Phrygian cadence, A—G—F—E.

It is easy to dismiss these melodies as being 'oriental,' and it is true that modern Arab music has certain features in common with Southern Spanish popular music as it is performed to-day. Yet the 'orientalism' of *cante jondo* is mostly on the surface, and lies in the manner of performance rather than in

the music itself. Moreover, the more modern forms (*flamenco*) sound more 'oriental' than the older, traditional *cante hondo*, the oldest, the *siguiriya gitana*, less so than any.

Many forms of the songs have existed, and are distinguished by the number of lines in the verse, by the run of the melody and by the rhythm and general shape of the introduction and accompaniment played on the guitar. (The singer very rarely accompanies himself or herself.) *Cante hondo* includes *siguiriyas, polos*, and other old forms; *soleares* are on the border line between *hondo* and *flamenco*; while descendants of the FANDANGO such as *granadinas, rondeñas* and *malagueñas* are definitely *flamenco*. The *saetas* and *carceleras*, sung during the halts of a procession, are unaccompanied. The festival of *Cante hondo* held at Granada in 1922 under the direction of MANUEL DE FALLA proved that these songs, if properly performed, are not merely curious and interesting survivals, but living pieces of music, charged with all the emotion which tradition, memory, surroundings and pure musical beauty can give them.

J. B. T.

CANTERBURY PILGRIMS, THE. Opera in 3 acts, words by Gilbert à Beckett; music by Stanford; produced (Carl Rosa Company), Drury Lane, Apr. 28, 1884. M.

CANTICLE (Lat. *canticum*) is the name now generally given to certain hymns taken from the Bible, and sung in the services of the Church, such as the Benedictus, the Benedicite, the Magnificat and the Nunc Dimittis. In the Book of Common Prayer the word is used for the Benedicite only (see SERVICE).

C. H. H. P.

CANTIGA, see ALFONSO EL SABIO.

CANTILENA, etymologically, 'a little song.' This term was formerly applied to the upper or solo part of a concerted song; also to a small cantata or any short piece for one voice. At the present time the term is employed in instrumental music to denote a flowing melodious phrase of a vocal character; or to indicate the smooth rendering of slow expressive passages. It is also sometimes used as a substitute for *Cantabile*. A. H. W.

CANTIONES SACRAE, the name given to numerous collections of Latin motets. Famous English examples are those of TALLIS and BYRD (*q.v.*). See also MOTET.

CANTO (Lat. *cantus*; Fr. *chant*). With the Italians this word has a great variety of acceptations, *e.g.* music, instrumental as well as vocal; the *motif*, subject or leading idea, of a musical composition; the art and practice of singing; a section of a poem, etc. etc. Technically canto is more generally understood to represent that part of a concerted piece to which the melody is assigned. Thence canto (voice as well as part) has become synonymous with soprano. The canto clef is the C clef on the first line. J. H.

CANTOR (Mediæval Lat. *primicerius, cantor*, etc.; Eng. *precentor, chanter*; Fr. *chantre, grand chantre*).

(1) A title given in cathedral, collegiate and monastic churches, to the official in charge of the music. In the Norman constitution of the cathedrals, introduced at the end of the 11th century, the chanter was the second in rank of the four principal dignitaries of the church; and gradually the greater part of the secular cathedrals of the old foundation conformed themselves to this model; the most notable exception was the Church of St. David's, where there was no dean until the middle of the 18th century, and the chanter was the chief dignitary. Normally as second only to the dean, in choir, he had the first return-stall, on the north side of the choir, facing the altar; for which reason the north side is called *Cantoris*, or the chanter's side, as contrasted with *Decani*, the dean's side. In monastic corporations the position was different, for the chanter there was merely one of the officers nominated by the abbot or prior, and had no particular precedence. Consequently in cathedrals that were formerly monastic, but are now governed by new statutes dating back only to the Reformation, the chanter or precentor is not a canon, but a minor canon.

In some few cathedrals in this country the familiar term, chanter, is still retained; and his deputy, the succentor, is called the subchanter. The Latinised form, cantor, is always used in Germany; but in France chantre is frequently exchanged for maître de chapelle.

The duty of the precentor is to direct the performance of the service in general, and particularly to superintend the intoning of the psalms and canticles. It is from the second of these functions that he derived his title. In modern times his duty is to exercise a general supervision over the singing, to select the music, and to take care that it is properly performed. In consequence of the high rank attached to the preferment in cathedrals of the old foundation, it is generally given to one whose qualifications for the position are other than musical, and the duties are entrusted to the succentor. Even where this is not the case, and in the new foundations where the precentor is usually chosen for his musical capacities, the importance of the office is increasingly modified by the growing importance of the organist—an official of more modern origin.

(2) A name given to the principal of a college of church music.

We hear of the foundation of such a college, in Rome, as early as the 4th century; but it was not until the Pontificate of St. Gregory the Great (590–604) that the Roman Schola Cantorum

began to exercise any very serious influence upon the development of church music. A sketch of its subsequent history will be found under SISTINE CHOIR. Charlemagne founded singing schools in many parts of his dominions, and watched over them with paternal care. Every such school was governed by its own special primicerius, or cantor; and, as the curriculum was not confined to singing but comprised a complete course of instruction in music, the influence of a learned cantor was very great (see SONG-SCHOOL).

W. S. R.; addns. and corrections by W. H. F.

CANTORIS. In the antiphonal singing in English cathedrals the words *Decani* and *Cantoris* are used to signify respectively the side of the dean's stall (the south side) and that of the cantor or precentor (the north side). Though these positions were not invariably those occupied by these officers in all churches, the names derived from them are used without variation for the south and north sides respectively. In the pre-Reformation times the distinction was not of the same importance, for each side of the choir in turn took precedence; consequently the important thing to know was not which was *Cantoris* and which *Decani*, but which of the two sides was at any given moment 'The Choir Side.' In some cathedrals the custom survives still of giving such precedence to each of the sides in turn, and of putting up a notice to show which side is for the time being 'The Choir Side.' W. H. F.

CANTUS FICTUS, see MUSICA FICTA.

CANTUS FIRMUS (Ital. *canto fermo*), fixed song or melody, is a term commonly used (in England the Italian form is most frequent) of a melody adopted by a composer for contrapuntal treatment. The style dates from the early polyphony of the 12th century (see DESCANT, MOTET), when portions of Liturgical plainsong were thus adopted. The term seems to have been promulgated more by the writers of theoretic treatises than by composers, and thus it became specially associated with the academic exercise in COUNTERPOINT (*q.v.*). C.

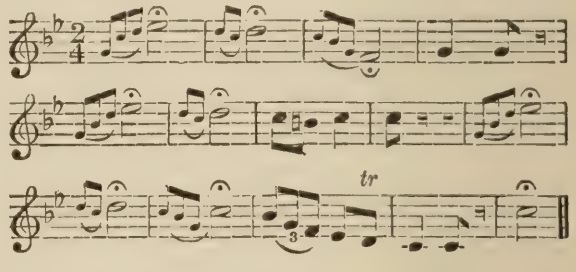
CANZONA (Ital.), the name of a particular variety of lyric poetry in the Italian style, and of Provençal origin, which closely resembled the madrigal. Musically, the term is applied (1) to the setting to music of the words of a canzona, whether for one or more voices, the only difference between the canzona and the madrigal being that the former was less strict in style; (2) to an instrumental piece written in more or less strict imitation. Many examples are to be found in Purcell's sonatas of 3 and 4 parts. An example of such a canzona, by Sebastian Bach, may be found in the *B.-G.*, vol. xxxviii. p. 126. (3) It appears to have been used as an equivalent for sonata for a piece of several movements; and also as a mark of time, in place of allegro (Brossard).

E. P.

BIBL.—F. VATIELLI, *Canzonieri musicali del 500.* *R.M.I.*, 1921.

CANZONET (Ital. *canzonetta*) originally meant a smaller form of canzona. Morley in 1597 published 'Canzonets or little short songs to four voices; selected out of the best and approved Italian authors.' Afterwards the word was used for vocal soli of some length in more than one movement; nowadays it is applied to short songs, generally of a light character. W. H. C.

CAOINE (pronounced *Keen*) is the death song as practised in Ireland from prehistoric times till the close of the 19th century, though in remote districts it may still be heard at wakes and funerals. The dead person is addressed, and is reminded of all his (or her) friends, and all his praises are sung: 'Alas! why did you die? Thou who wast noble, learned, charitable, valiant. Oh! why did you die?' etc. Each set of 'Keeners' varied the melody according to their taste and musical knowledge, led by the chief 'Keener.' The cries were raised by the first and second semi-chorus at the conclusion of each verse of the *caoine*. These 'Keeners' were mostly professional mourning women, known as *mna caointe* (alluded to by Stanihurst in 1584), and were generally four in number. It may be of interest to give a traditional *caoine*, known as 'The Wail of the Banshee':



W. H. G. F.

CAPECE, ALESSANDRO (*b.* Terano in the Abruzzi, late 16th cent.), calls himself 'Romano.' He was maestro di cappella at Ferrara Cathedral and held a similar position at Rieti *c.* 1616. He wrote 3 books of motets, 3 books of madrigals, sacri concerti, etc. (*Fétis*; *Q.-L.*).

CAPET, LUCIEN (*b.* Paris, Jan. 8, 1873), is a violinist, a composer and a well-known teacher. He was a pupil at the Paris Conservatoire of J. P. Maurin (himself a disciple of Baillot and of Habeneck), and obtained in 1893 the first prize by unanimous decision.

Nominated in 1896 the solo violin of the Lamoureux Concerts, he left them soon to enter upon a brilliant career as a soloist and quartet player (cf. CAPET QUARTET). He toured Europe with increasing success without giving up his teaching. After a short time at the Bordeaux Conservatoire he was nominated to the Paris

Conservatoire in 1907 (chamber music and violin). His teaching brought him renown, especially in bowing, in which he brought the technique to as great a perfection as Sevčik (*q.v.*) did the technique of the left hand.

As a performer he is distinguished by faithfulness, by the purity of his tone and the fine style of his playing, though this at times interferes with the force of his expression.

As a composer he has published a string quartet, a sonata for violin and piano, studies for the violin, a poem for voice and orchestra, 'Devant la mer.' Numerous compositions are still in manuscript, amongst them a sacred quartet and a psalm for solo, chorus and orchestra, etc.

Bibl.—Lucien Capet, *La Technique supérieure de l'archet* (Paris, Sénart, 1916). Contains a detailed biographical notice of Capet.

M. P.

CAPET QUARTET. Lucien Capet formed his first quartet after leaving the Conservatoire with Giron, Henri Casadesus and Furet, the latter soon replaced by Carcanade. This first party lasted from 1893–99. In 1903 a new quartet was formed with Tourret, H. Casadesus (afterwards Bailly) and Louis Hasselmans. After studying for a year together this group appeared in public for the first time, giving a complete performance of Beethoven's 17 quartets. It repeated them frequently, together with the most beautiful works of the classical and modern repertory until 1910 when the players dispersed. In that year it was reformed with Hewitt, Henri Casadesus and Marcel Casadesus (the latter killed in action Oct. 1914). After the war the Capet Quartet consisted of Hewitt, Benoît and Delobelle. With these various partners Capet has always given performances which are models of technical ability and musical style.

He had the honour, in 1911, of representing the art of French quartet playing at the Beethoven Festival at Bonn; he has won praise in every capital in Europe. M. P.

CAPILUPI, Geminiano (*b.* Modena, late 16th cent.; *d.* there, Aug. 13, 1616), pupil of Orazio Vecchi, whom he succeeded as maestro di cappella at Modena Cathedral, Oct. 7, 1604.

Canzonette *a* 3 v., Venice, 1597 (German ed. 1606); 2 books madrigals, 1599 and 1608; 1 book motets, 1603; concerti eccles., 8, 9, 12, 13 voc., 1621; single songs in various collective volumes (*Q.-L.*; *Fétis*).

CAPLET, André (*b.* Havre, Nov. 23, 1878; *d.* Paris, Apr. 22, 1925), began his musical studies at Havre under M. H. Woolett. In 1896 he went to the Conservatoire, Paris, where he was the pupil successively of Xavier Leroux, Paul Vidal and Lenepveu. Obtaining the Grand Prix de Rome in 1901 he was enabled to visit Italy, and Germany where he followed assiduously the performances at Berlin and Dresden of Mottl and of Nikisch. He early revealed his vocation as a conductor. At 18 he was assistant to Édouard Colonne; at 21 director of music at the Odéon Theatre. But it was especially after he left the Villa Medici that Caplet developed his extraordinary gifts of orchestral comprehension and vitality. Debussy attracted him and they became intimate. The author of 'Pelléas' considered Caplet a born conductor and chose him in 1911 to undertake the performances at the Châtelet, in unforgettable conditions, of 'Le Martyre de St. Sébastien.' From 1910–14 Caplet was director of music and conductor at Boston, where he succeeded in introducing to the public a great number of notable works by modern French composers. In 1912 he conducted 'Pelléas et Mélisande' at Covent Garden. In 1922, at Paris, Caplet conducted several times at the Pasdeloup Concerts; and in 1925 he revived at the Opéra, 'Le Triomphe de l'amour' by Lully, of which he had revised the orchestration.

Amongst contemporary composers Caplet ranked as one who employed modern harmony and instrumental colour with authority and taste. He was a sensitive poet before all else. He understood how to create a dreamlike or magic atmosphere in the most spontaneous way, from the first notes of any of his works. A refined artist, he always succeeded in expressing the most delicate fugitive shades of thought and feeling with an exquisite choice of expression.

The works of Caplet comprise many for voice and piano: 'Prières,' 'Le Vieux Coffret,' 'La Croix douloureuse,' 'Trois Fables de La Fontaine,' 'Cinq Ballades françaises,' 'Hymne à la naissance du matin,' etc.; most of these are orchestrated.

Chamber music is represented by a piano and wind quintet (1898), a 'Suite persane' for ten wind instruments (1900), a 'Conte fantastique' (after Edgar Allen Poe) for harp and string quartet. His latest works are: 'Sonata di chiesa' for violin and organ (1924), and a Suite de Pièces for piano, 4 hands, dedicated 'aux enfants bien sages' (1925).

Orchestral mnsic: 'La Masque de la mort rouge' (symphonic study) (Colonne Concerts, 1909); 'La Marche héroïque de la Ve Division' (1917); 'Épiphanie,' a musical 'fresco' for solo violoncello and orchestra (1923). Transcriptions for orchestra of 'Coin des enfants,' 'Pagodes,' and piano arrangements of 'La Mer' and 'Martyre de St. Sébastien' (Debussy) must also be mentioned. His choral works and religious music, or with a religious tendency, hold a special place in contemporary composition because of their mystical sentiment and dramatic force. 'Le Pie Jésu' (1919) is for solo voice with organ accompaniment; 'Les Inscriptions champêtres' (1914) and the Mass for three voices (1922) are written simply *a cappella*; 'Le Miroir de Jésus' (1923) consists of string quintet, harp and three voices, which alike

accompany the solo voice. It is in these works that Caplet probably reached the summit of his art. He died very suddenly of lung disease, the result of wounds and gas-poisoning during the war, at a time when he was nearing his zenith both as conductor and composer. He left various unfinished works.

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F. R[L].

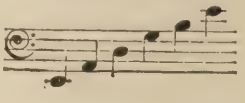
CAPOCCI, the name of two distinguished organists of St. John Lateran in Rome. The father, (1) GAETANO (*b.* Rome, Oct. 16, 1811 ; *d.* Jan. 11, 1898), began his musical studies under Sante Pascoli, organist of St. Peter's ; and was afterwards a pupil of Valentino Fioravanti and Francesco Cianciarelli for counterpoint and composition.

In 1831 he received the diploma of organist, and in 1833 that of composer from the academy of St. Cecilia. His first post as organist was in S. Maria in Vallicella ; in 1839 he was appointed to S. Maria Maggiore ; in 1855 he was made maestro direttore of the Cappella Pia of the Lateran, a post which he occupied till his death. His sacred compositions were constantly in use at the Lateran, where his Responsori for Holy Week were universally admired ; seven published volumes, containing 42 compositions such as masses, motets, psalms, etc., represent only a comparatively small proportion of his works, which are remarkable for their faithful adherence to the ecclesiastical style of the great Italian school, and for melodies of a flowing, facile type.

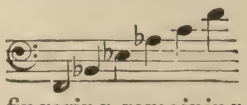
His son, (2) FILIPPO (*b.* Rome, May 11, 1840 ; *d.* there, July 1911), began the study of music at 9 years old, learning the organ and harmony from his father. In 1861 he gained a diploma as a pianist in the academy of St. Cecilia. He was appointed first organist at the Lateran in 1873, and succeeded his father as maestro direttore di cappella in 1898. A visit of Alexandre Guilmant to Rome in 1880 inspired Capocci to devote himself to the highest branch of organ technique, and he shortly became famous for the excellent taste of his arrangement of stops, for the admirable clearness of his playing, and for his musicianly phrasing. A great number of compositions for the organ have been published in London, Leipzig and Paris. They include 5 sonatas and 11 books of original pieces. M.

CAPORALE, ANDREA (*d.* London, *c.* 1756), an Italian violoncello-player who arrived in London in 1734, and excited much attention. In 1740 he joined Handel's opera-band. He was playing in Dublin from Sept. 1754 to June 1755, and again in 1757, when his performance there on Feb. 3 is noted in Faulkner's Journal (No. 3107). He was more famous for tone and expression than for execution. Eighteen solos for his instrument were published in London (*Q.-L.*).

CAPO TASTO (Ital., from *capo*, 'head,' and *tasto*, 'touch,' or 'tie' ; Ger. *Capotaster*, sometimes *capo d' astro*), in Italian the nut of a lute or guitar, but also the general name of a contrivance for shortening the vibratory lengths of strings, thus forming a second nut, expressed in French by 'barre,' to facilitate change of key. The construction of a capo tasto varies according to the stringing and shape of the neck of the instrument it is to be applied to, but it may be described as a narrow rail of hard wood, metal or ivory, clothed with leather or cloth, and often fastened by a screw upon the fret from which it is intended to mark off the new length of the strings. There are other but less simple ways of attaching it. The technical advantage of using a capo tasto is that higher shifts can be more easily obtained ; and the use of open strings, upon which the possibility of chords often depends, is facilitated in a higher compass than that natural to the instrument. How much transposition may be facilitated by it is thus shown by Max Albert in Mendel's *Lexicon*. Take a guitar the strings of which are tuned in real notes



the basis of sharp keys : with a capo tasto on the first semitone fret we have



the basis of flat keys, the fingering remaining the same. With bow instruments the capo tasto is no longer used, but it was formerly with those having frets, as the viol da gamba. The use of the thumb as a bridge to the violoncello serves as a capo tasto, as also, in principle, the pedal action of the harp. A. J. H.

CAPOUL, JOSEPH VICTOR AMÉDÉE (*b.* Toulouse, Feb. 27, 1839 ; *d.* Pujaudran du Gers, Feb. 18, 1924), a popular opera tenor, who entered the Paris Conservatoire in 1859, studied singing there under Révial, and opéra-comique under Mocker, and in 1861 gained the first prize in the latter class. On Aug. 26 of the last-named year he made his début at the Opéra-Comique as Daniel in 'Le Châlet' (Adam), and next played Tonio in 'La Fille du Régiment.' He became a great favourite and remained at that theatre until 1870. His best new parts were, 1868, Gaston in 'Le Premier Jour de bonheur' (Auber) ; 1869, the hero in 'Vert-Vert' (Offenbach). In 1872 he sang in Italian opera at the Ventadour ; in 1876 in French at the Gaieté, as the hero in 'Paul et Virginie' (Massé) ; and in 1878 at the Ventadour as Romeo in 'Les Amants de Vérone' (Marquis D'Ivry), both new operas.

On June 1, 1871, Capoul first appeared in England at the Italian Opera, Drury Lane, as Faust, with success, and sang there every season (except 1874) until 1875. From 1875–79 he sang at Covent Garden as Paul, Romeo, etc. He sang several seasons in North America both

in Italian and French opéra-bouffe. His last new part in Paris (Château d'Eau) was on Oct. 13, 1888, as the hero in Godard's 'Jocelyn,' the libretto by himself and Armand Silvestre. In 1892 he taught singing at the National Conservatory, New York (Pratt and Boyd). From 1897–1905 he was stage manager at the Opéra, Paris. A. C.; addns. M. L. P.

CAPPA, Goffredo (*b. circa* 1647; *d.* Saluzzo, Aug. 6, 1717), a famous luthier, pupil of Nicolo Amati.

CAPRICCIETTO (Ital., dimin. of *capriccio*), a capriccio, on a small scale, and of no great development. E. P.

CAPRICCIO (Ital.; Fr. *caprice*). (1) This name was originally given, according to Marpurg, to pieces written for the harpsichord in a fugued style, though not strict fugues. It was also sometimes applied to actual fugues, when written upon a lively subject; and the composition was consequently for the most part in quick notes. Examples of this kind of capriccio can be found in Handel's 'Third set of Lessons for the Harpsichord' (German Handel Society's edition, part 2), and in the second of Bach's 'Six Partitas.' Bach also uses the word as synonymous with 'fantasia,' *i.e.* a piece in a free form, in his 'Capriccio on the departure of a beloved brother.'

(2) In the middle of the 18th century the term was applied to exercises for stringed instruments, such as would now be called 'études,' in which one definite figure was carried through the composition. (3) Later the name was applied to a piece of music constructed either on original subjects, and frequently in a modified sonata- or rondo-form (as in Mendelssohn's 'Three Caprices,' op. 33, or Sterndale Bennett's Caprice in E), or to a brilliant transcription of one or more subjects by other composers. As examples of the latter kind may be named Heller's 'Caprice brillant sur la Truite de Schubert,' and Saint-Saëns's 'Caprice sur les Airs de ballet d'Alceste de Gluck.' The title 'Capriccio' is applied to many of the short pieces which form an important part of Brahms's later works. His Opp. 76 and 116 consist of 'Capricci' and 'Intermezzi,' the former name being applied to the more rapid movements, the latter to the slower. E. P.

CAPRIOLI (Caproli), Carlo, called 'il Violino,' a 17th-century Italian composer whom Mazarin brought to Paris, where his opera, 'Le nozze di Peleo et Teti,' was performed Apr. 14, 1654. The MS. of his oratorio, 'Davide prevaricante,' words by Orsini, 1683, is in the library of the Hofburg, Vienna, as well as some arias. Two songs of his are in Playford's 'Scelta di canzonette,' 1679. He is one of the originators of the cantata. E. v. d. S.

CAPRON, Nicolas (*b. circa* 1740; *d.* Paris, Sept. 14, 1784), violinist and composer. A pupil of Gaviniès, he made his début at about the age of 16 in the orchestra of the Opéra-Comique, and having appeared as soloist in the Concert Spirituel during 1761 he met with ever-increasing success. He married, June 22, 1769, Anne Soisson, a cousin of Piron the writer. He was a distinguished virtuoso, who was sometimes reproached with delighting in extreme difficulties.

Capron wrote a number of concertos, quartets, duos and sonatas. Only two works, out of all these productions, have been preserved, a 'Premier livre de sonates à violon seul et basse,' op. 1 (1768), and 'Six duos pour deux violons,' op. 3 (1777).

Bibl.—La Laurencie, *L'École française de violon*, ii. (1923), pp. 368-79. M. P.

CAPULETTI ED I MONTECCHI, see Romeo and Juliet.

CAPUZZI, Giuseppe Antonio (*b.* Brescia, 1753; *d.* Mar. 18, 1818), violinist and leader at S. Maria Maggiore, Bergamo; pupil of Tartini and Bertoni. He was violinist at St. Mark's, Venice, and came to London in 1796, where he met with great success and produced his ballet, 'La Villageoise.' He composed operas, cantatas, a considerable amount of chamber music and a sinfonia concertante (*Q.-L.*).

CARA, Marchetto (Marco) (*b.* Verona, late 15th cent.; *d.* Mantua, *c.* 1527). From 1495–1525 he was at the court of Mantua. He was a famous song composer (chiefly frottole) and lutenist. Aaron mentions him in the latter capacity in 1545.

CARACCIO, Giovanni (*b.* Bergamo, *circa* middle of 16th cent.; *d.* Rome, 1626), a church composer, at first a singer in the private choir of the Elector of Bavaria.

Having quitted this service he spent some years at Rome and at Venice, and then returned to his native place, where he was appointed maestro at the cathedral. He held this post for 23 years, when he migrated to Santa Maria Maggiore at Rome, remaining there until his death. He was one of those 14 composers of different nations who showed their appreciation of Palestrina's genius by dedicating to him a volume of Psalms to which each had contributed. His published works are:

Magnificat omnitonum, pars 1; Venice, 1581. Magnificat omnitonum, pars 2, Venice, 1582. Madrigali a 5 voci, lib. 1, Venice, 1583. Musica a 5 voci da sonare; *id.* 1585. Dialogo a 7 voci nel lib. 1 di Madrigali di Claudio da Correggio, Milan, 1588. Madrigali a 5 voci, lib. 2, Venice, 1589. Salmi di compieta con le antifone della Vergine, ed otto falsi bordoni a 5 voci, Venice, 1591. Salmi a cinque per tutti i vesperi dell' anno, con alcuni hymni, mottetti, e falsi bordoni accommodati ancora a voci di donne, Venice, 1593. Madrigali a 5 voci, lib. 4, Venice, 1594. Salmi a cinque; Venice, 1594. Madrigali a 5 voci, lib. 5, Venice, 1597. Canzoni francesi a quattro, Venice, 1597. Canzonette a tre, Venice, 1598. Madrigali a 5 voci, lib. 6, Venice, 1599. Messe per i defonti a quattro e cinque, con motetti, Milan, 1611.

Bergameno inserted some of Caraccio's work in his 'Parnassus musicus Ferdinandaeus,' 2-5 vocum; Venice, 1615. E. H. P.

CARADORI-ALLAN, Maria Caterina Rosalbina, *née* de Munck (*b.* Casa Palatina,

Milan, 1800; *d.* Surbiton, Oct. 15, 1865), the singer who sang the soprano part in the first performance of 'Elijah.'

Her father, the Baron de Munck, was an Alsatian, and had been a colonel in the French army. Mlle. de Munck's musical education was completed entirely by her mother, without assistance. Her father's death obliged her to avail herself of her gifts in order to support herself. Having attempted the stage in the course of a tour through France and part of Germany, she took her mother's family name of Caradori, and accepted an engagement in London in 1822. She made her début on Jan. 12 at the King's Theatre as Cherubino, and sang afterwards in 'La Clemenza di Tito,' 'Elisa e Claudio' and 'Corradino.' She continued engaged through 1823 and 1824; and in the latter year took her benefit in 'Don Giovanni.' In 1825 she sang in 'L' Adelina' of Generali, in Rossini's 'Pietro l' eremita,' and chose 'Così fan tutte' for her benefit; and at Velluti's début in 'Il crociato,' Mme. Caradori sang the first woman's part. On Mar. 21, 1825, she sang in Beethoven's ninth symphony on its production by the Philharmonic Society. In 1826 she sang in the 'Barbiere' and in 'Romeo e Giulietta' and took her benefit in 'Le Nozze,' as Susanna.

In 1834 she again appeared in opera, but it was in concerts that she now achieved her greatest success, and most prominently in the Festival in Westminster Abbey in this same year. During the carnival of 1830 she sang with success at Venice, but after 1835 she remained in England, singing at festivals and concerts. She sang the soprano part in the first performance of 'Elijah' at Birmingham, Aug. 26, 1846, when Mendelssohn's judgment of her performance was not so favourable as Lord Mount-Edgcumbe's (*Letters*, Aug. 31, 1846). There is a good portrait of Caradori in the character of Creusa in Mayr's 'Medea' by J. Hayter, lithographed by Hullmandel. Her voice, though not very powerful, was exceedingly sweet and flexible, and her style almost faultless. She had much knowledge of music, and sang with great delicacy and expression.

J. M.

CARAFA (DI COLOBRANO) MICHELE ENRICO (*b.* Naples, Nov. 17, 1787; *d.* Paris, July 26, 1872), a composer of operas who studied under Fazzi, Fenaroli and Ruggi, and in Paris under Cherubini.

His first opera was 'Il Fantasma.' So little, however, did Carafa feel his vocation that he entered the army, and became an officer in the bodyguard of Murat, then king of Naples. Like Henri Beyle (Stendhal) he made the campaign of Russia in 1812, and was decorated by Napoleon. After the Emperor's fall he left the army and embraced music as his profession. The first opera after this decision, 'Il vascello di occidente,' was produced at Naples in 1814, and was followed by a large number of others. 'Gabriele' (1818), 'Ifigenia,' 'Berenice,' etc. etc., were produced in Italy, but he was equally successful in Vienna and in Paris. In the latter city he made his début with 'Le Solitaire,' Aug. 17, 1822, which long remained extraordinarily popular. In 1827 he took up his residence in Paris, and brought out 'La Violette,' in Oct. 1828. 'La Fiancée de Lammermoor,' 'Masaniello' (Dec. 27, 1827), evidently written in competition with Auber's 'Muette' (Feb. 29, 1828), 'La Prison d'Édimbourg,' etc. These operas, and many others, were very popular, notwithstanding the immense counter attractions of Auber and Rossini. This they owe more to an easy flow of melody and natural unaffected instrumentation than to any original character, and in consequence they have now fallen into oblivion. As a composer for the pianoforte Carafa was almost equally the fashion, and at Cherubini's instance he was made professor of composition in the Conservatoire shortly after his arrival in Paris. In 1837 he was elected a member of the Académie des Beaux Arts.

The *Dictionnaire lyrique* of Félix Clément mentions no less than 35 of his operas. G.

'CARAMBA, LA' (MARIA ANTONIA FERNÁNDEZ) (*b.* Motril, Granada, 1751; *d.* Madrid, 1787), a celebrated Spanish singer, who first appeared in Madrid in comic operas and TONADILLAS in 1776. Her extraordinary success was due mainly to her beauty and spirit, and to her interpretations of the wild gypsy songs of Andalucía; she was especially notable for her manner of singing the prolonged *Ay!* with which most of them begin and end. A 'Tirana' and other songs sung by her are printed by Mitjana (*La Musique en Espagne*). In 1781 she retired from the stage and married a Frenchman. She soon left him, however. Her return to the theatre was made the subject of a *tonadilla*, 'El luto de Garrido por la muerte de la Caramba,' in which, after her death had been bewailed by the tenor (Garrido) in an aria worthy of Gluck, she appears to him wrapped in her mantilla, and convinces him that she is alive by her inimitable singing of a florid Andalucian melody. The nickname of 'La Caramba' was given to her from the enormous bow of brilliant colour which she began to wear in her hair about 1778. The word has been used ever since as a familiar euphemism to express considerable surprise. The best criticism on her art is perhaps that of the obituary sonnet: *Esa que muda fué mas elocuente, i.e.* She was more eloquent in silence than in song.

J. B. T.

CARCELERA, see SONG, subsection SPAIN (4).

CARDIFF MUSICAL FESTIVAL. The first musical festival in Cardiff took place in 1892 and the second in 1895. Both were under the direction of Sir Joseph Barnby. An interval of seven years then elapsed, followed by the festivals of 1902, 1904, 1907 and 1910, all conducted by Sir Frederick Cowen. The one planned for 1913 and postponed till the following year could not be given on account of the war. The programmes of these festivals followed the usual festival repertory, while as regards novelties special attention was given to the works of Welsh composers. Salient features are as follows :

1892. 'Golden Legend' (Sullivan), 'Dream of Jubal' (Mackenzie), 'Faust' (Berlioz), Stabat Mater (Dvořák), 'Blest Pair of Sirens' (Parry), 'Revenge' (Stanford), 'Saul of Tarsus' (Joseph Parry).
1895. Requiem (Verdi), 'Choral Symphony' (Beethoven), 'St. Francis' (E. Tinel), first time in England, 'The Bard' (Stanford), first performance, 'A Psalm of Life' (David Jenkins).
1902. 'Orpheus' (Gluck), 'Song of Destiny' (Brahms), Stabat Mater (Rossini), 'Samson and Delilah' (Saint-Saëns), 'Ruth' (Cowen), 'Flying Dutchman,' Acts 1 and 2, 'Les Béatitudes' (Franck), first time in England.
1904. 'Ève' (Massenet), 'Faust' (Schumann), Requiem (Verdi), 'Dream of Gerontius' (Elgar), 'The Desert' (David), 'Lohengrin,' Act 3, 'John Gilpin' (Cowen), 'Victory of St. Garmon' (Harry Evans).
1907. 'Omar Khayyam,' Part II. (Bantock), 'Phœbus and Pan' (Bach), 'A Vision of Life' (Parry), 'He giveth His Beloved Sleep' (Cowen), Mass in E flat (Schubert), 'Sir Patrick Spens' (Brewer), 'Romeo and Juliet' (Berlioz), 'Coming of Arthur' (David Evans), excerpt from 'Parsifal.'
1910. 'The Veil' (Cowen), 'The Sungod's Return' (Mackenzie), Requiem (Brahms), 'Pied Piper of Hamelin' (Parry), 'The Bard' (David Thomas), excerpts from 'Siegfried' and 'Götterdämmerung.'

N. C. G.

CARDON, (1) Louis (*b.* Paris, 1747 ; *d.* Russia, 1805), of Italian parentage, a harpist of great repute. On the outbreak of the Revolution he migrated to Russia. His *Art de jouer la harpe* (1805) was for long esteemed.

His brother (2) Pierre (*b.* Paris, 1751) was a singer and violoncello player. M. C. C.

CARDOSO, Cyriaco de (*b.* 1846 ; *d.* 1900), a Portuguese composer of comic operas, whose lively and graceful works have continued to hold the stage. J. B. T.

CARDOSO, Fr. Manuel (*b.* Fronteira no Alemtejo, 1569 ; *d.* Lisbon, Nov. 29, 1650), a celebrated Portuguese composer and organist. He took his mother's name, his father being called Francisco Vaz. He studied for the priesthood at the seminary of Evora, and was appointed choir-master of the cathedral there. In 1589 he became a Carmelite monk. His musical abilities procured him the esteem of the kings of both Spain and Portugal ; and John IV. visited him frequently, after his appointment as sub-prior and musical director of the Carmelite Monastery at Lisbon.

A contemporary Portuguese writer mentions Fr. Manuel Cardoso by the side of Morales, Guerrero and Josquin des Prés.

His printed works include :

1. Magnificats, 4 et 5 v. Lisbon : Peter Craesbeck, 1613.
2. Missae, 4, 5 et 6 v. Lisbon : Peter Craesbeck, 1625. (Evora, Cathedral.)
3. Missae, 4 et 6 v. . . . Liber Secundus. Lisbon : Peter Craesbeck, 1636.
4. Missae de Beata Virgine Maria, 4, 5 et 6 v. . . . Liber Tertius. Ad S. C. R. Majestatem Philippi quarti Hispaniarum Regis, ac novi orbis Imperatoris . . . Lisbon: Lawrence Craesbeck, 1636. (Evora, Bibl. Publ.)
5. Livro de varios motetes, Officio da Semana Santa e outras cousas . . . Lisbon : João Rodriques Impressor. Na officina de Lourenço de Anueres (*i.e.* Lawrence Craesbeck), 1648. (Lisbon, Cathedral.)

The MSS. mentioned in the Catalogue of the Library of King John IV. were destroyed in the Lisbon earthquake of 1755. They included two Christmas *villancicos* (with Spanish words), masses, psalms, Te Deum and Magnificat. A few others are preserved in the Cathedral at Lisbon.

Two motets are printed by Proske in Musica Divina ; and eight are mentioned in *Q.-L.* A Mass for 4 v., and an Agnus Dei exist in MS. in the Biblioteca de Coro at Seville. J. B. T.

CARDOSO, Manuel (*d.* before 1595), a Portuguese church musician, Archiprœcentor to John III. and Treasurer of the Cathedral of Leiria. He compiled a work containing the liturgical music sung in Holy Week, one of the earliest books of music printed in Portugal :

Passionarium juxta Capellæ Regis Lusitanæ consuetudinem ; accentos rationem integre observans. Per Emmanuelem Cardosum eiusdem Regis Capellæ Archiprœcentorem, & Leiriensis Ecclesiæ Thesaurarium.
Leiriæ. Excudebat Antonino à Mariz . . . Anno 1575.
(Lisbon, Bibl. Nac. ; Evora, Bibl. Publ.) J. B. T.

CARESANA, Cristoforo (*b.* Verudiano, 1655 ; *d.* Naples, *c.* 1730), an Italian musician of note. He settled in Naples in 1680, when he became organist to the royal chapel. He published motets, hymns and duetti da camera, and left many MSS. in the library at Naples. But his most famous work is his 'Solfeggi' (Naples, 1680), of which Choron published a new edition for use in the Conservatoire. M. C. C.

CARESTINI, Giovanni (*b.* Monte Filatrano, Ancona, *c.* 1705 ; *d.* shortly after 1758), one of the greatest of Italian singers.

At the age of 12 he went to Milan, where he gained the protection of the Cusani family, in gratitude to whom he assumed the name of Cusanino. His voice, at first a powerful clear soprano, afterwards changed to the fullest, finest and deepest contralto ever, perhaps, heard. His first appearance was at Rome, 1721, in the female part of Costanza in Bononcini's 'Griselda.' In 1723 he sang at Prague, at the coronation of Charles VI. as King of Bohemia. The following year he was at Mantua, and in 1725 sang for the first time at Venice in the 'Seleuco' of Zuccari, and in 1726 with Farinelli and Paita. In 1728 and 1730 he visited Rome, singing in Vinci's 'Alessandro nell' Indie' and 'Artaserse.' Owen Swiny, happening to be in Italy with Lord Boyne and Walpole, wrote to Colman from Bologna, on July 12, 1730, mentioning letters which he had received from Handel, and goes on to say :

'I find that Senesino or Carestini are desired at 1200 guineas each, if they are to be had. I am sure that Carestini is engaged at Milan, and has been so for many months past.'

Carestini made his début in London on Dec. 4, 1733, in 'Cajus Fabricius,' a pasticcio ; and his magnificent voice and style enabled

Handel to withstand the opposition, headed by Farinelli, at the other house. In 1734 he sang in 'Ariadne,' 'Pastor Fido,' 'Parnasso in Festa,' 'Otho,' 'Terpsichore,' 'Deborah' and 'Athaliah'; and the next season in 'Ariodante' and 'Alcina.' In the cast of the latter his name is spelt Carestino, as it is also by Colman. In 'Alcina' occurs the beautiful song 'Verdi prati,' which he sent back to the composer as not suited to him. Handel on this became furious, ran to the house of the singer, and addressed to him the following harangue:

'You tog! don't I know petter as yourseluf vaat es pest for you to sing? If you vill not sing all de song vaat I give you, I vill not pay you ein stiver.'[1]

In 1735 Carestini left England for Venice, and for twenty years after continued to enjoy the highest reputation on the Continent, singing at Berlin in 1750, 1754 and 1755. In 1755 ne was engaged at St. Petersburg, where he remained till 1758, when he quitted the stage, to retire to his native country. Quantz says: 'He had one of the strongest and most beautiful contralto voices, which extended from *d* to *g″*.' He was also perfect in passages which he executed with the chest-voice, according to the principles of the school of Bernacchi, and after the manner of Farinelli; in his ornaments he was bold and felicitous. He was also a very good actor; and his person was tall, handsome and commanding. There is a good mezzotint of him by J. Faber, engraved in 1735 from a picture by George Knapton, a fine impression of which is now rare. J. M.

CAREY, Francis Clive Savill (*b.* Sible Hedingham, Essex, May 30, 1883), a baritone singer whose activities have included English folk-song collection, the production of operas at the 'Old Vic,' original composition, and a prominent part in founding the sextet known as the English Singers (*q.v.*).

Carey was educated at Sherborne, Clare College, Cambridge, and the R.C.M. At the last-named his masters were Stanford for composition and James H. Ley for singing. Subsequently he studied singing with Jean de Reszke at Nice in periodic visits taken in intervals of his professional career. Carey made his first London appearance in a recital (June 19, 1907) which he gave at Aeolian Hall, where he made an immediate mark both by his unusual choice of songs and his individual way of singing them. He took charge of the stage production, himself playing Papageno in 'The Magic Flute' at Cambridge (Dec. 1911), (see Dent), and this was the beginning of a considerable amount of work in special operatic performances which in England help to fill the blanks left by the few existing operatic companies of the fully professional kind. The war caused a break in Carey's musical activities. After it he took part in the performances at Glastonbury (see Boughton), produced 'Figaro' (playing the name part) and 'The Magic Flute' (playing Papageno) at the 'Old Vic' (1920), and 'Don Giovanni' (1921). At this time his incidental music to two plays, *The Blue Lagoon* and *The Wonderful Visit*, was heard simultaneously in London theatres. He taught singing at the R.C.M., and toured in England and on the Continent with the English Singers. In 1924 he went to Australia as director of the singing school in the Conservatoire of Adelaide. C.

CAREY, (1) Henry (*b. circa* 1690; *d.* Clerkenwell, Oct. 4, 1743), composer and dramatist, was a reputed natural son of George Savile, Marquis of Halifax.

His first music-master was a German named Olaus Westeinson Linnert, and he subsequently received instruction from Thomas Roseingrave and Geminiani. In 1715 he wrote and composed the music for the farce of 'The Contrivances; or, More Ways than One,' produced at Drury Lane Theatre, Aug. 9 in that year. His next production was a farce, 'Hanging and Marriage; or, The Dead Man's Wedding,' performed Mar. 15, 1722, at Lincoln's Inn Fields Theatre. In 1728 he set to music the songs in Vanbrugh and Cibber's comedy 'The Provoked Husband.' He next wrote the operas of 'Amelia' (the music by Lampe), Haymarket Theatre, 1732, and 'Teraminta,' music by John Christopher Smith, Lincoln's Inn Fields Theatre, Oct. 20, 1732. Each of these pieces was described as 'a New English Opera after the Italian manner.' On Dec. 2, 1732, Carey produced at Drury Lane Theatre a ballad opera called 'Betty; or, The Country Bumpkins.' In 1733 he wrote and composed a musical entertainment called 'Cephalus and Procris,' produced at Drury Lane Theatre with a pantomime interlude entitled 'Harlequin Volgi.' On Feb. 22, 1734, he produced at the Haymarket Theatre 'The most Tragical Tragedy that ever was Tragedized by any Company of Tragedians, called Chrononhotonthologos'; a burlesque of the bombast and fustian prevalent among some of the dramatists of the day, and especially of their partiality for tautological expressions. In 1735 he produced a ballad-opera, 'A Wonder; or, the Honest Yorkshireman,' Lincoln's Inn Fields Theatre, one night only, July 11, 1735, transferred to the Haymarket and Goodman's Fields Theatres later in the same year under its second title. On Oct. 26, 1737, Carey's burlesque-opera 'The Dragon of Wantley,' a satire on the Italian opera of the day, the music by Lampe, was produced at Covent Garden Theatre with great success. In the next year the author and composer produced a sequel, 'Margery; or, A Worse Plague than the Dragon' (a title afterwards changed to 'The Dragoness'), Covent Garden Theatre, Dec. 9, 1738. In

[1] Burney.

1739, on the breaking out of the war with Spain, Carey wrote and composed a musical interlude called 'Nancy; or, The Parting Lovers,' which was brought out at Drury Lane Theatre and revived at Covent Garden Theatre, with alterations in 1755 (on the prospect of a war) under the name of 'The Press Gang; or, Love in Low Life,' and frequently brought forward on similar occasions under the title of 'True Blue.' In the latter part of his life Carey collected his principal dramatic pieces, and published them in 1743 by subscription in a quarto volume.

In 1713 Carey published a small volume of his poems. This he afterwards enlarged and published by subscription in 1729.

The songs and cantatas written and composed by Carey were very numerous. In the early part of his career he issued his songs in half-sheet form, employing Thomas Cross to engrave them with the music. A book of cantatas appeared in 1724, and in 1732 he published 'Six Cantatas'; in 1737, under the title of

'The Musical Century, in One hundred English Ballads on various subjects and occasions, adapted to several characters and incidents in Human Life, and calculated for innocent conversation, mirth and instruction,'

there appeared two folio volumes of songs written and composed by himself, to the first of which his portrait is prefixed. A second edition appeared in 1740, and a third in 1743.

It has been generally said that he died by his own hand, but this seems doubtful. He died at his house in Great Warner Street. Sir John Hawkins thus estimates Carey's abilities:

'As a musician Carey seems to have been one of the first of the lowest rank; and as a poet the last of that class of which D'Urfey was the first, with this difference, that in all the songs and poems written by him on wine, love, and such kinds of subjects, he seems to have manifested an inviolable regard for decency and good manners.'

Carey's posthumous son, (2) GEORGE SAVILE CAREY (1743–1807), inherited much of his father's talent. He became an actor, but not succeeding he contrived, by giving entertainments of singing, recitation and imitations, to earn a precarious living for about forty years. In the latter part of his life he claimed for his father the composition of 'GOD SAVE THE KING' (*q.v.*), and the claim occupied much attention for some time. G. S. Carey's daughter, Anne, was the mother of Edmund Kean, the tragedian. W. H. H.; addns. F. K.

CARILLON (1), a chromatic set of bells, hung 'dead' or 'fixed' in a tower—from three to four octaves in compass—played by means of a clavier (console) arranged like the manuals and pedals of an organ, or automatically by a clockwork mechanism (see CHIMES). Carillon is a French word derived from the mediæval Latin *quadrilionem*, a quaternary, because carillons were, in the first instance, sounded on four bells.

Carillon was originally the melody played, and is connected with the French *clarine*, a little bell. The word is also connected with the Italian *quadriglio* or *quadrille*, a popular dance in the 16th century, the music for which was probably played on bells. Carillons are very ancient. The Chinese seem to have anticipated their possibilities thousands of years ago. From MSS. of the 10th and 12th centuries details are obtained as to the disposition of nine notes to the octave. At first the bells were small, and played by a performer who tapped them with a hammer suited to the purpose. In Europe the perfecting of the art of bell-founding and the making of carillons took place during the 15th, 16th, 17th and 18th centuries. The great bell-founders responsible for this were the brothers HEMONY (*q.v.*), the many members of the VAN DEN GHEYN family (*q.v.*), and later DUMERY (*q.v.*). Dunkerque had a carillon in 1437, Alost 1487, Antwerp 1540, and Bruges 1675.

In Belgium, Holland and Northern France there are some 130 carillons of importance, all made during the past four centuries. This shows the great popularity of the carillon art during that period. (See *PLATE XIII.*).

The carillon is truly the most democratic of all musical instruments. Rich and poor alike share its enjoyment. In many instances a whole city constitutes the audience. The people of the Netherlands probably know their folk-music better than any others, and this is in a great measure due to the fact that the workman at his labour hears the melodies from the carillon almost every hour of the day. On all particular occasions it is the duty of the official carillonneur to play for a stated time, and his programme always includes examples of songs and tunes of local and of national interest. As carillon music is written in two, three or more parts it is obvious that when bells are used in combination they must be absolutely accurate as to tune, both individually and collectively.

The following table of the comparative weights of bells for ringing and carillon use shows where differences occur on account of the necessary variation of the construction scale.

For Carillons.			For Ringing.		
	Cwt.	Qrs.	Note.	Cwt.	Qrs.
1	1	2	G	6	0
2	2	0	F	6	1
3	2	2	E	6	2
4	3	2	D	7	1
5	5	0	C	8	0
6	6	0	B	9	0
7	8	2	A	11	0
8	11	3	G	13	0
9	16	0	F	17	0
10	20	2	E	20	2
11	28	0	D	28	0
12	40	0	C	40	0

Disposition of the Bells.—It is of the utmost importance that the bells shall be arranged as compactly as possible in the tower —giving the small ones the most advantageous position with reference to the egress of the sound. The large bells easily assert themselves. These considerations are necessary in order to ensure the proper effect of the instrument as a whole and also to facilitate *direct* action work to connect the keys with the bell clappers, thus giving the player the greatest possible control over the amount of tone produced. In general the disposition of the bells in Belgian carillons is much better than that of Dutch carillons, although at Ghent is one of the worst possible, the largest bells being placed at the top of the tower ! In Holland the practice of hanging the bells in the openings of the tower close to the outside is to be deprecated, because the listener only hears satisfactorily the bells nearest to him, and the action work which this method necessitates does not give so much control in the manipulation of the keys.

The Clavier.—The keys are of oak and are round, $\frac{3}{4}$ in. in diameter. The upper row, representing the black notes of the pianoforte keyboard, project $3\frac{1}{2}$ in. ; the lower, corresponding to the white notes, project $6\frac{1}{2}$ in. The keys are far enough apart to allow the player to manipulate each key without fear of touching those next to it. The pedals, $1\frac{1}{2}$ octaves in compass, are connected with the clavier, so that the lower notes in many instances can be played by both manuals and pedals. The pedals add much to the resources of the instrument. The keys are struck with the closed hand (not fist as so frequently stated), the little finger being protected with a leather covering to prevent injury when playing. Sometimes the whole hand or half of it is covered with a kind of glove of leather or other material, but whatever is used is to protect the fingers and hand. As the leverage of the key has to overcome the resistance of the clapper weight, and as the amount of tone produced by the player depends entirely upon the amount of force with which the key is struck, it will be understood that strength as well as celerity and skill are requirements of the carillonneur.

The Dutch writer Fischer (1738) quaintly observes that for carillon playing ' a musician requires nothing more than a thorough knowledge of music, good hands and feet, and no gout ' !

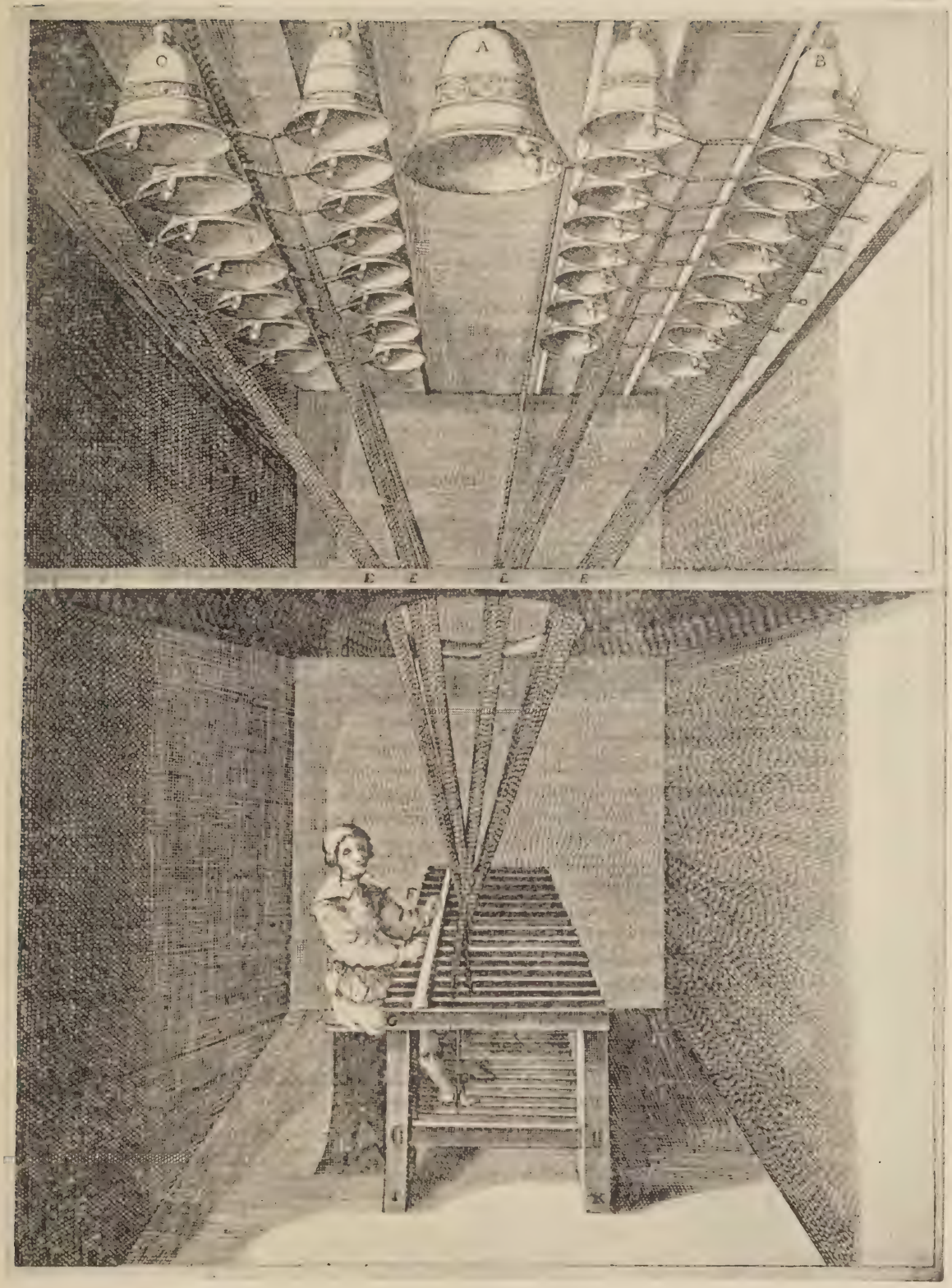
Action Work.—The connexions between the keys and the bell clappers are precisely the same in principle as the tracker action used in organ building—iron levers, squares and wires being used in the place of wooden materials. Springs are used to bring back the clappers of the small bells quickly to their original position after striking. The clappers of the large bells are too heavy for this arrangement. They have a simple device consisting of a balance weight which brings them within the proper striking distance, so that the player has only to upset this balance when using the pedals.

In England recent improvements have been made which entirely do away with this somewhat clumsy and antiquated mechanism. The clapper is suspended in such a manner that the inertia to be overcome is reduced to a minimum, so that very little force is required to play the heaviest bells. This is a great gain, and considerably increases the executive possibilities of the player. The mechanism connected with each key is fitted with a screw plate by which the touch can be adjusted to the greatest nicety. Every good carillonneur exercises the greatest care in this adjustment, as in some instances the clapper, in striking the bell, moves little more than $\frac{1}{16}$th of an inch. The largest bell of the carillon, whatever its pitch may be, is usually the lowest C of the clavier. Frequently the two lowest semitones, C♯ and D♯, are omitted for economical considerations. (See Hemony.)

Method of Playing.—The bulk of the playing is done on the smaller bells, with the occasional use of the larger ones, because the smaller bells are more easily manipulated, and the effect of chords is more satisfactory on them than on the larger bells. This is due to the fact that in the latter the harmonic tones are so prominent that they frequently interfere with each other when sounded together. This is not the case with the smaller bells when used in combination, as their harmonic tones are too high in the scale of sounds to inconvenience the musical ear. Chords generally are most satisfactory when played arpeggiando. Chromatic and diatonic scale passages can be played at almost any speed, and are most effective. When the music is in three or more parts the greatest care is necessary as to the disposition of the notes of chords. The best effect is obtained by keeping the bass distant from the part immediately above it. The most intense crescendos and the most delicate diminuendos are possible. Music in two or three parts is suitable for the carillon. As a rule, the fewer the parts the better the musical effect. Sustained chords are produced by a kind of tremolando. The most beautiful effects of carillon music are only possible when the atmospheric conditions are favourable. This is generally on a calm summer evening between the hours of 9 and 10, the usual time of the recitals given at Malines by the master player Jos. Denyn. The dim light, the absolute calm, and the great height of the bells—these combine to produce indescribably ethereal music.

Carillons with Clavier in the British Isles.

Place.	Maker.	Date.	No. of Bells.
Aberdeen . . .	Van Aerschodt	1887 (Clavier derelict)	37
Armagh Cathedral .	Taylor	1921	39



THE CARILLON at the Cathedral, Antwerp, 1636

From Mersenne's *Harm. Instr.* Lib. IV

Carillons with Clavier in the British Isles—contd.

Place.	Maker.	Date.	No. of Bells.
Bournville . .	Taylor	1906–23	37
Cattistock . .	Van Aerschodt	1882	35
Loughborough :			
Bell Foundry .	Taylor	1906–12	40
War Memorial .	„	1923	47
Parkgate . . .	„	1922	37
Queenstown Cathedral	„	1919	42

CARILLON MUSIC.—Most of the music played is in MS. Every carillonneur of note makes his own arrangement of the music he plays. These he considers his own special possessions, and it often requires considerable persuasion before they can be seen by the inquirer. The position is much the same as that of the organist who has to accompany a choral work from a pianoforte score, when he must make his own arrangement to suit the instrument on which he is playing. The carillonneur has to play on instruments of varying size—anything from 35 to 49 bells—a difference of compass which greatly affects the arrangement. The most important published compositions are by VAN DEN GHEYN. 'The Cuckoo Prelude' (Van den Gheyn) is published in England (Chappell).

A SHORT LIST OF SUITABLE MUSIC

Preludes and slow movements of Bach and Handel.
Preludes and fugues. Van den Gheyn.
Sonatas. Steibelt, Nicolai, Richter, Pleyel.
Folk tunes. Folk songs. National melodies.
Fantasias by Benoit.
Songs of Schubert, Grieg, Bizet, Mendelssohn, Mestdagh and Benoit.

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Le Carillon de l'Église de Notre Dame au delà de la Dyle, article by DR. G. VAN DOORSLAER, pubd. in *Bulletin du Cercle Archéologique de Malines*, 1894.
Le Carillon, son origine et son développement, article by DR. G. VAN DOORSLAER, pubd. by the 'Nos Carillons' Association, 1922.

Well-known Carillons and Carillonneurs.

Place.	No. of Bells.	Carillonneur.
Amsterdam :		
Royal Palace .	37	J. Vincent.
Antwerp . .	47	Gustave Brees.
		Antoine Brees.
Bruges . . .	47	Antoine Nauwelaerts
Ghent . . .	52	Robert Dierick.
Malines . . .	45	Josef Denyn.
		G. Nees.
		Lefèvre.
Mons . . .	47	Ferd. Redouté.
Rotterdam :		
City Hall . .	49	Ferdinand Timmermans.
Utrecht . . .	42	J. A. H. Wagenaar.

W. W. S.

CARILLON (2), the French term for GLOCKENSPIEL (*q.v.*).

CARILLONNEUR. A player of the carillon, a bell-player, a carillonist.

CARIO, JOHANN HEINRICH (*b.* Eckernforde, Holstein, 1736; living in 1800), was instructed by Emanuel Bach, Telemann and Schwenke, and became a great trumpet player. He is said to have invented a keyed trumpet which would play in every key, and to have executed a prelude in B♭ minor. G.

CARISSIMI, GIACOMO (*b.* Marino, near Rome, 1604[1]; *d.* there, Jan. 12, 1674), an eminent composer whose works are of peculiar importance in the early history of the oratorio and cantata forms.

His first professional post was that of maestro at Assisi. This he held from about 1624–28, when he went to Rome, and obtained the Mastership at the church of S. Apollinare, attached to the German College. In this office he passed the remainder of his days, without, in all probability, ever having crossed the Papal frontier. That he gained his taste and style, which were admirable, by long residence in Paris, and by writing for French audiences, is one of by no means the least foolish and perverse of the many foolish and perverse assertions of the Seigneur de Fréneuse.[2]

Carissimi has the reputation of having done more than any other Italian of his epoch towards the perfection of recitative. To him Kircher admits that he owes much that is valuable in his 'Musurgia' upon this branch of art. He was, moreover, although not the actual inventor of the sacred cantata, at least its parent by adoption and development, and at his hands it received that elevation of form and accession of beauty which enabled it to supplant the madrigal, and give to sacred music those elements of pathos and dramatic force for which the rise of the opera had created a general appetite. A third contribution by Carissimi to the progress of his art was the lightness and variety of his accompaniments. He had less learning and more imagination than his predecessors in the Roman school. But if his harmonies were less elaborate than theirs, his melodies were freer and more graceful, and his effects more dramatic. There was something essentially modern in his music, and he was the precursor and teacher of a large group of polished artists, among whom Bassani, Cesti, Buononcini and Alessandro Scarlatti were conspicuous. No less prolific than original, Carissimi left a great quantity of finished work behind him. Unhappily too little of it has been published, and too much of it was destroyed at the time of the suppression of the Jesuits, when the collections of S. Apollinare and the Gesù were sold for waste paper. In the library of the Abbé Santini there were two printed collections of motetti by Carissimi for 2, 3 and 4 v., which had been published at Rome in 1664 and 1667, and a Lauda Sion and a Nisi Dominus, both for 8 v., and both in manuscript. In the archives of the Lateran there is a mass by Carissimi for 12 v., written on the famous Provençal melody 'L'homme armé.' This is believed to be the last occasion on which that favourite theme was ever

[1] According to Pitoni, whom both M. Fétis and the Abbé Alfieri follow upon this point; but at Padua in 1582, if Spiridione (*Musica Romana D. D. Foggiae, Carissimi, Gratiani, aliorumque.* Bamberg, 1665) be trusted for the place of his birth, and Mattheson for the date of it.

[2] *Comparaison de la musique italienne et de la musique française*, 3me partie, p. 2020. Brussels, 1704.

employed. The National Library in Paris has a rich manuscript collection of oratorios by Carissimi.

The following is a list of their names :

'La Plainte des damnés'; 'Histoire de Job'; 'Ezéchias'; 'Baltazar'; 'David et Jonathas' (authenticity doubtful); 'Abraham et Isaac'; 'Jephte'; 'Le Jugement dernier'; 'Le Mauvais Riche'; 'Job'; 'Jonas.'

Besides these the following are in existence (see *Q.-L.*) :

'Felicitas beatorum,' 'Lucifer,' 'Martyres,' 'Vir frugi et pater familias' and 'Daniele.'

Chief among these ranks the 'Jephte,' of which Hawkins has said that

'for sweetness of melody, artful modulation, and original harmony, it is justly esteemed one of the finest efforts of musical skill and genius that the world knows of.'

Croft imitated his 'Gaudeamus,' and Aldrich adapted his motets to English words for anthems. Hawkins printed a remarkably graceful little duet of Carissimi called 'Dite, o cieli.' It was in emulation of this piece, upon hearing it over-praised by King Charles II., that Dr. Blow composed his celebrated 'Go, perjured man.' The magnificent collection of his works made by Dr. Aldrich at Oxford throws all others into the shade, and forms one of the special ornaments of the library at Christ Church (see Arkwright's Catalogue, Part I., pp. 20-24). A few of his pieces are in the 'Musica Romana' of Spiridione, and a few more, disfigured by French words, in the collection of 'Airs sérieux et à boire,' published by Ballard. There are some motets of his in Stevens's 'Sacred Music,' and Crotch has published one or two examples in his 'Selections of Music.' Five specimens are printed in the 'Fitzwilliam Music.' 'Jephte,' 'Judicium Salomonis,' 'Jonas' and 'Baltazar' have been published by Chrysander from a MS. now at Hamburg (Schott); and 'Jonah' by Henry Leslie (Lamborn Cock). It remains to add that the 'Judicium Salomonis' was in all probability not his, but the production either of Cesti or Samuel Bockshorn. E. H. P.

BIBL.—F. BALILLA PRATELLA, *Giacomo Carissimi ed i suori oratori*, *R.M.I.*, 1920. H. QUITTARD, (1) *Giacomo Carissimi* (*Tribune de St. Gervais*, 1900); (2) *Giacomo Carissimi* (*Histoires sacrées*), ed. at the Schola Cantorum, with an historical and critical study.

CARLO (CARLI), GERONIMO (*b.* Reggio, first half of 16th cent.), author of a collection of 5-part motets by eminent composers, Créquillon, Clemens non Papa, Ciera, etc., entitled 'Motetti del labirinto,' 2 vols. (Venice, 1554 and 1555). M. C. C.

CARL ROSA OPERA COMPANY, THE ROYAL.[1] This company was founded in 1875 by CARL ROSA (*q.v.*) for the production of opera in English, with the immediate intention of improving the standard of both repertory and performance. Rosa's previous experience of operatic management in America, in which he was associated with his first wife Euphrosyne PAREPA-ROSA (*q.v.*), had shown him the possibilities. Her death in 1874 necessitated the postponement of the company's London début at Drury Lane, as had been planned. The Princess's Theatre was taken in 1875, and the first season opened on Sept. 11. Various other theatres were taken in subsequent years, and the quick response of the public led to a very great stimulus being given to the English operatic art, both of performance and of composition. From 1883–87 Rosa was associated with Augustus Harris, and the London seasons took place at Drury Lane. Rosa died in 1889, and Harris remained as managing director till the close of the following year. It was an unlucky thing for opera in English that Rosa's death should have synchronised with the re-establishment of foreign opera at Covent Garden under Harris's management, for the company had not really had time to make its position secure by the acquisition of a complete independence in the character of the representations. Comparison with the established traditions of foreign opera performance necessarily meant a loss of prestige. Also Harris, concerned with, to him, a more important thing, lost interest, and the direction of the company suffered in vigour by his retirement. The London seasons became less regular, although its activities continued in the provinces, where indeed the main work had always been done. T. H. Friend and H. Bruce were the directors till 1898, when the company passed into other hands, and was managed for a short time by Osmond Carr. From Aug. 1899 till May 1900 it was run as a commonwealth by some of the leading singers, with Arthur Winckworth as manager. A syndicate was then formed, with Messrs. Alfred and Walter van Noorden at the head; the latter was one of the company's conductors, and on his death Mrs. Rosa (Rosa's second wife) became co-director. Since 1923 the company has been under the direction of H. B. Phillips. The company has generally worked with a large repertory which has included the popular operas of the day, while among many works produced, which were either heard for the first time in English or were actual novelties, the following may be mentioned :

'Aïda,' 1880; 'André Chénier,' 1903; 'Attaque du moulin,' 1915; 'Bohème,' 1897; 'Carmen,' 1879; 'Cricket on the Hearth' (Goldmark), 1900; 'Faust' (Berlioz, stage version), 1893; 'Flying Dutchman,' 1876; 'Forza del destino,' 1910; 'Hansel und Gretel,' 1895; 'Jewels of the Madonna,' 1912; 'Lohengrin,' 1880; 'Manon,' 1885; 'Mastersingers,' 1896; 'Mefistofele,' 1912; 'Mignon,' 1880; 'Othello,' 1895; 'Queen of Sheba,' 1910; 'Rienzi,' 1879; 'Siegfried,' 1901.

A number of operas by British composers have been produced for the first time by the company, including :

'Canterbury Pilgrims' (Stanford); 'Colomba' (Mackenzie); 'Dante and Beatrice' (Philipott); 'David Garrick' (Somerville); 'Diarmid' (McCunn); 'Esmeralda' (Goring Thomas); 'Jeanie Deans (McCunn); 'Nadeshda' (Goring Thomas); 'Nordisa' (Corder); 'Quentin Durward' (Maclean); 'Thorgrim' (Cowen); 'Troubadour' (Mackenzie).

A school for operatic training was opened in

[1] Permission to prefix 'Royal' to the name of the company was granted by Queen Victoria in 1897.

London by the directors of the company in Sept. 1920, of which Arthur Winckworth became sole director in the following year.

N. C. G.

CARLTON (CARLETON), NICHOLAS, an early 16th-century English composer, known by arrangements of some of his vocal compositions for organ or virginal, and a duet for 4 hands for organ or virginal (B.M. MSS. Cat. for Instrumental Music). The latter is one of the earliest specimens of a duet for keyboard instruments.

E. v. d. S.

CARLTON, RICHARD (*b. circa* 1558; *d. circa* 1638), madrigal composer. Nothing is known of his parentage, but there is no evidence to support the conjecture that he was a son of Nicholas Carlton. He took his degree as B.A. at Clare College, Cambridge, in 1577. After his ordination he became vicar of St. Stephen's Church, Norwich, and was minor canon and master of the choristers at Norwich Cathedral. In Oct. 1612 he was presented by Thomas Thursby to the incumbency of Bawsey cum Glosthorp in Norfolk. It is stated that he died in 1638. Carlton was a contributor to 'The Triumphes of Oriana,' and he published (1601) one set of madrigals, all of which were written for five voices. His madrigals, republished in ENGLISH MADRIGAL SCHOOL, vol. xxvii., as a whole are characterised by a peculiar sense of tonality, and his use of certain chords, and his treatment of the major and minor thirds in close juxtaposition and simultaneously, differentiate his work as regards style and manner from that of all the other English madrigalists. Similar clashes were introduced, as is well known, by Byrd and Kirbye among others, but their treatment of these 'jarrs and dissonances,' as Byrd designated them, was different in character from those of Carlton, who may either have been indulging in experiment, or have come under some special influence in the course of his training in church music.

E. H. F.

CARMEN, opéra-comique in 4 acts; words by Meilhac and Halévy (founded on Prosper Mérimée's story); music by Bizet; produced Opéra Comique, Paris, Mar. 3, 1875; Vienna, Oct. 23, 1875; Brussels, Feb. 8, 1876; St. Petersburg, 1878; in Italian, Her Majesty's, June 22, 1878; in English (Carl Rosa), Her Majesty's, Feb. 5, 1879; New York, Academy of Music, Oct. 23, 1879; in French, Her Majesty's, Nov. 8, 1886.

M.

CARMEN, JOHANNES, a composer of the early part of the 15th century. His nationality is not known, but he is named by Martin le Franc in *Le Champion des dames*, as one of three musicians who achieved popularity in Paris immediately before the rise of Dufay and Binchois. The passage in Le Franc's poem, which seems to have been written about 1440, is as follows:

'Tapissier, Carmen, Cesaris
N'a pas long temps (si) bien chantèrent
Qu'ilz esbahirent tout Paris
Et tous ceulx qui les fréquentèrent:
Mais oncques jour ne deschantèrent
En mélodie de tel chois,
Ce m'ont dit qui les escoutèrent,
Que Guillaume du Fay et Binchois.'

A 4-part motet of his in praise of St. Nicholas of Myra, with the two upper parts in canon, is printed in Stainer's *Dufay and his Contemporaries*, from MS. Canonici Misc. 213 in the Bodleian Library. The statement by Ambros (*Geschichte der Musik*, iii. 18) that two motets by Carmen are included in Cod. Mus. 37 of the Liceo Musicale of Bologna has been shown to be an error.

J. F. R. S.

CARNABY, WILLIAM, Mus.D. (*b.* London, 1772; *d.* there, Nov. 13, 1839), a chorister of the Chapel Royal under Dr. Nares and Dr. Ayrton, became organist at Eye, and subsequently at Huntingdon. In 1805 he graduated at Cambridge as Bachelor of Music, and in 1808 proceeded to Doctor. On the opening of Hanover Chapel, Regent Street, London, in 1823, he was appointed its organist. His compositions, chiefly vocal, were numerous.

W. H. H.

CARNEGIE UNITED KINGDOM TRUST. Music has shared greatly in the activities of this trust since its establishment in 1914. The policy generally is that of making good music accessible to the public by such practical means as grants and guarantees to the Village and Country Towns Concerts Fund (concert tours organised by local bodies, often acting in connexion with the education authorities), and the financial assistance to the Federation of British Musical Competition Festivals, the Arts League of Service, and the English Folk Dance Society. For a few years also valuable help was given to churches in the purchase of organs.

Of equal, if not greater, importance is the musical publication scheme, started in 1917, under which new compositions are brought out annually, works which, either because the composer is unknown, or from their character and scope, are unlikely to be taken up in the usual way. Such works, vocal and instrumental, are published in score; in some cases, as in an opera, the vocal score is printed and sets of band parts provided in manuscript. The terms offered to the composer are of a very favourable nature, and the edition printed is sufficiently large to give the work every opportunity of becoming known. Its renewal when exhausted is a matter for arrangement between the publisher and composer. Of the many works thus in the 'Carnegie Collection' the best known are Bantock's 'Hebridean Symphony,' Boughton's opera 'The Immortal Hour,' Vaughan Williams's 'London Symphony' and Holst's 'Hymn of Jesus.'

Another valuable work has been done in the

publication of a collection of Tudor church music; a standard edition in ten volumes and a cheap octavo edition of separate numbers. The composers represented are Taverner, Byrd, Gibbons, Robert White, Thomas Tallis, Thomas Tomkins, Merbecke, Aston and Parsley. N. C. G.

CARNICER, Ramón (*b.* Tárrega, near Lérida, Oct. 24, 1789; *d.* Madrid, Mar. 17, 1855), a Spanish dramatic composer who largely contributed towards the formation of a national opera in Spain. Having begun life as a treble in the cathedral choir at Urgell, followed by seven years' training in the traditions of ecclesiastical counterpoint, his first encounter with Italian opera at Barcelona, in 1806, was a disappointment. He is said to have learnt to appreciate opera, however, from the works of Mozart, although at that date the only one of Mozart's operas which had been performed in Barcelona was 'Così fan tutte' (1798). The French invasion of 1808 paralysed musical life in Spain. Carnicer fled to the Balearic Isles, and worked as organist and teacher at Mahon in Menorca. There he made friends with a certain Dr. Charles Ernest Cook, described as a German engaged upon an exploration of the Pithyusae Islands. Dr. Cook was said to have had lessons from Mozart himself (he is not mentioned in Abert's edition of Jahn, 1921); at any rate he made Carnicer acquainted with many of Mozart's works which were not to be found at Barcelona.

At the end of the war, Carnicer returned to the mainland, and was commissioned by the Duke of Bailén, a wealthy amateur, to engage Italian singers for the opera at Barcelona. His earliest dramatic compositions were additional arias and sinfonias for inclusion in the operas of other composers. His overture to Rossini's 'Barbiere' brought him into public notice. (It is quoted in part by Mitjana in the *Dictionnaire du Conservatoire : Espagne*, p. 2310.) His first two operas were 'Adele di Lusignano' (1819) and 'Elena e Constantino' (1821; Madrid, 1827). In 1820 he was appointed director of the opera at Barcelona. His 'Don Giovanni Tenorio, ossia Il convitato di pietra : opera semi-seria' (1822) is interesting from the fact that Mozart's 'Don Giovanni' was at that time still unknown (or at least unsung) in Spain; in Madrid it was first performed in 1834, and in Barcelona not until 1849. The story, of course, was well known in Spain, having been given its earliest dramatic form by a Spanish dramatist of the 17th century. Fabrizzi's comic opera, 'Il convitato di pietra : dramma giocoso,' had been given in Barcelona in 1790, three years after the first performance of Mozart's 'Don Giovanni' at Prague; while Gazzaniga's 'Convitato' had been produced in Madrid in 1796.

In 1827 Carnicer was brought to Madrid by the King's command to direct the opera there, in spite of a four-years' engagement by which he was bound at Barcelona. He was faced with the prestige of the Italian school, and by the reputation of Mercadante who had preceded him. His later operas include 'Elena e Malvina' (1829), 'Cristoforo Colombo' (1831), considered to be his best work, 'Eufemia di Messina' (1832), 'Ismalia, ossia Morte ed Amore' (1837); whilst he also composed a 'Missa solemnis' (4 v. and orch., 1828); 2 Requiems (4 v. and orch., 1829 and 1842); Vigilia (1833), and several symphonies. From 1830 to 1854 he taught harmony and composition at the Conservatoire, and Barbieri was among his pupils.

The tragedy of Carnicer was that circumstances compelled him to set Italian words to music, instead of Spanish, or his real mother tongue, which was Catalan. Sometimes, however, he persuaded singers to introduce his own Spanish songs into the middle of Italian operas; they are described as being compositions in a vividly popular style, the last vestiges of the *tonadillas* of the 18th century. J. B. T.

CAROL, Noël or Nowell, from *noël*, the French and generic name for the large family of song known as O.F. *Nouel*; Norman Fr., *Nuel*; English, *Nowell*; Burgundian, *Noé*; Poitevin, *Nau*; Ger., *Weihnachtslied* or *Weihnachtsgesang*; Dutch, *Kerstlied*; Polish, *Kolendy*), is primarily traditional song in honour of the birth of Christ.

The carol came prominently into being at a time when Latin was ceasing to be a language universally understood. This was a perfectly natural development from the Hymns and Sequences, etc., of the church services. To St. Francis of Assisi is due the invention of the *praesepe* or cribs of Bethany to stimulate the humble Italian congregations to the acceptance of the doctrine of the Incarnation with more enthusiasm than was at that time being shown for the *Quicunque vult*. To him, too, in his Song of the Creatures, we owe the beginnings of the popular hymns and carols apart from church music, designed to appeal to the masses.

English carols have been classified by Rickert (see Bibliography) according to their subject-matter. The early ones are those of the Nativity and the Incarnation, together with a large group dealing with the Annunciation. Later we get the Shepherd carols and the Epiphany group. Parallel with these there are the Christmastide Festivity carols, the Wassail and the Boar's Head group.

As to the music, it must be admitted that apart from one or two folk-song carols there is not much to compare with the carols of the Continent, though some of it is very beautiful. There are some by William Byrd, O. Gibbons, Lawes and other great musicians, but they are

motets rather than carols. One of our most popular carols, 'The first Nowell,' is a portion only of a carol, and its frequent repetition is monotonous. Another, "God rest you merry Gentlemen,' existing in various forms, has a grand tune, which was used for political purposes in the 18th and 19th centuries, with different words. There is a West of England tune [1] obviously based on the notes of a peal of bells. Another fine air is that of 'Remember, O thou Man' from Francis Ravenscroft's Melismata of 1611. The Coventry Carol of earlier date is an excerpt from a Pageant 1591 —printed with alterations to the rhythm in Bramley and Stainer. A very early carol, still sung on Christmas Day at Queen's College, Oxford, is that known as the Boar's-head Carol—'The Boar's head in hand bear I,' 'Caput apri defero.' It was printed by Wynkyn de Worde in 1521. A later variant-tune given in Fyffe, 'The Boar is dead,' was sung before Prince Henry at St. John's College, Oxford, in 1607.

Of early English carols one of the most beautiful is a Processional Lullaby, 'Qui creavit coelum,' sung by the nuns of St. Mary's, Chester, with a varying lullaby refrain to each line. In the 14th and 15th centuries beautiful carols were being written, some of which are to be found in 'Early Music in the Bodleian,' by Nicholson and Stainer. Of about the same date are some 'English Carols of the Fifteenth Century,' from Trinity College, Cambridge, edited by J. A. Fuller Maitland and W. R. Rockstro, 1891. There are many MSS. in the British Museum easily accessible, thanks to Hughes' *Catalogue of Early English Music*, and some of these MSS. have been, in part, published. The Hill MS. in Balliol College Library contains a most interesting collection of carols probably entered from memory by Alderman Hill in his commonplace-book in 1536. It has been published in *Anglia*, and for Professor Flügel. It throws much light on other MSS. of the time containing carols. Some of the carols are early 15th century.

Of the Annunciation Carols many are real gems, *e.g.* 'There is no rose of such virtue as is the Rose that bare Jesu' and 'Tidings true then become new,' with a Nowell refrain (see Fuller Maitland and Rockstro). There are many in the Hill MS.

Epiphany Carols too are often rather attractive with the dramatic element of the visit of the Wise Men or Magi, or The Three Kings. The German 'Es führt drei Könige Gottes Hand' is a typical example. Lully set a Provençal carol on the subject to a spirited triumphal march air which is still sung in the south of France.

It is easy to see how the 'shepherd' motive inspired so many of the total number of extant carols in England and in other countries. One of the finest is 'Can I not sing but hoy, when the jolly Shepherd made so much joy,' with the refrain beginning 'Ut hoy,' obviously based on the French 'et hoye,' or 'et hye,' of the time. It is given in full in Rickert and in Chambers and Sidgwick, from the Hill MS. In France 'Laissez paistre vos bestes pastoureaulx' was a favourite pastoral carol found as early as 1535 in 'La Fleur des Noëls,' more often sung in later times to the tune of 'Venez divin Messie.'

There is a large class of folksong carols based mainly on subjects drawn from mystery plays and pageants. Among these may be mentioned the 'Cherry-tree Carol,' 'The Carnel and the Crane,' 'Joseph was an old man,' 'Dives and Lazarus,' 'I saw three ships,' 'The Holy Well,' 'All under the Leaves,' 'To-morrow shall be my dancing day.' There are others in Cecil Sharp's collections, and much information in the publications of the Folksong Society.

Carols in England have suffered strange vicissitudes. They began as popular songs of great beauty, with a strong devotional flavour as a rule. The Reformation diverted the interest of the carol-singing public from the Virgin and Child motive, and the carol became rather a formal and sometimes dull hymn. The Puritans are blamed for discouraging carol-singing as they discouraged dancing and theatrical performances generally, but the Restoration had no permanent effect on carols and carol-singing, though carols in collections were reprinted.

From the time of the Restoration almost down to our own times carols were printed in collections issued as broadsides or sometimes as garlands. Hone in 1822 in *Ancient Mysteries described* gave a list of 89 which were then, if not in use, at any rate commonly known. From 1700 to 1850 the carol may be said to have been neglected as a rule, though Sandys stimulated the attention of a few. This attention has had the effect of putting carols on the level of ordinary hymns, with performance in church as the crucial test. At the present time there are many so-called carols which are nothing more than uninspired hymns or second-rate partsongs, or rhymed versions of Latin or German originals in which the sense has been sacrificed for the sake of the rhyme.

Perhaps the most beautiful of all carols are to be found in the 'Lullaby' or the 'Cradle-song' group, and the palm must be given to those originally written in German, owing to the wonderful wealth of diminutives in that language. One of the most attractive is the 17th-century 'Schlaf mein Kindelein,' a translation of the early Latin 'Dormi fili' with its almost untranslatable refrain, 'Mille tibi laudes canimus, Mille, mille, millies.' Many of these have been translated into English.

[1] See Chappell's 'Popular Music.'

Some of the English ones which survive are excellent. One has its original tune set to rather hymn-like words by T. Pestel [1] (1584–1659). The words, which vary, are given in Rickert and also in more modern form, in 'Carols,' by W. J. Phillips. Another is that with the refrain 'Lulla, la lulla, My sweet little baby, what meanest thou to cry,' from W. Byrd's 'Psalms, Sonnets and Songs' (1588).[2]

Probably the earliest carol is the Anglo-Norman 'Seignors, ore entendez à nus' translated by F. Douce,[3] of a festive nature. Another early carol, 'Orientis partibus adventavit asinus,' was sung in the 13th century at Sens and also at Beauvais. As in the case of so many early carols it is macaronic, *i.e.* in two languages. The tune is good, and has been preserved in English hymnody [4] to the words 'Soldiers who are Christ's below,' but the original rhythm has been destroyed. There are old though later carols in Norman French, and in the Poitou dialect, and in the collection reprinted by Chardon. In this latter it is interesting to find religious carols ascribed to secular tunes. This in France, as elsewhere, was quite the rule. In Th. Belamy's 'Noëls' the carols are directed to be sung to the last new gavotte or other stage music.

Many of the French noëls begin with the same words as those of the song to which the carol was intended to be sung, *e.g.* 'Pour bien chanter Noël' was to be sung to the air 'Pour bien chanter d'amour,' and 'N'aimeras-tu jamais mon âme' to the air 'N'aimerez-vous jamais, bergère,' etc. Sometimes a secular tune after becoming a carol tune was again used for worldly purposes, *e.g.* the Drinking Song in the 'Beggar's Opera' was originally sung to a French carol. Sometimes, too, carols have been diverted to other uses. A fine Christmas hymn of Andreas Hammerschmidt has been sadly clipped and curtailed, and what was 'Freuet euch ihr Christen alle' with its joyful refrain of hallelujahs is now found masquerading as 'Forty days and forty nights,' a Lenten hymn.[5]

Of early carols in other countries there may be cited 'Resonet in laudibus,' 'Singen wir mit fröhlichkeit,' also found with the German words 'Joseph lieber, Joseph mein' (1605).

Another almost universal carol in varying forms was 'Puer natus in Bethlehem,' 'Ein Kind geborn zu Bethlehem.' There is also the early plain-song 'Dies est laetitiae' with its Dutch version 'Tis een dach van vrolichkeit' and the German variants. Another fine plainsong is 'Ecce tandem sempiternus.'

One of the most popular was the macaronic carol 'In dulci jubilo,' of early but not certain date, admirably translated by John Wedderburn [6] in 1567. The tune was murdered in Neale and Helmore to suit the jingle known as 'Good Christian men rejoice.'

A very early carol with late 13th-century words is 'Es kommt ein Schiff geladen,' given by Woodward.[7] The tune is ascribed to 1608, but seems to be earlier.

One of the grandest of all carols is 'Quem pastores laudavere,' early 15th century, and intended to be sung line by line in church by four separate choirs of boys.

An interesting and unique volume, 'Piae cantiones,' [8] compiled by Theodoric Peter of Nylandt and published in 1582, reprinted with notes and the original music by the Plainsong and Mediæval Music Society (1910) under the editorship of the Rev. G. R. Woodward, contains over 70 hymns of which over 20 are for Christmastide. One of its tunes, perhaps the most beautiful in the set, a spring-carol, 'Tempus adest floridum,' was used by the Rev. J. M. Neale for the trivial rubbish of 'Good King Wenceslas.'

In Germany the popular carol developed parallel with the Christmas Choral of which 'Vom Himmel hoch' is a well-known example. In the 'Musae Sioniae' of Michael Praetorius, 1611, there are many Christmas songs and motets, many of which have been anglicised and sung in this country. There are in existence many collections of carols in German, and in rather difficult patois.

The early carols seem to have been for unison singing, but in the 16th and 17th centuries carols have a tendency to become motets. J. Mouton (*d.* 1522) wrote a motet 'Noë, noë, psallite,' on which a Mass was written by Arcadelt. François Eustache du Caurroy, maître de chapelle to Charles IX., Henri III. and Henri IV., left some famous noëls in his 'Mélanges de la musique,' published posthumously. After his time there is a dearth of composers whose works have come down to us, but there seems to have been no shortage in carol words. French is rich in the possession of many fine carols, several of which were written to be sung to the tune of 'O Filii et filiae,' but more of which were intended to be sung to very secular airs. An almost universal favourite is the air (frequently used in England) to which 'Célébrons la Naissance' or the popular 'Chantons je vous en prie' is sung. There are many others, such as 'Guillot prends ton tambourin' and 'Faisons réjouissance,' which were obviously dance tunes.

Burgundy was rich in the carols collected by Th. Belamy and F. Fertiault: Provence in those of Saboly and Peyrol, while Auvergne

[1] *English Hymnal*, No. 20.
[2] *Eng. Madr. Sch.*, vol. xiv. No. 32.
[3] Rickert, p. 132.
[4] *Hymns Ancient and Modern*, No. 447.
[5] *Ibid.* No. 92.
[6] Rickert, p. 206.
[7] Cowley Carol Book, p. 45.
[8] Many of the carols in 'Piae cantiones' have been translated and harmonised in the Cowley Carol Book by the Rev. G. R. Woodward

was especially the home of the 17th-century carols of Natalis Cordat.

The airs of the French noëls have formed the basis for a considerable amount of French organ music for use in the midnight Mass at Christmas, and possibly for other seasons.

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H. J. L. J. M.

CAROLAN, see O'CAROLAN, TURLOGH.

CAROLI, ANGELO ANTONIO (*b.* Bologna, June 13, 1701; *d.* there, June 26, 1778), was appointed organist at the Accademia Filarmonica, Bologna, Apr. 15, 1726, and composer, Apr. 15, 1728. He was five times President of the Academy. After filling the post of maestro di cappella at several churches, he became G. A. Perti's successor at the Congregazio dell'Oratorio, Apr. 20, 1750. At first he wrote operas and oratorios which apparently have all disappeared. Five masses *a* 4 v. with orchestra, 2 cantatas and some secular songs are mentioned in *Q.-L.* as still in existence.

E. v. d. S.

CARON, PHILIPPE (*b. circa* 1420), a composer of the 15th century. He is said by Tinctor, who names him Firmin, to have been the scholar of Binchois and Dufay. The name is French or Flemish, and a chorister 'P. Ph. Caron' is mentioned[1] as a member of the cathedral choir of Cambrai. (See *Q.-L.* for the three masses in the Library of the Pope's Chapel, among which is one on 'L'homme armé.') Other compositions, sacred and secular, are found in Cambrai, Modena (Estense), Rome (Casanatense, Cappella Giulia), Florence (XIX. 59; XIX. 176; Panciatichiano, 27), London (Roy. App. 57), Dijon, 517 (formerly 295). The National Library at Paris preserves 8 'chansons' of 4 voices.

Reprints of works by Caron, without Christian name, are found in *D.T.Ö.* (*Trienter Codices*). For the French 'chansons': E. Droy et G. Thibault, *Bibliographie des recueils de chansons du XV^e siècle.*

M. L. P.

CARON, ROSE-LUCILE, *née* MEUNIEZ (*b.* Monerville, Seine-et-Oise, Nov. 17, 1857), a famous French operatic soprano, a pupil of the Paris Conservatoire from 1880, when she was already married, until 1882, when she obtained a second prize for singing and an *accessit* for opera.

Her début took place at the Théâtre de la Monnaie, Brussels, in 1882, where she created the part of Brunehilde in Reyer's 'Sigurd'; she remained there till 1885, when (June 12) she appeared at the Paris Opéra, again in Reyer's work. She sang in Paris the principal parts in 'La Juive,' 'Freyschütz,' 'Henry VIII.' and Massenet's 'Cid'; created the soprano parts at Brussels in Godard's 'Jocelyn' (1888) and Reyer's 'Salammbô' (1890). In the latter year she went again to Paris, appearing in 'Sigurd,' 'Lohengrin' (1891) and 'Salammbô' (1892). She sang the part of Sieglinde in the French performance of 'Die Walküre' (1893), and that of Desdemona in Verdi's 'Otello' (1894). Elizabeth in 'Tannhäuser,' and Donna Anna were among her finest parts, and she was engaged in 1898 at the Opéra-Comique to appear in 'Fidelio,' a part she had undertaken in Brussels. She also sang in Gluck's 'Iphigénie en Tauride,' at the same theatre in 1900. In 1902 she became one of the professors of singing in the Conservatoire of Paris, but she has since resigned.

G. F.

CAROSO, FABRITIO, of Sermoneta, author of *Il ballarino* (Venice, 'appresso Francesco Ziletti,' 1581), a valuable work upon dancing, dedicated to Bianca Cappella de' Medici, Grand Duchess of Tuscany. It gives instructions for performing the dances of the period, with music in lute-tablature, and plates showing the attitudes of the dancers. It contains the author's portrait at the age of 46. Another publication, based upon the former, but so much revised and rewritten as to make it a new book, entitled *Nobiltà di dame* (Venice, 'presso il Muschio,' 1600; reissued, 1605), has a dedication to the Duke and Duchess of Parma and Piacenza dated 1600. It contains the same portrait of the author altered so as to present him at the age of 74. As late as 1630, a collection was published under the name of *Raccolta di varij balli . . . nuouamente ritrouati negli scritti del sig. Fabritio Caroso* (*Rome: G. Facciotti*).

G. E. P. A.

CARPANI, GIUSEPPE ANTONIO (*b.* Villalbese, district of Brianza, Jan. 28, 1752; *d.* Vienna, Jan. 22, 1825), poet and writer on music.

He studied law at Milan and Padua, and practised under the celebrated advocate Villata at Milan. While thus employed he wrote more than one comedy and several opera-libretti for the Italian stage, among others 'Camilla,' composed by Paër. In consequence of some violent articles against the French Revolution in the *Gazzetta di Milano*, of which he was editor from 1792–96, he had to leave Milan when it was taken by the French. Until the peace of Campo Formio in 1797 he lived at Vienna; after that date he became censor and director of the stage in Venice, but a malady of the eyes drove him back to Vienna, where the Emperor pensioned him till his death. He published a number of translations of French and German operas, and also wrote 'La passione di Gesù Cristo,' which was set to music by Weigl, and performed in 1804 in the palace of Prince Lobkowitz, and in 1821 by the Gesellschaft der Musikfreunde. He also translated the 'Crea-

[1] According to Haberl, *Vierteljahrsschrift*, i., a Jean Caron is mentioned by Fétis and van der Straeten i.

tion' into Italian, and wrote a sonnet on the celebrated performance of that work, at which Haydn was present the year before his death. Carpani had the greatest esteem and affection for Haydn, which led to his publishing his well-known *Haydine*, etc. (Milan, 1812, and a second enlarged edition at Padua, 1823). *La Haydine* is a kind of æsthetical work, and a eulogy on Haydn's compositions. It quickly found a translator in Beyle, the French writer, who published it as his own composition under the name of Bombet—*Lettres écrites de Vienne*, etc., by Louis Alexandre César Bombet (Paris, 1814). Carpani attacked this piracy in two spirited letters—*Lettere due, dell' autore delle Haydine* (Vienna, 1815). Beyle was, nevertheless, audacious enough again to publish his work, this time under the alias of Stendahl, *Vies de Haydn, Mozart, et Métastase*, etc. (Paris, 1817). In spite of Carpani's protestations, the first of the two appeared in English as *Lives of Haydn and Mozart* (Murray, 1817; and Boston, U.S., 1839). Extracts of Carpani's original work, translated by D. Mondo, appeared at Niort in 1836, and in a complete form at Paris, 1837, under the title *Haydn, sa vie, ses ouvrages, et ses aventures*, etc., par Joseph Carpani; traduction de Mondo. Some clever but partial sketches of Rossini were published by Carpani in one volume as *Le Rossiniane* (Padua, 1824). This also was pirated anonymously by Beyle (Paris), and published by Mondo. Yet another book, *Le Mayeriane*, on the work of Simon Mayr, is mentioned by Riemann. In 1809 Carpani accompanied the Archduke John on his expedition to Italy. After the return of peace, he devoted himself to starting the *Biblioteca Italiana*. He died in the smaller Liechtenstein Palace at Vienna. C. F. P.

CARPENTER, John Alden (*b.* Park Ridge, Chicago, Illinois, U.S.A., Feb. 28, 1876), American composer, still living in Chicago, where he is engaged in business.

Carpenter began the study of music under the instruction of his mother. At twelve years of age he took up more serious work with Amy Fay, a pupil of Liszt and Tausig. He pursued theoretical study unaided till he was about sixteen, when he became a pupil of W. L. Seeboeck. In 1893 he entered Harvard University. During his four years as a student he took the musical courses directed by Prof. John Knowles Paine. On graduating in 1897 he entered his father's business in Chicago and has always maintained his active connexion with it. In 1895, while on a European visit, he studied for several months in Rome with Sir Edward Elgar. In America the following winter he took a theoretical course under Bernard Ziehn, a distinguished teacher of Chicago. He continued his work under Ziehn till the latter's death in 1912, and regarded him as his most valuable instructor.

Carpenter's music, whether in large or small forms, orchestral, vocal, or solo instrumental, is characterised by certain easily discernible traits, chief of which are a whimsical fancy, a delicate, even poetic humour, and tender sentiment. His melodic invention is facile and his themes have fluency and grace. He writes with an easy mastery of form, and his orchestral works are filled with colour, but never garish. In short, he is a composer who produces music with manifest enjoyment and whose quick impulses are governed by good taste. The following is a list of his works:

Orchestral: 'Adventures in a Perambulator,' 1915; concertino for piano and orchestra, 1915; symphony (Norfolk Festival), 1917; 'The Birthday of the Infanta,' ballet (Chicago Opera Company), 1919; 'Krazy Kat,' a jazz pantomime, 1922; chorus, 'The Home Road,' mixed voices; sonata in G major, piano and violin.

Song Cycles: 'Gitanjali' (Tagore); Watercolours (four Chinese tone poems); 'Improving Songs for Anxious Children.'

Numerous songs with piano accompaniment, and piano pieces.

W. J. H.

CARPENTRAS (Il Carpentrasso), the surname given by his Italian contemporaries to Eleazar Genet in reference to his origin from the town of Carpentras, Vaucluse). He is mentioned as 'Curpentrus' by Rabelais (*Le Quart Livre des faits et dicts héroïques de Noble Pantagruel* (1552). (See Genet, E.)

CARR, (1) John, a 17th-century London music publisher, who issued many of the important musical treasures of his day. He was a friend, and in some degree a partner, of John Playford, his contemporary in music-publishing, while his shop 'near the Middle Temple Gate' must have been close to Playford's—this latter was 'in the Inner Temple and near the Church door.' Among the works published by Carr, either alone or in conjunction with Playford, are:

'Tripla Concordia'; Matthew Locke's *Melothesia or certain rules for playing upon a continued Bass*, 1673; 'Comes Amoris, or the Companion of Love, being a collection of Choice Songs,' 5 books, 1687–94; *The Lawfulness and Expediency of Church Musick* (a sermon preached at St. Bride's in 1693);

and many others now of antiquarian interest. Thomas Salmon published through him his famous *Essay to the advancement of Musick by the casting away the perplexity of different cliffs*, 1672, a work which, attacked by Matthew Locke, John Playford, and others, caused a small paper war. With Playford, Carr published Henry Purcell's 'Sonnata's of III Parts,' 1683.

(2) Richard, son of the above, was a musician in Charles the Second's royal band, and he, for a very short time, was connected with Henry Playford as publisher—see imprint on *Theater of Musick*, 1685. John Playford the elder, in bidding farewell to the public in 'Choice Ayres,' fifth book, 1684, says that he will now leave his labours to be taken up by two young men, 'my own son and Mr. Carr's son who is now one of His Majesty's Musick, and an ingenious person whom you may rely upon.' F. K.

CARREÑO, Teresa (*b.* Caracas, Venezuela, Dec. 22, 1853; *d.* New York, June 12, 1917), an eminent pianist.

From her father, a Minister of Finance in her native place, she received her earliest musical instruction, but while quite young she studied further under L. Gottschalk in New York, and later under G. A. St. C. Mathias in Paris, and still later under Rubinstein. At the age of 9 she made her public début at a charity or benefit concert in the Academy of Music in New York, subsequently making a tour through the States. But for a time pianoforte-playing was in abeyance, for it is recorded that she sang at four days' notice, for Mapleson, the part of the Queen in 'Les Huguenots,' this being her first appearance on the stage. In 1875 she (temporarily as it proved) adopted the profession of the stage, under the management of Maurice Strakosch, and became part of the company which included Brignoli and Giovanni Tagliapietra, the latter her husband after her separation from E. Sauret. In 1892 she married Eugen D'Albert, from whom, however, she parted three years later. Subsequently she married Arturo Tagliapietra, youngest brother of her second husband. While touring in Venezuela with Tagliapietra's opera company Mme. Carreño conducted the performances for three weeks during a quarrel between the official conductor and the singers. In 1889 she reappeared as a pianist, and it is from that date that her fame increased year by year until she held one of the first places among contemporary pianists. Her playing was remarkable for almost masculine vigour combined with much romantic charm and poetry, and a superb technical finish. Mme. Carreño composed the Venezuelan National Anthem. R. H. L.

CARRODUS, John Tiplady (*b.* Keighley, Yorks, Jan. 20, 1836; *d.* London, July 13, 1895, violinist). His father was a zealous amateur, a violin player, and leader of the local Choral Society. The boy was destined to music from the first, and at 12 years of age was put into the able hands of Molique, whom he accompanied to Stuttgart, and with whom he remained till he was nearly 18. He had appeared in public in London on June 1, 1849, at a concert given by C. Salaman in the Hanover Square Rooms. On his return to London he entered the orchestra of Covent Garden, and made his first appearance as a solo-player at a concert of the Musical Society of London, Apr. 22, 1863; after that time he was frequently heard at the Philharmonic, the Crystal Palace, and other leading concerts. He published two violin solos and a 'Morceau de salon.' He was leader of the opera band for many years. His death took place within a few hours of his return from the opera-house. G.

CARSE, Adam (originally A von Ahn) (*b.* Newcastle-on-Tyne, May 19, 1878), composer.

He received his musical education chiefly at the R.A.M., where he studied composition under Corder, and held the Macfarren scholarship. He was made an associate in 1902. He has been engaged chiefly in teaching, but in spite of this the list of his compositions is considerable. It includes a cantata, 'The Lay of the Brown Rosary,' which was first performed at the Queen's Hall, Mar. 1902. But the greater part of his important work is orchestral. The following have received public performance: 'The Death of Tintagiles' (St. George's Hall, July 1902); 'Prelude to Manfred' (Philharmonic Society, Mar. 1904); concert overture in D (London Symphony Orchestra, Dec. 1904); symphonic poem, 'In a Balcony' (Promenade Concert, Aug. 26, 1905); and a symphony in C minor (Patrons' Fund Concert, July 3, 1906). A second symphony in G minor, played at the R.C.M. students' concert, Nov. 19, 1908, was revised and produced at the Newcastle festival of 1909. Later works for orchestra include a set of variations produced at a concert of the R.C.M. Patrons' Fund (July 1913), and Two Sketches for strings founded on a Northumbrian song and dance played at the Promenade Concerts (1924). Carse has also written songs and chamber music, and has made a speciality of easy pieces suitable for teaching purposes. (See *B.M.S. Ann.*, 1920.)

G. S. K. B., with addns.

CARTE, Richard D'Oyly (*b.* London, May 3, 1844; *d.* there, Apr. 3, 1901), famous as the impresario of the Gilbert and Sullivan partnership, was the son of Richard Carte, a partner in the well-known firm of Rudall, Carte & Co., music publishers and musical instrument makers. Their speciality was the flute, and D'Oyly Carte's father was himself an exceptionally good flute player. His mother came from the Suffolk branch of the old D'Oyly family, hence the addition to his family name.

Richard was educated at the University School and College, London, which he left at the age of about 17 to join his father's business and to study music. Indeed the latter seems to have come first in his mind, for not only did he write and publish songs and flute exercises, but he composed an opera, 'Dr. Ambrosias,' produced privately at St. George's Opera House, Langham Place, Aug. 8, 1868. Nevertheless D'Oyly Carte soon discovered that not in composing, much less in flute making, lay his most promising abilities. He had a natural talent for management and organisation, and with no resources beyond those resulting from an admirable education he presently started a concert agency at Craig's Court, Charing Cross. Thanks in part no doubt to his excellent taste in artistic matters the venture was a success. He began to arrange tours. He looked after Gounod's business affairs when that composer was in England; he negotiated engagements for many singers and players, including

Carlotta Patti, Adelina Patti and Madame Liebhart; he took Mario, the tenor, on his last concert tour and he gave Edward Lloyd his first public engagement. Gradually he severed every connexion with his father's business, and, in addition to the concert agency, he began to associate himself with the production of light opera. In this connexion he introduced to England, among other operas, Lecocq's 'Giroflé-Girofla' and Offenbach's 'Whittington,' besides producing works such as 'Madame Favart,' 'Claude Duval' and so on. It was in 1875, during the run of one of these operas—Offenbach's 'La Perichole'—that the idea occurred to him which was destined to revolutionise light opera in England. Business was not good, so he suggested to Madame Selina Delaro, for whom he was then acting as manager at the Royalty Theatre, that a first piece should be put on and that Gilbert and Sullivan should be asked to provide it. The result was 'Trial by Jury.' Its success was considerable, and D'Oyly Carte, quick to see further possibilities, formed a syndicate to produce Gilbert and Sullivan operas at the Opera Comique. Later, following dissensions in the syndicate, he decided to build his own theatre. This he did in a street called at that time Beaufort Buildings, his first intention being to call it the Beaufort Theatre; only later the fortunate idea of using the local name of 'Savoy' occurred to him. Here in 1881 'Patience' was transferred from the Opéra-Comique, and the term 'Savoy Opera' has been applied to all these operas ever since. The Gilbert and Sullivan connexion (see SULLIVAN) remained unbroken till 1891, but with two new productions by the famous partners ('Utopia' in 1893; 'The Grand Duke' in 1896), several operas with music by Sullivan and *libretti* by different authors, and other works, few of which were wholly successful, D'Oyly Carte carried on the management of the theatre till his death.

In the meantime, however, he had embarked on a most interesting venture. In 1887 he acquired a site, then a waste space, in Cambridge Circus and built a theatre (now the Palace Theatre) on it for the purpose of producing a serious opera by Sullivan. It was hoped, apparently, that the publicity attaching to the theatre would bring forward other British composers and that British opera would be established as a regular institution. For instance, Hamish McCunn was to write music to a *libretto* by Andrew Lang on the subject of 'Cleopatra'; F. H. Cowen and Goring Thomas were asked to compose operas; and it was intended that Sullivan himself should write a second opera. In fact, however, only one English opera was heard at the English Opera House, Sullivan's 'Ivanhoe,' produced at the opening of the theatre on Jan. 31, 1891. This was extremely successful, but there was no English opera ready to follow it, and Messager's 'La Basoche,' brought forward to fill the gap, resulted in a considerable loss, so that the theatre was closed on Jan. 16, 1892. The theatre was then let for a season to Sarah Bernhardt, and subsequently D'Oyly Carte, who had become convinced of the fundamental difficulties of finding new operas and of the impossibility of making the venture profitable, sold it to a syndicate.

D'Oyly Carte was twice married, first to Miss Prowse by whom he had two sons, and subsequently, two years after her death in 1885, to Helen Lenoir who had acted as his secretary in the early days of the concert agency at Craig's Court. She was a talented woman who proved of great assistance to him during the remainder of his life, and after his death carried on the management of the Gilbert and Sullivan operas till her own death in 1913.

Much of the comfort of the modern English theatre may be traced to D'Oyly Carte's influence. For instance, the Savoy set a standard in comfort to other London theatres, and it was the first public building in England to be lit by electricity; no fees were charged for programmes or cloak-room accommodation, and an orderly arrangement of the 'queue' to pit and gallery was first instituted there. The English Opera House, too, was considered decidedly ahead of its time, the credit for which was entirely D'Oyly Carte's, because he was always keenly interested in building and himself suggested most points in the design. D'Oyly Carte has several claims on the gratitude of Englishmen. He combined knowledge of art and literature with organising ability in a manner none too common among impresarios, and thanks to his qualities in this respect he was able not only to see the possibilities of Gilbert as an opera librettist, but to make a lifelong friendship with Arthur Sullivan, without which the Gilbert and Sullivan partnership would hardly have lasted as long as it did. F. T^ye.

CARTER, (1) CHARLES THOMAS (*b.* Dublin, 1734; *d.* London, Oct. 12, 1804), composer, showed rare musical talent in his 16th year, and was appointed organist of St. Werburgh's Church, then a fashionable place of worship, in 1751, which position he held till the close of the year 1769.

John O'Keeffe says:

'Carter had been brought up in the choir of Christ Church Cathedral, Dublin [1740–45], and was organist to Werburgh Church. Any music he had never seen before, even upside down, he played it off on the harpsichord.'

In 1755 he published 6 sonatas for the harpsichord, and in 1760 wrote 'Shannon's Flowery Banks,' followed by the enormously popular 'Guardian Angels' (sung by Robert Mahon) in 1762, which was adapted as a hymn-tune,

'Oliver's,' in 1764, and as 'Helmsley' in 1769. At the close of the year 1769 he set 'O Nancy, wilt thou fly with me' (Scotticised as 'O Nannie, wilt thou gang wi' me')—words by Thomas Percy, subsequently Bishop of Dromore—to music which at once made his name, and he settled in London in 1770. Between the years 1773 and 1777 Carter's songs were popularised by Vernon at Vauxhall, but he also wrote what would now be termed 'musical comedies,' *e.g.* 'The Rival Candidates' (1775), 'The Milesians' (1777) and 'The Fair American' (1782), all performed at Drury Lane Theatre. In 1787 he was given the post of musical director of the Royalty Theatre, Goodman's Fields, where he produced 'The Birthday' (1787) and 'The Constant Maid'; and in 1792 he composed the comic opera 'Just in Time' for Covent Garden. O'Keeffe, in his *Recollections*, has some amusing stories of Carter (who was as improvident as his countryman Bickerstaffe), and praises highly his hunting song 'Ye Sportsmen, give ear.' He was musical director of Lord Barrymore's Theatre at Wargrave from 1786–89.

W. H. G. F.

(2) Sampson, elder brother of the above, graduated Mus.D. at Dublin University in 1771. He was a lay vicar-choral of both Dublin cathedrals—Christ Church and St. Patrick's—and survived his brother Thomas (1) by some years.

CARTER, Thomas (*b.* Dublin, May 1769; *d.* London, Nov. 8, 1800), was a chorister in Cloyne Cathedral.

So great was his musical precocity that he was taken up by the Earl of Inchiquin, who sent him to Italy. Having finished his studies at Naples in 1788 he went to India, and was musical director of the theatre at Calcutta. His health broke down and he returned to London, where, in 1793, he married a Miss Wells, of Cookham, Berkshire. He composed many theatrical interludes, and some trivial songs.

W. H. G. F.

CARTIER, Jean Baptiste (*b.* Avignon, May 28, 1765; *d.* Paris, 1841), violinist, son of a dancing-master.

His first teacher on the violin was an Abbé Walrauf. In 1783 he went to Paris and continued his studies under Viotti. His progress must have been rapid, as he very soon, on Viotti's recommendation, obtained the post of accompanist to Marie Antoinette, which he held up to the outbreak of the Revolution. From 1791–1821 he was in the band of the opera as assistant leader and solo-player. From 1804 he was a member of the Emperor Napoleon's private band under Paisiello and of the Royal band from 1815 till 1830. Cartier was a good violinist, and it was his great merit to have revived the noble traditions of the old Italian school of violin-playing by publishing new editions of the works of Corelli, Tartini, Nardini and other great masters, which at that time were all but unknown in France. He thereby caused not only his own numerous pupils but all the young French violinists of his time to take up the study of these classical works for the violin. In his work *L'Art du violon* (Paris, 1798 and 1801) Cartier gives a comprehensive selection from the violin music of the best Italian, French and German masters, which is rightly regarded as a practical history of violin literature in the 17th and 18th centuries.

It is much to be regretted that a history of violin-playing, which he wrote, has never been made public. His compositions are of no importance. He published sonatas in the style of Lolli, études, and duos for violins. Fétis also mentions 2 operas 2 symphonies and violin concertos, which have remained in MS.

P. D.

Bibl.—Marc Pincherle, *Les Violonistes, compositeurs et virtuoses* H. Laurens, *Collection des Musiciens célèbres*, Paris, 1922).

M. L. P.

CARULLI, (1) Ferdinando (*b.* Naples, Feb. 10, 1770; *d.* Paris, Feb. 1841), an eminent guitarist. Though self-taught he attained a perfection of execution before unknown on the guitar, and on his arrival in Paris in 1808 created a perfect furore. In the space of 12 years he published 300 compositions, including a 'Method' which passed through 4 editions. He was also the author of *L'Harmonie appliquée à la guitare* (Paris, 1825), a treatise on the art of accompanying, which was the first work of its kind. A selection of his guitar compositions (with biography, etc.) forms Bd. 1 of the 'Alte Meister der Gitarre,' a series edited by E. Schwarz-Ruflinger. See review in *Z.M.W.*, June 1919, pp. 552-6.

M. C. C.

(2) His son, Gustavo, (*b.* Livorno, June 20, 1801; *d.* Boulogne-sur-mer, Oct. or Nov. 1876[1]), professor of singing and composer, is known for his didactic works, such as 'Solfèges' for one and two voices, singing methods and exercises, vocal quartets, etc.

M. L. P.

CARUSO, Enrico (*b.* Naples, Feb. 25, 1873; *d.* there Aug. 2, 1921), the most popular tenor of his generation. After studying singing from 1891 under Guglielmo Vergine, he made a modest début at the théâtre Bellini (Naples) in 'Faust,' 1894. He gradually gained favour, and established his position in Italy, when in 1899 he created at Milan the part of Loris in Giordano's 'Fedora.' He also created the tenor parts in Cilèa's 'Adriana Lecouvreur,' Franchetti's 'Germania' and other operas. Still little was heard of him in London till 1902, when he sang with brilliant success at Monte Carlo with Madame Melba in Puccini's 'Bohème.' He came to Covent Garden in the same year, appearing first (May 14) as the Duke in 'Rigoletto.' His success with the audience was unmistakable, but not every one in the theatre

[1] *Fétis.*

on that memorable night realised his possibilities. During the season Caruso earned more and more applause every time he was heard, but he did not at once cause a rush to the box office. An engagement in America kept him away from London in 1903, but he was back at Covent Garden the following year, and from that time dated his immense popularity. His Rodolfo in 'La Bohème' did more, perhaps, than any other part to establish his fame in London, and incidentally he and Madame Melba made the popular reputation of Puccini's opera in this country. Caruso sang regularly at Covent Garden down to 1907. In 1908, however, he did not appear. As the result of his triumphs at the Metropolitan Opera-House, New York, he had bound himself by an inclusive contract to Conried, and the Covent Garden Syndicate would not pay the terms demanded for his services. In its combination of power and sweetness Caruso's voice has not been approached in our time. Moreover, the singer made the most of nature's abundant gifts. His breath control was so complete that he could deliver the longest phrase without any suggestion of being at the end of his resources. He was equally at home in the passion of Canio's lament in 'Pagliacci' and in the tranquil charm of the duet in the dungeon at the end of 'Aïda.'

Towards the end of the American season of 1908–9 Caruso suffered a temporary failure of voice and could not finish his engagement. On his return to Europe he had to undergo a throat operation, but after a period of rest his voice returned with undiminished powers. When in 1913, terms having been arranged, Caruso came back to Covent Garden, he had an enthusiastic welcome; but some at least of his listeners felt that his voice, though still splendid, was not quite what it had been. It was noticeable, too, what in his later seasons in New York the critics often pointed out, that he was in better voice on one night than another. He had no vocal inequalities in his early London seasons. However, he remained, till the night of his last appearance on the stage, the chief attraction at the Metropolitan. He died of pleurisy. S. H. P.

Bibl.—P. U. R. Key and Bruno Zirato, *Enrico Caruso. The Authorised Biography of the World's Greatest Tenor.* London, 1923; Emil Ledner, *Erinnerungen an Caruso*, pp. 93. Hanover and Leipzig, 1922.

CARUSO, (1) Lodovico (Luigi), *b.* Naples, Sept. 25, 1754; *d.* Perugia, 1822), son of a musician at Naples, studied under Nicolo Sala, composed in all 60 operas (see *Fétis*), of which the first was 'Il Barone di Trocchia' (Naples, 1773), and the last 'L' avviso ai maritati' (Rome, 1810). His 'Artaserse' was performed in London in 1774. He also composed 4 oratorios, 4 cantatas, and masses, etc., of a style more dramatic than ecclesiastical. He is said to have lived for some time in Paris and Germany, and to have been conductor at Palermo. He had a brother (2) Emmanuele, also a musician. M. C. C.

CARVALHO, João de Sousa (*b.* Alemtejo, before 1769; *d.* after 1793), a Portuguese dramatic composer who studied in Italy. Vasconcellos mentions 12 operas by him, performed at Lisbon between 1769 and 1793, and a cantata 'O monumento immortal' sung on June 8, 1775, at Lisbon, on the occasion of the unveiling of a royal statue. Music had a large share in the celebrations. The first day of the festival consisted of Jommelli's opera 'Il Demofoonte'; the second, 'L' Eroe coronato,' an Italian serenata by David Pérez, the third, the 'Immortal Monument' of Carvalho. From 1793 onwards, Carvalho published a number of compositions in the *Jornal de Modinhas.* J. B. T.

CARVALHO, (1) Marie Caroline Félix, *née* Miolan (*b.* Marseilles, Dec. 31, 1827; *d.* Puys, Seine-Inférieure, July 10, 1895), a distinguished soprano, received instruction from her father, François Félix Miolan, an oboe player, and from Duprez at the Conservatoire, Paris (1843–47), where she obtained the first prize in singing. She made her début in the first act of 'Lucia,' and in the trio of the second act of 'La Juive,' at Duprez's benefit Dec. 14, 1849. She appeared at the Opéra-Comique, Apr. 29, 1850, in 'L'Ambassadrice,' May 22 in 'Le Caïd,' and July 20 in 'Giralda,' and made her reputation as Isabelle in 'Le Pré aux clercs,' as the heroines on the respective productions of 'Giralda' and 'Les Noces de Jeannette,' July 20, 1850, and Feb. 4, 1853. In the latter year she married Carvalho (see (4)) then engaged at the same theatre. From 1855–66 she sang at the Lyrique during her husband's management, first in two successful creations, 'La Fanchonnette' (Clapisson), and 'La Reine Topaze' (Massé). She made a great effect as a Mozart singer, *e.g.* Cherubino, Zerlina and Pamina; and by her creation of the heroines in Gounod's operas.

'The opera stage has rarely seen a poet's imagining more completely wrought than in the Marguérite of Mme. Miolan-Carvalho . . . I had . . . watched the progress of this exquisitely finished artist with great interest . . . finding in her performances a sensibility rarely combined with such measureless execution as hers . . . but I was not prepared for the delicacy of colouring, the innocence, the tenderness of the earlier scenes, and the warmth of passion and remorse and repentance which one then so slight in frame could throw into the drama as it went on . . . Those know only one small part of this consummate artist's skill that have not seen her in this remarkable "Faust"' (Chorley).

From 1868–83 she sang alternately at the Opéra and Opéra-Comique (as Isabella in 1872 on the 1000th performance of 'Le Pré aux clercs,' one of her successes) until her retirement on June 9, 1885. She first appeared in England at the Royal Italian Opera as Dinorah, with great success, on the production of that opera ('Pardon de Ploërmel') July 26, 1859.

She sang every season until 1864 inclusive, and again in 1871–72, and worthily maintained her reputation—viz. as Margaret on the production of 'Faust,' Oscar ('Ballo in maschera'), the Zerlinas (Mozart and Auber), Matilde, Donna Elvira, Rosina ('Barbiere' and 'Nozze'), Catarina ('L'Étoile du nord'), the Countess ('Le nozze'), etc., and in the small part of the Happy Shade in 'Orfeo.' Mme. Carvalho also sang at Berlin, St. Petersburg, Brussels, Marseilles and elsewhere. Two brothers of Mme. Carvalho were also musicians. (2) Amédée Félix (*d.* New Orleans), orchestral conductor; (3) Alexandre (*d.* Apr. 26, 1873), professor of organ and harmonium, and as such attached to the Lyrique for several years. (4) Léon Carvaille, known as Carvalho (*b.* Port-Louis, Île de France, Jan. 18, 1825; *d.* Paris, Dec. 29, 1897), a noted opera manager. Educated at the Paris Conservatoire, where in 1848 he obtained an *accessit*, he played small parts at the Opéra-Comique, was director of the Lyrique, 1856–68 (except 1861), afterwards at the Vaudeville, where he produced Daudet's 'L'Arlésienne' with Bizet's music. He became stage manager at the Opéra, and in 1876 manager of the Opéra-Comique. In consequence of the fire of May 25, 1887, a heavy fine was imposed upon him, and he was imprisoned for a time, since the accident was judged to be the result of managerial carelessness. He was released on appeal and was again manager from 1891 until his death. During his career, in addition to works already named, he revived Gluck's 'Orphée' with Viardot-Garcia, and produced 'Les Troyens' (Berlioz), 'Contes d'Hoffmann,' 'Lakmé,' 'Manon,' the operas of Bruneau, etc. He had previously produced at the Lyric the same composers' early operas. Later, at the Opéra-Comique in 1883, he revived 'Carmen' after seven years' neglect. In 1888 he was succeeded by M. Paravey. A. C.

Bibl.—Spoll, *Mme. Carvalho, notes et souvenirs.* Paris, 1885.

CARVER, Robert (*b. circa* 1491), monk of Scone Abbey, is important as a Scottish composer of the 16th century, whose works have not yet (1927) been fully examined.

There are but scanty records concerning a certain religious house in Perthshire, the Abbey of Scone, which eventually formed part of the royal palace of that place. One priceless document is in the Advocates' Library at Edinburgh. The name 'Antiphonarium,' by which it is called, is incorrect, as the MS. contains a round dozen of masses and 30 motets, with 6 settings of Magnificat. The only name of a composer occurring through the MS. is that of Robert Carver, attached to several of the compositions, and in two cases accompanied by a date, either of actual composition or merely of transcription, 'Robertus Carver, alias Arnat, Canonicus de Scone' (or 'Sconensis'). In 1513 the composer is stated to have been 22 years old, so that he was born in 1491, and a man of 55 when he wrote out the other dated piece, 1546. Neither of the surnames is associated particularly with Scotland, nor does either look like a name adopted on the Canon's entry into religion. In the *Liber Ecclesie de Scon*, published by the Bannatyne Club in 1843, on p. 207 there is a 'Preceptum' of Sasine (seisin) quoted by Patrick Hepburn, Bishop of Moray and Abbot *in commendam* of the Abbey of Scone, to which is appended the signature of 'Robertus Carwor,' as one of the chapters. The date of this is Nov. 4, 1544.

Scanty as are these external evidences, the music contained in the MS. shows that Carver had mastered the art so far as it was developed in his time. The skill with which the 19 parts are handled, the composer's sense of melodic beauty, and, perhaps more than all, his command of sonorous effect, are far in advance of his time. The single motet which the writer has transcribed is in eight contrasted movements, beginning with the words 'O bone Jesu,'[1] contains in some of them a wonderful and even thrilling effect of sonority, for the whole 19 voices are combined on the word 'Jesu,' and the sequence of harmonies is surprisingly rich and varied. In laying out his 19 parts, Carver was obviously considering the conditions of the community to which he belonged, for the adult male voices predominate, and no fewer than ten of them are tenors. The others are four trebles or sopranos, two altos ('Medius') and three baritones or basses. The first section is followed by one for three trebles, two altos, three tenors and two basses; this by an octet, two 19-part sections, a couple more in nine parts and a final portion in the original nineteen.

There is no such *tour de force* to be found elsewhere in the MS., but beside the 10-part Mass there are many works employing an unusually large number of parts. While these remain in the obscurity of the single part written separately on the pages, it is impossible to form an opinion as to their merits. Most of the masses are adorned with initial letters in red ink showing the elaborate penmanship that is usual, and at one or two points the flourish at the end of the composition contains a portrait or caricature of the same face, that of a typical ecclesiastic. As the face is recognisably the same in all, it is probable that some well-known character in the Scone community is represented. M.

CARY, Annie Louise (*b.* Wayne, Kennebec Co., Maine, Oct. 22, 1842; *d.* Norwalk, Conn., Apr. 3, 1921), American concert and opera singer. From 1864–66 she studied in Boston with J. Q. Wetherbee and Lyman Wheeler.

[1] Edited by J. A. Fuller Maitland and published in modern score by the Year Book Press, 1926.

In August of the latter year she went to Milan and prepared for an operatic career with Giovanni Corsi. She made her operatic début in Copenhagen. For two seasons she sang in theatres of the Scandinavian peninsula devoting her vacations to study with Mme. Viardot-Garcia at Baden-Baden. In the autumn of 1869 she sang at Brussels, then spent the winter in Paris studying with Maurice Strakosch and Bottesini. She now signed a contract with the brothers Maurice and Max Strakosch for 3 years, and in Aug. 1870 returned to the United States. From that time till her retirement at the height of her popularity in 1882, she was one of the most admired of opera and concert contraltos, her services being always in demand at the opera houses of London, St. Petersburg and New York. The seasons of 1875–77 were spent in Russia. She married Charles Monson Raymond in the spring of 1882, and subsequently lived in retirement in New York. Her voice was a mezzo-contralto of wide range and great beauty. H. E. K.

CARY ELWES, see ELWES.

CASA, (1) GIROLAMO DALLA, called DA UDINE, musician in the town band of Venice, 1574; maestro di cappella of the wind instrument orchestra of the Signioria of Venice, 1584; wrote 3 books of madrigals, and 'Il vero modo di diminuir,' 2 books, 1584.

(2) NICOLO DALLA (latter part of 16th cent.), a musician of the Signioria of Venice, probably a brother of the former, wrote 'Canzoni e madrigali a 4 voci. Lib. 2' (Venice, 1591). In a collective volume of 1586 there are 2 motets *a* 5 and a dialogue *a* 10 v.; also a song in Amadino's 'Florindo,' 1593.

E. v. d. S.

CASADESUS. The name of a family of French musicians whose members, both men and women, have made a name in their profession. The most notable are: (1) FRANÇOIS-LOUIS (*alias* Francis) (*b.* Paris, Dec. 2, 1870), gained a 2nd prize in harmony (1895) at the Conservatoire, was conductor of the Orchestre de Paris and founded and directed the American Conservatory at Fontainebleau (1918–22). He has striven, in his compositions, to realise the union of popular tendencies with the conception of modern dramatic production in music. He has composed operas, 'Cachaprès' (3 acts, 1914), 'Le Moissonneur' (5 acts), 'Au beau jardin de France' (1 act), both 1918; a symphony, and an operette, 'La Chanson de Paris,' performed in Paris, Nov. 1924.

(2) HENRI-GUSTAVE (*b.* Paris, Sept. 30, 1879), gained 1st prize for viola (Conservatoire, 1899), the founder (1901) and director of the Société des Instruments anciens' (Paris).

(3) MARCEL-LOUIS-LUCIEN (*b.* Paris, Oct. 30, 1882), gained 1st prize for violoncello (Conservatoire, 1903), was killed in the war (1914–18).

(4) MARIUS-ROBERT-MAX (*b.* Paris, Oct. 24, 1892), gained 1st prize for violin (Conservatoire, 1914), also a composer (quartets, etc.).

(5) ROBERT MARCEL (*b.* Paris, Apr. 7, 1899), gained first pianoforte prize (Conservatoire, 1913), an excellent performer, who appears to be one of the most gifted of the younger generation of French pianists. M. L. P.

CASALI, GIOVANNI BATTISTA (*b.* Rome, 1730; *d.* there 1792), maestro di cappella of St. John Lateran, Rome, from 1759 till his death.

An opera of his, 'Campaspe,' was produced at Venice 1740, and another, 'Antigone,' at Turin in 1752. Grétry was his pupil for 2 years in Rome, but Casali did not detect his talent, and sent him back with a letter of introduction in which he described the great opera writer as 'a nice fellow, but a thorough ass and ignoramus in music.' Casali's works comprise 4 masses, motets, Magnificats and many other pieces for the church as well as an oratorio, 'La benedizione di Giacobbe.' (See *Q.-L.*) He wrote in a very pure style, though without much invention. A Mass and four other pieces are given by Lück (Sammlung, 1859), two motets in Schott's Répertoire, and an 'O quam suavis,' a pretty melodious movement, by Novello, from Choron. G.

CASALI, LODOVICO (*b.* Modena, latter part of 16th cent.), organist at Scandiano, Modena, 1618; wrote masses, motets, etc.; also 'Ampiotheatro degli honori, e maravigliosa grandezza della musica,' MS. codex, Ferrara 16th century (?) (*Q.-L.*).

CASALS, PABLO (*b.* Vendrell, Tarragona, Dec. 30, 1876), famous violoncellist, has also, since he formed and directed his own orchestra at Barcelona, become known as a symphonic conductor.

The father of Casals was an organist and gave him some musical teaching at an early age. By the time he was 12 he had played nearly every orchestral instrument in some fashion. He next took up the violoncello seriously and had lessons from José Garcia in Madrid where he entered the Royal Conservatoire and studied chamber music, playing under MONASTERIO (*q.v.*). His own principles of VIOLONCELLO-PLAYING (*q.v.*) he developed in the time following this when he was a professor of his instrument at the Conservatoire of Barcelona and formed a quartet with Crickboom as first violin. He accepted an engagement as solo violoncellist at the Paris Opéra (1895) and in 1898 made his début as a virtuoso in Paris at the Lamoureux concerts and in London at the Crystal Palace. In 1901 he first visited America and thenceforward was touring on both sides of the Atlantic, but the recognition of his unique powers came comparatively slowly, no doubt because his supreme instrumental command was always controlled by and directed towards musical

interpretation. It was not until 1909 when he played Bach's suite in C for violoncello alone and took part in concerted works at a concert of the CLASSICAL CONCERT SOCIETY (*q.v.*) that Londoners realised Casals as representative of a new era in the art. Casals made the unaccompanied suites of Bach (formerly regarded as works of academic interest) take their true place in the repertory of living music, and in the sonatas of Beethoven and Brahms, the concertos of Haydn, Schumann, Lalo and others, he has given to his hearers all over the world a new conception of the music, by the faithfulness with which he follows his ideal of perfection.

In 1914 Casals married the American singer Susan Metcalfe, and his considerable powers as a pianist have since become evident to the public in a number of Lieder recitals in which he has appeared as his wife's accompanist. He is, however, more than that, for he has not only taught her a repertory of Spanish songs, notably those of Granados, but has modelled her interpretation of the classics in a remarkable fashion. In 1919 he founded and directed the Barcelona Orchestra and in doing so set his stamp on orchestral performance by applying through untiring rehearsal his principles of discovering the meaning of every phrase through faithfulness to the text. He has taken his orchestra to Paris, but first appeared as conductor in London with the London Symphony Orchestra on Dec. 7, 1925. The verdict of a leading orchestral player on that occasion was 'He demands perfection.' His compositions are for violoncello and pianoforte, violoncello solo, violin and pianoforte; a Miserere, and a large choral work, 'La Vision de Fray Martin.' C.

CASATI, GASPARO (*d.* Novara, 1644), a Franciscan monk, maestro di cappella at Novara Cathedral from 1641. He was a prolific composer of masses, motets, sacri concerti (several reprints) and other church music, published between 1641–44. (For list see *Q.-L.*) He died in early youth.

CASATI, GIROLAMO, DETTO FILAGO (*b.* late 16th cent.), a Carmelite monk of Novara, organist of Novara Cathedral, 1609; of Remanengo, near Cremona, 1625; maestro di cappella at Como Church, *c.* 1635; at the Carmelite Church (del Carmine), Pavia, 1654. He wrote several books of sacred songs *a* 2-5 v., and instrumental pieces for stringed instruments. E. V. d. S.

CASCIOLINI, CLAUDIO, a Roman composer of the early 18th century. He was choirmaster of the church San Lorenzo in Damaso, Rome, and upheld the traditions of the *a cappella* Palestrina style. Of his numerous compositions left in MS. a few have been published in modern times, some motets in Proske's 'Musica divina' and elsewhere, a Mass for 4 v. edited by Jansen, published by Schott, and 2 Requiems for 3 and 4 v. edited by Haberl. J. R. M.

CASE, JOHN, M.D. (*d.* Jan. 23, 1599–1600), sometime Fellow of St. John's College, Oxford, published in 1586 *The Praise of Musicke*, and in 1588 *Apologia musice tam vocalis tam instrumentalis et mixtae*. There is in the Cambridge Univ. Library a broadside of 'A gratification unto Master John Case, for his learned booke, lately made in the praise of Musicke. VI. voc.' Cantus secundus begins 'Let others prayse what seemes them best.' The broadside is a printed voice part of a poem by Thomas Watson bearing the words, 'set to music by William Byrd.' (See *D.N.B.*)

CASEDA, DIEGO (or JOSÉ) (*d.* Seville, 1723), a Spanish composer who was for many years maestro de capilla at the cathedral of El Pilar at Saragossa, and subsequently at Seville. Eslava gives a specimen of his work. J. B. T.

CASELLA, ALFREDO (*b.* Turin, July 25, 1883), pianist and composer, was on the advice of Martucci sent to Paris, entering the Conservatoire in 1896 and studying pianoforte with Diémer and composition with Fauré. He left that institution three years later after winning the Premier Prix. Since then Casella has displayed extraordinary activity as public performer, composer, conductor, and writer on musical subjects. On various occasions he has conducted the orchestras of Colonne and Lamoureux in Paris, of Mengelberg in Amsterdam, as well as the Philharmonic in Berlin and orchestral concerts in Rome and Milan. His contributions to criticism have appeared in *L'Homme enchaîné*, *Courier musical*, *Musical America*. In 1917 Casella founded in Rome the society which has since become the Società Italiana di musica moderna.

Of his many orchestral compositions, the best known so far are the suite in C major and the suite 'Le Couvent sur l'eau,' the latter derived from a ballet in two acts of the same title, which, so far, has never been performed in its entirety. As an accomplished pianist he knows and exploits the resources of the instrument with great skill, and some of his pianoforte compositions have won considerable popularity. His critics already recognise four distinct styles in his composition: the first embracing music written between the years 1902 and 1910; the second goes from 1911–15; the third, from 1915–18, and the latest, which began after two year's inactivity, consists technically of a modification of the third style.

The complete works of Casella are as follows:

PIANOFORTE

1902. Pavane.
1902. Variations sur une chaconne.
1904. Toccata.
1909. Berceuse triste.
1910. Barcarola.
1910. Sarabande.
1914. Nove pezzi.
1915. Pagine di guerra.
1916. Pupazrztti.

1916. Sonatina.
1917. A notte alta.
1918. Inezie.
1918. Grazioso e antigrazioso.
1918. Three pieces for Pianola.
1920. Undici pezzi infantili.
1920. Fox Trot.

LYRICS

1903. Cinque liriche.
1906. Soleils couchants, Soir païen, En Ramant.
1910. Sonnet.
1913. Il bove.
1915. L'Adieu à la vie.

ORCHESTRAL WORKS

1905. First Symphony in B minor.
1908–10. Second Symphony in C minor.
1909. Italia, rhapsody on Sicilian and Neapolitan melodies.
1909. Suite in C major.
1911–12. Le Couvent sur l'eau Suite.
1916. Heroic Elegy.
1917. 'Pagine di guerra films.'
1917. Pupazzetti.

VOICE AND ORCHESTRA

1913. Notte di maggio.

TRANSCRIPTIONS, Etc.

Préludes, valses et nocturnes de Chopin.
Islamey of Balakirew, adapted for grand orchestra.
Mahler's Seventh Symphony, transcribed for piano.
Frescobaldi's Clavecin and Organ works revised.
Beethoven's Sonatas.
Deux cadences for Mozart's Concerto 20.
The Evolution of Music.

CHAMBER MUSIC

Barcarola e scherzo for flute and piano.
Sonata for v'cl. and piano.
Siciliana e burlesca for piano, violin, and v'cl.
Five pieces for String Quartet.

FOR THE THEATRE

'Le Couvent sur l'eau,' commedia corografica, in two acts.

F. B.

CASELLA, Pietro (*d.* before 1300), a 13th-century Italian, the oldest known composer of madrigals. He was a friend of Dante, who mentions him in his *Purgatorio*, so that he must have died before 1300.

Bibl.—Carlo Perinello, *Casella* (1904); E. Pistelli, *Il canto di Casella* (1907). E. v. d. S.

CASENTINI, Signora (18th cent.), a good singer in the comic style, appeared at the Pantheon in London in 1791, taking the principal part in Paisiello's 'Locanda,' and other operas.

Lord Mount-Edgcumbe describes her as 'a pretty woman and genteel actress.' In 1793 she had married Borghi, second violin at the opera, and was singing at the King's Theatre; but she was not in good health, and her voice was too weak for that house. Her later history is not known. J. M.

CASIMIRI, Raffaele (*b.* Gualdo Tadino, Umbria, Nov. 3, 1880), studied under Bottazzo at Padua, where, in 1899, he was appointed master of the Schola Cantorum. In 1901 he became editor of the *Rassegna Gregoriana*, a quarterly magazine for the propagation of Solesmes Chant. Between the years 1903 and 1908 he was choirmaster at Calvi, Teano, Capua and Perugia, and, in 1909, was invited by Pope Pius X. to found the Schola Cantorum at Vercelli. At length, in Dec. 1911, he was promoted maestro of the Lateran Basilica, Rome. He composed numerous masses and motets, organ voluntaries, sacred songs, etc., but in 1915 devoted himself mainly to choir training and musical research. He was conductor of the Roman choirs that visited London in 1922. Among his discoveries are: the probable date of Palestrina's birth; the date of appointment of Palestrina as chorister in St. Mary Major; and the identification of that composer's masters as Rubino and Firmin le Bel of Noyau, two Frenchmen, thus destroying the legend of Goudimel. His discovery of Palestrina's annotated scores proved a corrective for Haberl's edition; he inaugurated (1924) *Note d' archivio*, a quarterly magazine for the publication of ancient scores, documents and historical jottings. W. H. G. F.

CASINI, Giovanni Maria (*b.* close of 17th cent.[1]; *d. circa* 1715), a Florentine priest.

He came to Rome early in life, but not before he had learnt the elements of counterpoint in his native town. At Rome he was successively the pupil of Matteo Simonelli and Bernardo Pasquini, under the last-named of whom he perfected himself as an organ player. The only post which he is known to have held was that of organist in the cathedral of Florence, which he held from 1703 until 1714 or later. He followed in the wake of Doni Vicentino and Colonna in endeavouring to revive the three old Greek 'genera' of progression, viz. the diatonic, the chromatic and the enharmonic. Fétis, indeed, says that, as several enthusiastic pedants of his class had done before him, he constructed a harpsichord in which the notes represented by the black keys were subdivided, so as to obtain just intonation. Baini does not go so far as this, but only states him to have adopted the views of those who thus wasted their labour and ingenuity. He describes a harpsichord which Casini had constructed in 1706 at the expense of Camillo Gonzaga, Count of Novellara. It had 4 octaves, each divided into 31 notes, and as the highest of the treble was in octaves to the lowest of the bass, it had 125 keys in all, black and white.

Casini's extant works consist of:

A MS. oratorio 'Il viaggio di Tobia,' and another dealing with the Flight into Egypt (at Modena), 'Canzonette spirituali,' Florence, 1703, a volume of motets for 4 v. in the 'stile osservato,' intituled 'Johannis Mariae Casini, Majoris Ecclesiae Florentiae modulatoris, et sacerdotio praediti, moduli quatuor vocibus: opus primum. Romae, apud Mascardum, 1706,' 'Responsori per la Settimana Santa, a 4 voci, op. 2, Florence, C. Bindi, 1706,' 'Pensieri for the Organ, op. 3, Florence, 1714.' A motet of his is given by Proske in his *Musica divina*, ii. No. 58, and two of the 'Pensieri' in vol. iii. of Torchi's *L' arte musicale in Italia*. E. H. P.

CASSA, see Drum (2).

CASSADÓ, Joaquín (*b.* Mataró, near Barcelona, Sept. 30, 1867; *d.* there, May 25, 1926), a Spanish composer who began his career as choirmaster of Nuestra Señora de la Merced at Barcelona. He was afterwards organist of S. José, and conductor of a choral society, the Capilla Catalana, which he founded in 1890. Latterly he has lived much in Paris. His compositions, besides a quantity of church music include a 'Sinfonía dramatica' (Nuremberg, 1903), symphonic poems, a comic opera and 'Hispania' a fantasía for PF. and orchestra (Paris, 1911). J. B. T.

[1] *Fétis* gives 1675 as the date of his birth, but it is not ascertained.

CASSATION, perhaps implying 'farewell,' designates a piece of instrumental music of the 18th century, for the open air (some writers claim a derivation from the German *Gasse*, a street) in several movements, much like the SERENADE or DIVERTIMENTO, though it seems appropriate only to the finale of such a composition. In Köchel's Mozart Catalogue there are three, Nos. 62, 63, 99, the last two of seven movements each. G.

CASSEL, GUILLAUME (*b.* Lyons, 1794; *d.* Brussels, 1836), dramatic singer; studied first under Georges Jadin, and then at the Paris Conservatoire under Garat and Talma.

He made his début at Amiens, and sang at various places previous to his appearance at the Opéra-Comique in Paris, where he remained for three years. At the end of that time he quarrelled with Pixérécourt, the director, and retired to Belgium, where he settled for life. After a five years' engagement in Brussels he retired from the stage in 1832, and became a teacher. He trained many eminent pupils, including Madame Dorus-Gras. In 1833 he was appointed professor of singing at the Brussels Conservatoire. M. C. C.

CASSIODORUS, MAGNUS AURELIANUS (*b.* Schillazzo, Lucania, *c.* 485; *d.* Vivarese, Calabria, *c.* 580), held high offices at the courts of Theodoric and Athalaric. He retired to the monastery built by him at Vivarium (Vivarese), where he wrote his work *De artibus . . .*, including a chapter, *Institutiones musicae*, which, together with Boetius, forms one of the chief sources of information about the musical theories of the ancients and about the musical instruments of his time. E. V. D. S.

CASTANETS (or castagnettes) consist of two small pieces of hard wood, shaped somewhat like a scallop shell. The two halves are hinged together by a string, the ends of which pass over the thumb and first finger of the performer. The remaining fingers strike the two halves together, either in single strokes, or in trills made by using the fingers in succession; the instrument emits a deep hollow *click*, which, although not a musical note, is capable of considerable variety of tone-colour. A good performer is able to syncopate one hand against the other in a variety of rhythmic combinations, and to produce carefully graduated crescendos and diminuendos. The castanets are by no means an easy instrument to play, the musicianship of a dancer being at once revealed by her control, or the lack of it. The emotional value of castanets well played is very great. They are believed to be Spanish in origin, dating from the immodest dancers of Cadiz, who visited Rome and were alluded to by Martial in his Epigrams; the Moors probably adopted them from the Spaniards.

When required to be played in the orchestra, to accompany dance-music, it is usual to attach a pair, half on each side, to a flat piece of hard wood, ending in a stick about eight inches long. By shaking this apparatus, the required effect is produced, without the necessity of fitting the castanets to the fingers of the performer, who generally is playing some other instrument, and must suddenly take up the castanets to play a few bars. Another contrivance, used chiefly in military bands, consists of a double pair of castanets held open by light springs and mounted on a frame attached to the hoop of a side-drum. In this form the castanets are worked by the drummer with the ordinary side-drum sticks.

D. J. B.; addns. J. B. T.

CASTEL, LOUIS BERTRAND (*b.* Montpelier, Nov. 11, 1688; *d.* Paris, Jan. 11, 1757), Jesuit theorist and writer on musical subjects, studied mathematics at Toulouse, and later (1720) at Paris. He was struck by some passages in Newton's 'Optics,' remarking on the ratio similarities between the breadth of the seven colour-bands in the spectrum, and the seven string-lengths, which, when in vibration, produce the individual notes of the major scale. He thereupon busied himself, first in theory but later in practice, with the construction of a 'Clavecin oculaire,' the colour scale of which corresponded with that of the diatonic scale, and was calculated to appeal to the eye as the other does to the ear. He spent much time and money on this project, and was one of the earliest to investigate the scientific relationship between colour and sound. Most subsequent attempts to construct 'colour-organs' have been based on a different principle (the simple ratio equivalencies between the vibration frequencies of the notes of the musical scale on the one hand, and those of the component colours in the colour-octave on the other). Below is a list of Castel's writings:

Nouvelles expériences d'optique et d'acoustique (*Mémoires de Trévoux*, 1735); a description of the 'clavecin oculaire' which was translated into German (Hamburg, 1739). An English derivative also appeared under the title *Explanation of the Ocular Harpsichord* (London, 1757).

Lettres d'un académicien de Bordeaux sur le fond de la musique (Paris, 1734).

Remarques sur la lettre de M. Rameau (*Mémoires de Trévoux*, 1736). Castel was acquainted with Rameau and is supposed to have assisted him with his writings on musical theory.

(See *Fétis.*)

J. MK.

CASTELLAN, JEANNE ANAÏS (*b.* Beaujeu, Rhone, Oct. 26, 1819), a distinguished soprano singer who received instruction in singing from Bordogni and Nourrit at the Paris Conservatoire, and gained 1st prizes in singing and opéra-comique in 1836. She went on the operatic stage in Italy, and sang with success at Turin, Milan and Florence (where in 1840 she married Enrico Giampetro, a singer), also at Vienna, etc. She first appeared in England, May 13, 1844, at a Philharmonic concert, with such success that she was re-engaged at a subsequent concert on June 10, and at other concerts. On Apr. 1, 1845, she first appeared at Her Majesty's as Lucia, with fair success,

and remained there during that and the two next seasons, and was Isabella in 'Robert le Diable' (May 4, 1847) with Jenny Lind. From 1848–52, except 1849, when she was at the Opéra, Paris, where she was the original Bertha in 'Le Prophète,' she sang each season at Covent Garden, where she proved herself a pre-eminently useful singer in many parts of different character. Her last new parts were Glicera in 'Sappho' (Gounod), Cunegunda in 'Faust' (Spohr), and Amazili in 'Jessonda' (*ibid.*). Mme. Castellan was also a favourite in concerts and festivals, and last appeared at the Birmingham Festival of 1858. A. C.

CASTELLI, Ignaz Franz (*b.* Vienna, Mar. 6, 1781; *d.* there, Feb. 5, 1862), German dramatist of great popularity, author of the librettos of Weigl's 'Schweizerfamilie,' and Schubert's 'Verschwornen' or 'Häusliche Krieg,' and adapter amongst others of Meyerbeer's 'Huguenots.'

From 1811 he held the post of 'Hoftheaterdichter' at the Kärnthnerthor Theatre in Vienna. He was the founder, and from 1829–1840, sole editor of the *Allgemeiner musikalischer Anzeiger.* M. C. C.

CASTELLO, Dario, maestro of instrumental music at S. Mark's, Venice, in 1629, wrote two books of sonatas 'in the modern style' for organ or spinet (or harpsichord), with violin, violetta, trombone, bassoon and trumpets; also for voices and instruments. Published, Venice, 1621–44; both in score and in parts. E. v. d. S.

CASTELNUOVO-TEDESCO, Mario (*b.* Florence, Apr. 3, 1895), composer, studied with Ildebrando Pizzetti, who, although anxious to let his pupil's own individuality develop itself freely, influenced him in a slight degree. At the age of 15 Castelnuovo composed a piece for piano, 'Cielo di settembre,' which revealed considerable originality and promise, and in 1913 a more mature work for the same instrument appeared under the title of 'Questo fu il carro della morte.' A year later followed a song, 'Ninna-Nanna,' two French songs, and two madrigals that showed not only great skill in choral writing, but the gift of interpreting the spirit of old poetry by modern means. Still more interesting in this respect are the two song-cycles written in 1915, 'Stelle cadenti' and 'Coplas,' on old folk-poetry, Italian and Spanish respectively. In 1916 Castelnuovo issued another choral work, the 'Two Greek Songs' for male voices, and to the same year belong the two songs from Tagore and a piano piece, 'Il raggio verde,' which now forms part of a cycle of sea-pieces with two other works dating from 1919, 'Alghe' and 'I naviganti.' The year 1917 saw the production of the songs, 'Il libro di Dolcina,' and in 1919 the three 'Canti all' aria aperta' for violin and piano were written.

A work of considerable importance was finished in 1920: the setting for voice and orchestra of three of the 'Fioretti' by St. Francis of Assisi. In the course of the same year Castelnuovo began his operatic setting of Machiavelli's comedy, 'La Mandragola.'

During the years 1921–24 no work of large dimensions appeared; the fact is doubtless attributable to the composer's continued occupation with his opera. Among the smaller works of that period, however, may be mentioned 'Cipressi' (1921), 'Vitalba e biancospino' (1922), 'Alt-Wien,' a Viennese Rhapsody (1923), and 'Epigrafe' (1923) for piano; 'Capitan Fracassa' and 'Ritmi' (1921) for violin and piano; and an important series of songs from Shakespeare's dramatic works, set to the original English words (1922–24).

In his instrumental pieces Castelnuovo combines a strongly personal and highly refined manner of handling his means of expression with a poetry of feeling that shrinks from superficial realism. He never attempts a direct reproduction of the pictorial aspects of his subjects, but always transmutes them into such purely musical values as appear to him to produce similar emotions. In his vocal music he refrains from merely throwing into relief the imagery of the poetry he chooses, and endeavours instead to express its essence by a definite atmosphere and a continuous musical movement. In the important song-cycles, 'Stelle cadenti' and 'Coplas,' for instance, where the temptation to interpret the popular feeling of the verses by means of real or imitated old Italian and Spanish folk-idioms must have been strong, Castelnuovo has chosen the more difficult and more subtle manner of creating equivalent impressions by modern and entirely personal means. Instead of merely illustrating the words, the music comments on them, either lyrically, philosophically or with gentle irony. The Shakespeare songs are models of purely musical and yet singularly apt settings, and the Italian composer's treatment of English prosody is irreproachable. E. B.

CASTIL-BLAZE, see Blaze.

CASTILLO, Diego del (*d.* Madrid, after 1600), a Spanish church-musician, who was organist at Seville in 1560, and succeeded Bernardo Clavijo as choir-master at the Chapel Royal, Madrid. Eslava prints 2 motets by him, for 5 voices. J. B. T.

CASTILLON DE SAINT-VICTOR, Marie Alexis, Vicomte de (*b.* Chartres, Eure-et-Loir, Dec. 13, 1838; *d.* Paris, Mar. 5, 1873), was admitted at the military academy of Saint Cyr in 1856, but abandoned the military career for music. His first teacher was Victor Massé, to whom he dedicated a symphony (1865); then César Franck from 1868. He had been introduced to him by his friend, H. Duparc. His musical studies were interrupted by the Franco-

German war, the hardships and privations of which impaired his health, and caused his premature death. First secretary of the Société Nationale at its foundation (1871), Castillon was exceptionally well gifted; his serious and refined talent, the nobleness of his inspiration, mark him as one of the most original of Franck's first pupils. He left behind him a quintet, op. 1, a quartet and two trios for piano and strings; a string quartet; a sonata for piano and violin; an orchestral suite (unpublished), a 'Marche scandinave,' 'Esquisses symphoniques,' an overture, 'Torquato Tasso,' for orchestra, all unpublished; Psalm lxxxiv. for soli, chorus and orchestra. His concerto for piano and orchestra, op. 12, performed for the first time on Mar. 10, 1872, at the Concert Populaire, conducted by Pasdeloup with Saint-Saëns at the piano, was outrageously hissed. He has composed pianoforte pieces, 'Fugues dans le style ancien,' 'Première Suite,' etc.; his songs, 'Six Poésies' (Armand Sylvestre), op. 8, opened the way to Duparc, Chausson and the modern French school of song; he may be considered a precursor in this branch, and one of the protagonists of the revival of chamber music in France. G. F.; rev. M. L. P.

Bibl.—Octave Séré, *Musiciens français d'aujourd'hui*, 1921, including a list of the composer's works.

CASTRATO. Eunuchs were in vogue as singers until comparatively recent times; they were employed in the church choirs of Rome and elsewhere, but exerted their greatest influence in the Italian opera of the 18th century. They were known as castrati. Their high-pitched voices were much appreciated, and resembled those of altos, trebles or sopranos in register, although not in quality.

The reason for the boyish type of voice is to be found in the absence of certain growth changes, which take place in the male at the time of puberty, as the result of circulation of certain internal secretions in the blood. The growth changes, as they affect the larynx, cause the wings of the thyroid cartilage to meet at a sharper angle than before, with the result that the Adam's apple becomes more prominent. The vocal cords increase in length and bulk, and their margins become thicker and more rounded; the various muscles and other parts of the larynx show a certain increase in size.

Because of these changes, the vocal cords of an adult man can vibrate more slowly than those of a boy, chiefly because of their increased mass, and the voice is lower in pitch. The quality of sound is also changed in the mature man, because a greater surface of the vocal cords comes into contact during phonation.

The larynges of castrati do not undergo these changes; some growth takes place, but it is the result of a very gradual process, and does not cause any interruption in the singing career. Furthermore, the voice remains of a high pitch, and the mechanism of singing is the same as in boyhood; therefore the training of professional castrati could begin at an early age and proceed uninterruptedly. It is probable that boys were chosen for the beauty of their voices and were then prepared for the calling of adult choristers; castration after puberty has no effect on the larynx.

Although the voice of the castrato has a high pitch, yet the quality is of a characteristic type and does not necessarily conform closely to that of a boy. The rest of the body, apart from the larynx, shows a greater development in eunuchs than in normal men. The capacity of the lungs and the force of expiration are equal to, if not greater than that of a mature man, so that the power of the voice of the castrato is very great. This characteristic, in conjunction with the distinctive quality, gave to singers of this type an extraordinary popularity. V. E. N.

CASTRO, Jean (Juan) de, of Spanish or Portuguese origin, a native of Evreux, Normandy,[1] was living at Antwerp in 1571; in 1582–84 was vice-Kapellmeister at Vienna; in 1588 and in 1591 was in the service of Duke William of Juliers, and was at Cologne in 1593 and 1596. A 3-part Mass was published at Cologne in 1599, books of motets at Louvain 1571, 1574, at Douai 1588, at Antwerp 1592, at Cologne 1593 and 1596; books of madrigals and chansons at Louvain 1570, 1575, 1576, Paris 1575, 1580, Antwerp 1569, 1582, 1586, 1591, 1592, 1595, etc. (See *Q.-L.*).

Bibl.—*Grande Encyclopédie*: article by Michel Brenet.

CASTRUCCI, (1) Pietro (*b.* Rome 1679; *d.* Dublin, Feb. 29, 1752), a distinguished violin-player and a pupil of Corelli.

In 1715 he came to England with Lord Burlington and became leader of Handel's opera-band. He had a benefit concert in London, July 23, 1715. He had a special reputation as performer on the Violetta marina, an instrument of his own invention. In Handel's 'Orlando' is an air accompanied by two violette marine with violoncelli pizzicati, 'per gli Signori Castrucci' (see the MS.) meaning Pietro and his brother Prospero. In Handel's 'Sosarme' is also an air with violetta marina obbligato. In 1737 he was superseded at the opera by Festing. To his undoubted talent Castrucci added an amount of charlatanism surprising in a pupil of Corelli. An instance is given by Burney (*Hist.* iv. 353 note). J. C. Walker (*Irish Bards*, 1786) states that Castrucci was invited to Dublin to conduct the Rotunda Concerts, that he died there in great poverty, but was honoured by a splendid funeral. He came to Dublin in 1750, and had a benefit concert at Fishamble Street, Feb. 21, 1751. If John O'Keeffe's *Recollections* are to be trusted, the date of Castrucci's death was

[1] According to Eitner; Liége according to Fétis.

1751–52, as O'Keeffe describes himself as 'about four years old' at the time (born 1747); but the date 1769 is given by most of the authorities. He published 12 concerti grossi and 3 books of violin sonatas. His brother, (2) PROSPERO (*d.* 1760),[1] was director of the 'Castle Society of Music,' and is famed as the original of Hogarth's 'The Enraged Musician.' He published 6 violin sonatas in 1739 (*Q.-L.*).

P. D.; addn. by W. H. G. F.

CATALANI, ALFREDO (*b.* Lucca, June 19, 1854; *d.* Milan, Aug. 7, 1893), composer.

He studied at first with his father, the organist of the church of S. Frediano in that city. At the age of 14 he wrote a Mass which was sung in the cathedral. At 17 he went to the Paris Conservatoire, where he studied in Bazin's class. Returning to Italy, he studied for 2 years at the Milan Conservatorio, at the theatre of which his first essay at dramatic composition, an 'Egloga' in one act, 'La Falce,' was produced in the summer of 1875. On Jan. 31, 1880, his grand 4-act opera, 'Elda' (words by D'Ormeville), was brought out at Turin; on Mar. 17, 1883, a similar work, 'Dejanice,' in 4 acts (libretto by Zanardini), was given at La Scala at Milan; in 1885 a symphonic poem for orchestra, 'Ero e Leandro,' attained considerable success; 'Edmea,' a 3-act opera (libretto by Ghislanzoni), was produced at La Scala, Feb. 27, 1886; 'Loreley' was given at Turin in 1890, and at Covent Garden, July 12, 1907; and 'La Wally' in 1892. The last named has retained its popularity with Italian audiences. M.

CATALANI, ANGELICA (*b.* Sinigaglia, May 10, 1780; *d.* Paris, June 12, 1849), a great soprano singer.

Her father was a tradesman, and at about the age of 12 she was sent to the convent of Santa Lucia at Gubbio, where her beautiful voice soon became a great attraction. On leaving the convent, she found herself, owing to the sudden impoverishment of her parents, compelled to perform in public. Her musical education had been but ill cared for, but her voice was so full, powerful and clear, her intonation so pure and true, and her instinctive execution of difficult and brilliant music so easy and unfaltering, that her singing had a charm which has scarcely ever been equalled, and her very first steps in a theatrical career were marked by the most extraordinary success. In 1795, at the age of 16, she obtained her first engagement at the Fenice at Venice, and made her début as Lodoiska in Mayr's opera. Her face, figure and voice assured her success, a success which grew day by day, and lasted for nearly 30 years. In the season of 1798 she sang at Leghorn, the year after, at La Pergola in Florence, and, in 1801, at Milan. From Milan she went to Florence, Trieste, Rome and Naples, exciting everywhere the same astonishment and admiration.

Her reputation now reached the ears of the Prince Regent of Portugal, who engaged her to sing at the Italian Opera there, and she arrived about the end of the year 1804. Her salary was 24,000 cruzados (£3000). It was here that she married Valabrègue, of the French embassy; but she always kept her name of Catalani before the public. Her husband, a stupid, ignorant soldier, appears to have had no ideas beyond helping his talented wife to gain the utmost possible amount of money on every occasion, and spending it for her afterwards. They went first to Madrid, and then to Paris, where she sang only in concerts, but where she gained even more fame than before.

In Dec. 1806, Mme. Catalani appeared at the King's Theatre, London. She had been engaged at a large salary: and her engagements entailed on the theatre an expense surpassing anything before experienced; moreover, her disposition would not endure the possibility of rivalry nor would the extravagance of her increasing demands allow any manager to engage other singers. It appears that the total amount received by her from the theatre in 1807, including benefits, was £5000, and her total profits that year, with concerts, provincial tour, etc., £16,700—an immense sum to be received in such a period for the services of a single artist. She received as much as 200 guineas for singing 'God save the King' and 'Rule, Britannia,' and at a single festival £2000. Had she practised the least economy she must have amassed a very great fortune; but this she did not do. Her husband, too, was passionately addicted to gambling, and lost vast sums at play. She remained seven years in England, where she finally succeeded in becoming the only singer of eminence, and led in both lines; but one singer does not constitute an opera, though Valabrègue used to say, 'Ma femme et quatre ou cinq poupées,—voilà tout ce qu'il faut.' She sang at the Birmingham Festival of 1811. In 1812 she appeared as Suzanna on the occasion of the first performance in England of 'Le nozze di Figaro.' She quitted the theatre at the end of the season of 1813, having first endeavoured (unsuccessfully) to purchase it, and so become sole proprietor, sole manager and sole singer. After leaving this stage, she for many years never trod any other, except at Paris, where she obtained the management of the Italian opera, with a subvention of 160,000 francs; but the undertaking was not fortunate. On the return of Napoleon, in 1815, she left Paris, going first to Hamburg, and afterwards to Denmark and Sweden, and exciting everywhere the wildest admiration and enthusiasm. She returned to France, after the Restoration, by Holland and Belgium. On her arrival at

[1] Burney.

Paris, she resumed the direction of the Théâtre Italien, and established the same ruinous system which had, for a time, destroyed opera in London. Every expense of scenery, orchestra and chorus was curtailed, and every singer of worth excluded, in order that the entire receipts might go, with the subvention, into the purse of Valabrègue This was not all. To suit this state of things the operas were arranged in such a manner that little of the original but the name remained. The rest consisted of variations by Rode, and similar things, with the famous 'Son regina,' interpolated in place of the concerted pieces and songs which had been cut out. In May 1816 Catalani left her opera in the hands of managers, and went to Munich to give some concerts and representations. In 1818 she left her opera entirely, and resumed her wanderings, which lasted nearly ten years. In 1824 she returned to London, performing a certain number of nights with no regular engagement. She reappeared in 'Il nuovo fanatico per la musica,' an opera by Mayr, 'arranged' for her. 'Her powers were undiminished, her taste unimproved.' She next continued her wanderings on the continent, visiting in turn Germany, Italy and Paris once more, then Poland, Russia and the north of Germany again in 1827. About this time she sang for the last time at Berlin, and resolved to cease singing in public. But she revisited England once more in 1828, Lord Mount-Edgcumbe heard her at Plymouth, and describes her as having lost, perhaps, a little in voice, but gained more in expression: as electrifying an audience with her 'Rule, Britannia'; and as still handsome, though somewhat stout. After a time, she retired to a villa which she had bought in the neighbourhood of Florence. Her charitable deeds were innumerable, and the amount of money earned by her in concerts for such purposes alone has been estimated at 2,000,000 francs. At her residence she founded a school of singing for young girls.

According to Fétis and all other authorities, her voice must have been one of extraordinary purity, force and compass, going as far as g''' with a sweet clear tone. This exquisite quality was allied to a marvellous truth and rapidity of execution. No singer has ever surpassed, or perhaps equalled, her in chromatic scales, whether in velocity or precision.

Lord Mount-Edgcumbe says:

'Her voice is of a most uncommon quality, and capable of exertions almost supernatural . . . while its agility in divisions, running up and down the scale in semi-tones, and its compass in jumping over two octaves at once, are equally astonishing. It were to be wished that she was less lavish in the display of these wonderful powers, and sought to please more than to surprise; but her taste is vicious, her excessive love of ornament spoiling every simple air, and her greatest delight (indeed her chief merit) being in songs of a bold and spirited character, where much is left to her discretion (or indiscretion), without being confined by the accompaniment, but in which she can indulge in *ad libitum* passages with a luxuriance and redundancy no other singer ever possessed, or if possessing ever practised, and which she carries to a fantastical excess.'

J. M.

CATCH originally meant simply a ROUND (*q.v.*) for three or more voices (unaccompanied), written out at length as one continuous melody, and not in score. The catch was for each succeeding singer to take up or catch his part in time; this is evident not only from the manner in which they were printed, but also from the simple and innocent character of the words of the oldest catches, from which it would be impossible to elicit any ingenious cross-reading. But in course of time a new element was introduced into catches, and words were selected so constructed that it was possible, either by mispronunciation or by the interweaving of the words and phrases given to the different voices, to produce the most ludicrous and comical effects. The singing of catches became an art, and was accompanied by gesture, the skill with which they were sung has become a tradition, and certainly many old specimens are so difficult that they must have required considerable labour and practice to sing them perfectly.

Catches were most in vogue in the reign of the dissolute Charles II., and as much of the popular literature of that period was sullied by indecency and licentiousness it is not surprising that catches were contaminated with the prevailing and fashionable vice[1]; the more than questionable character of the words to which many of the catches of that age were allied has sufficed to ensure the banishment of a large amount of clever and learned musical contrivance. In later times Dr. William Hayes, S. Webbe and Dr. Callcott have excelled in the composition of catches: 'Would you know my Celia's charms' by Webbe is a well-known example; 'Ah, how, Sophia,' and 'Alas, cry'd Damon' by Callcott are also tolerably well known, and still occasionally performed.

Dr. W. Hayes published several collections of catches, some with words by Dean Swift, and in his preface to the first set (1763) says 'The Catch in Music answers to the Epigram in poetry, where much is to be exprest within a very small compass, and unless the Turn is neat and well pointed, it is of little value.'

W. H. C.

The following are the principal collections of catches and glees published in England.

Glees, rounds, catches and canons are so inextricably mixed in publication that it would be an extremely difficult task to indicate the particular character of each collection.

After the publication of 'Pammelia,' 'Deuteromelia' and 'Melismata,' John Playford and his son were responsible for catch

[1] See preface to Purcell Society's edition, vol. xxiii. 'Two- and three-part Songs.'



MRS. BILLINGTON

From a miniature by A. Pope in the possession of the Garrick Club



CATALANI

From a miniature by J. F. M. H. Villiers, Dyce Collection, V. and A. Museum

books. John Walsh and John Johnson followed, but their issues were mainly reprints from the earlier books. The institution of the different catch and glee clubs throughout the country gave great impetus to the composition and publication of this class of music. The list does not pretend to anything like completeness, but it may be of use to the student of the subject, and may be taken also as an illustration of the article GLEE.

1609. Pammelia: Musicke's Miscellanie, or mixed varietie of Pleasant Roundelayes and delightful Catches of 3, 4, 5, 6, 7, 8, 9, 10 parts in one. None so ordinarie as musicall, none so musicall as not to all very pleasing and acceptable.

1609. Deuteromelia: or second part of Musicke's Melodie, or Melodious Musick of Pleasant Roundelaies. K. H. Mirth, or Freemen's songs, and such delightful catches.

1611. Melismata: Musicall Phansies fitting the court, citie, and countrey Humours.
The first two were edited and collected by Thomas Ravenscroft; the last bears in addition the name William Ravenscroft.

1651. Musical Banquet. J. Playford.

1652. Catch that Catch can, or a choice collection of Catches, Rounds, and Canons for 3 and 4 voyces. Collected and published by John Hilton. Sm. oblong. John Playford.
The punning title and much of the contents are taken from Ravenscroft's publications.

1667. Catch that Catch can, or The Musical Companion (a second edition of the above, with additions). Oblong 4to. J. Playford.

1672–73. The Musical Companion in two books (a third edition with additions). Oblong 4to. J. Playford.

1685. Catch that Catch can, or the second part of the Musical Companion. Oblong 4to. John Playford.

The Pleasant Musical Companion: Being a choice collection of Catches for three and four voices. Oblong 4to. John Playford.
The date of first edition not ascertained. The sixth dated 1720; eighth, 1724; ninth, 1726; and tenth, 1730.

1686. The Second Book of the Pleasant Musical Companion. Oblong 4to. J. Playford.

1687–1726. The Second Book of the Pleasant Musical Companion. Second edition dated 1687; a fourth dated 1701 (with a Supplement, 1702); a fifth, 1707; and a ninth, 1726.
Another book, with the title 'The Pleasant Musical Companion,' was published by John Johnson of Cheapside about 1740. It is from engraved plates, and appears to be a reprint from the Playford predecessors.

Circa 1730. The Catch Club, or Merry Companions: Being a choice collection of the most diverting catches for three or four voices (with a second part). Oblong 4to. Published by John Walsh, senior. A later one bearing the same title, but selected by C. J. F. Lampe, was published about 1762 by Walsh, junior, in oblong folio.

1763. A Collection of Catches, Canons, and Glees, for three, four, five, six, and nine voices, never before published. Selected by Thomas Warren, London, for the editor. Oblong folio.
This most valuable collection extended from the above first volume, dated 1763, to the thirty-second. It contained 652 pieces. Warren was secretary to the Noblemen and Gentlemen's Catch Club.

A Collection of Vocal Harmony, consisting of Catches, Canons, and Glees. Selected by Thomas Warren. Oblong folio.

1763. Social Harmony, consisting of a collection of songs and catches. By Thomas Hale, of Darnhall, Cheshire. 8vo.
Another work with this title was published in octavo volume by Jones & Co. about 1830.

1764. Catches, Canons, and Glees. Composed by Samuel Webbe. Nine volumes. Oblong folio.
This was issued at intervals by Webbe from 1764 onwards to about 1798. A selection from the work was made and published in three volumes.

1769. The Essex Harmony: Being an entire new collection of the most celebrated Songs and Catches, Canzonets, Canons, and Glees. By John Arnold. 2 vols. 8vo, 1769; second edition, 1777; third edition, 1786.
A much later work under this title was published by Bland & Weller in two vols. 4to, *circa* 1795.

Circa 1776. A Collection of Catches and Glees. Composed by L. Atterbury. Oblong folio.

1780. A Collection of Catches, Canons, Glees, Duets, etc. Four vols. Edinburgh, J. Sibbald.
This was reprinted by Longman & Broderip, and again by Muzio Clementi.

Circa 1780–90. The Gentleman's Collection of Catches, Glees, Canons, etc. Selected by J. Bland. Folio.

The Ladies' Collection of Catches, Glees, Canons, etc. Selected by J. Bland. Folio.
Two collections of selected glees, etc., which extended to twenty or more numbers. John Bland published other collections, besides quantities in sheet form.

Circa 1790. Apollonian Harmony: A collection of scarce and celebrated Glees, Catches, Madrigals, Canzonets, Rounds, and Canons. Six vols. 8vo. Thompson.
A later issue from the same plates was issued by Button & Whitaker.

Vocal Harmony: A collection of Glees, Madrigals, etc., including the prize glees from 1763 to 1794. Edited by Wm. Horsley. Nine vols. Folio.

The Flowers of Harmony. Four vols. 8vo.

Circa 1800. British Vocal Harmony: A select collection of ancient and modern Duets, Glees, and Catches. H. Gray. Oblong 8vo.

Circa 1810–15. A Collection of Catches and Glees. By William Cranmer, Edinburgh. 4to.

1821, etc. Kentish Harmony (a series of small square volumes published by W. Blackman).

The Apollo. A similar series, but embellished with portraits.

Convito armonico: A collection of Madrigals, Elegies, Glees, Canons, Catches, and Duets. Selected by S. Webbe, junior. Four vols. Folio.

1824. A Collection of Glees, Canons, and Catches. Composed by the late John Wall Callcott. Edited by Wm. Horsley. Two vols., with fine portrait.

1864. The Rounds, Catches, and Canons of England. Edited by Dr. Rimbault. Large 4to.

To the above might be added many collections of glees and catches by different writers, as those of Benjamin Cooke, Maurice Greene, J. Stafford Smith, J. Danby, Wm. Horsley and others. In addition is the great mass of minor publications and single sheets from Purcell's time onward. F. K.

CATCH CLUB. This society, the full title of which is 'The Noblemen and Gentlemen's Catch Club,' was formed in 1761 for the encouragement of the composition and performance of canons, catches and glees, and the first meeting took place in November of that year, when there were present the Earls of Eglinton, Sandwich and March, Generals Rich and Barrington, the Hon. J. Ward, and H. Meynell and R. Phelps. These gentlemen, with the Duke of Kingston, the Marquesses of Lorne and Granby, the Earls of Rochford, Orford and Ashburnham, Viscounts Bolingbroke and Weymouth, Lord George Sutton, Colonels Parker, Windus and Montgomery, Sir George Armytage, and H. Penton, W. Gordon and J. Harris, who joined in 1762, were the original members, and all subsequently enrolled were balloted for. Among distinguished persons afterwards admitted to the Club were George IV. (elected when Prince of Wales in 1786), William IV. (elected when Duke of Clarence in 1789), the Dukes of Cumberland (1786), York (1787), Cambridge (1807) and Sussex (1813). The professional members elected into the Society of the Catch Club included Beard, Battishill, Arne, Hayes, Atterbury, Paxton, S. Webbe, Piozzi, Knyvett, Stevens, Callcott, Danby, Greatorex, Bartleman, R. Cooke, Horsley, Goss, Walmisley and Turle. In 1763 the Club offered its first prizes, one for two catches, a second for two canons, and a third for two glees, and they were awarded to Baildon, Marella, Dr. Hayes and G. Berg. From its foundation to 1794 the prizes were competed for annually, and among the winners were Arne, Hayes, J. S. Smith, Danby, S. Webbe, Lord Mornington, Paxton, Atterbury, Dr. Cooke, R. Cooke, Dr. Alcock, Stevens, Spofforth and Callcott. In 1787, in consequence of Dr. Callcott having submitted nearly 100 compositions in competition for the prizes, a resolution was passed that 'in future no composer should send in more than three compositions for one prize.' From 1794–1811 no prizes were offered, and after being awarded for two years they were again discontinued, until in 1821 they were once

more revived, a gold cup taking the place of the medals. The rules of the Club required the members to take the chair in turns at the dinners which were held at the Thatched House Tavern every Tuesday from February to June, except in Passion and Easter weeks. The successive secretaries of the Club were Warren (1761–94), S. Webbe (1794–1812), Sale (1812–1828), R. Leete (1828–36), Jas. Elliott (1836–52), O. Bradbury (1852–73), E. Land (1859–76), Dr. W. H. Cummings (1876–97), James A. Brown (1897–1909) and William Fell (1909–). Webbe's glees 'Hail! Star of Brunswick' and 'The Mighty Conqueror' were composed specially for George IV., who invariably took his call and sang in his glee; and the Duke of Cambridge attended to the last year of his life and rarely omitted his call, one of his favourite glees being Webbe's 'Glorious Apollo.' In 1861 the Club celebrated its centenary with much vigour, and to commemorate the event offered a silver goblet for the best 4-part glee, which was awarded to Dr. W. H. Cummings for 'Song should breathe.' The Club's meetings were held at the Criterion restaurant till 1915, then discontinued, but resumed in Jan. 1919 at Simpson's in the Strand until 1925. A Ladies' Night was held at the Criterion in May of that year, and it was decided to return to that restaurant for the future. C. M., with addns.

CATEL, Charles Simon (*b.* L'Aigle, Orne, June 10, 1773; *d.* Paris, Nov. 29, 1830), began his studies very early under Sacchini, Gobert and Gossec, in the École Royale de Chant et de Déclamation, at Paris (see Conservatoire de Musique).

In 1787 he was accompanist and 'professeur-adjoint' of the School, and from 1790–1802 accompanist at the Opéra. The same year he became chief, conjointly with Gossec, of the band of the Garde Nationale, for which he wrote a vast quantity of military music, which was adopted throughout the revolutionary army. His first work of public note was a De Profundis for the funeral of Gouvion in 1792. Another was a Hymn of Victory on the battle of Fleurus (June 26, 1794), performed June 29, 1794, written for chorus with wind accompaniment only. On the formation of the Conservatoire in 1795 Catel was made professor of harmony. He immediately began the compilation of his *Traité d'harmonie*, which was published in 1802. It was translated into German, Italian and English. Founded on those of Kirnberger and Türk it at once superseded the more artificial theories of Rameau, and remained for many years the sole text-book of France. In 1810 he became one of the inspectors of the Conservatoire, a post which he retained till 1814. In 1815 he was elected member of the Institut, in the room of Monsigny, and in 1824 Chevalier of the Legion of Honour. Catel wrote largely for the stage—'Semiramis' (1802), 'L'Auberge de Bagnères' (1807), 'Les Bayadères' (1810), and other operas in 1808, 1814, 1817, 1818 and 1819. They had the merit of elegance and purity, but they were not successful; the public insisted on recognising Catel as a savant and a professor, and prejudged his works as 'learned music.' Besides his theatrical and military music Catel wrote symphonies for wind only, hymns and choral pieces, quintets and quartets for strings and wind, songs, solfeggi, etc. He contributed to the 'Solfèges du Conservatoire.'

G. C.; rev. M. L. P.

Bibl.—J. Carlez, *Catel, étude biographique et critique*, Caen, 1894; Frédéric Hellouin and Joseph Picard, *Un musicien oublié, Catel, de l'Institut Royal de France, de 1773 à 1830*, Paris, 1910.

CATELANI, Angelo (*b.* Guastalla, Mar. 30, 1811; *d.* S. Martino di Mugnano, Sept. 5, 1866), a musician and writer on music.

He received his first instruction from the organist of the place, and afterwards at Modena from Giuseppe Asioli and M. Fusco. In 1831 he entered the Conservatorio of Naples, then under Zingarelli, and became the special pupil of Donizetti and Crescentini. In 1834–37 he was director of the theatre at Messina, in 1837 at Correggio, and finally settled at Modena in 1838, where he was successively maestro di cappella and (from 1859) keeper of the Este Library. Catelani was the author of three or four operas, as well as of a Requiem and other pieces of church music; but his claim to mention rests on his archæological works:

Notices of P. Aron; N. Vincentino (*Gazzetta musicale*, 1851); *Epistolario di autori celebri in musica* (1852–54); *Bibliografia di due stampe ignote di O. Petrucci da Fossombrone* (1856)—a treatise on the two first pieces of music printed from type; *Della vita e delle opere di Orazio Vecchi* (1858); Ditto *di Claudio Merulo da Correggio* (1860); Ditto *di Alessandro Stradella* (Modena, Vincenzi, 1866).

G.

CATERS, the name given to changes rung on 9 bells. The word, from its derivation, should be written *quaters*, to indicate that *four* pairs of bells change their places in each successive permutation. It must be understood that although the changes are rung on 9 bells, 10 bells are used, the 10th (tenor) always being the last bell in every change.

W. W. S.

CATHEDRAL MUSIC is the term used to connote music written for the choirs of the English cathedrals, more particularly the harmonised settings of the canticles of morning and evening prayer, commonly known as the Service (*q.v.*), and Anthem (*q.v.*).

Important collections of Cathedral Music were made in the 17th century by Barnard and in the 18th century by Arnold, Boyce and Tudway. The contents of these collections are catalogued here under the names of their editors.

CATLEY, Anne (*b.* near Tower Hill, London, 1745; *d.* near Brentford, Oct. 14, 1789). She was born of very humble parents, her father being a hackney coachman, and her mother a washerwoman. Endowed with great personal beauty, a charming voice, and a natural talent

for singing, she gained her living at the early age of 10 years by singing in the public houses in the neighbourhood, and also for the diversion of the officers quartered in the Tower.

When about 15 years of age she was apprenticed by her father to William Bates for the purpose of receiving regular instruction in the art of singing, Catley binding himself in the penalty of £200 for her due fulfilment of the covenants in the indenture. She made rapid progress, and in the summer of 1762 made her first appearance in public at Vauxhall Gardens. On Oct. 8 in the same year she appeared at Covent Garden Theatre as the Pastoral Nymph in Dr. Dalton's alteration of Milton's 'Comus,' and in 1763 at Marylebone Gardens after some litigation occasioned by the attempts of Sir Francis Blake Delaval (a young baronet who had taken her to live with him) to put an end to her apprenticeship to Bates. Shortly afterwards she became a pupil of Macklin, the actor, who procured her an engagement at Dublin, where she became a great favourite. In 1770 she returned to England, and reappeared at Covent Garden Theatre on Oct. 1 as Rosetta in 'Love in a Village.' After the season she was again engaged at Marylebone Gardens, where she appeared on July 30, 1771, and sang until the close of the season. She sang in O'Hara's burletta, 'The Golden Pippin,' on its production at Covent Garden Theatre in 1773. In this burletta occurred the song 'Where's the mortal can resist me,' which, slightly varied, is now known as the hymn tune 'Helmsley' (see CARTER, Charles Thomas). Having amassed an independence Miss Catley retired from public life in 1784. She died at the house of General Lascelles, her husband. W. H. H., rev.

CATOIRE, GEORGE LVOVITCH (*b.* Moscow, Apr. 27, 1861), a Russian composer who studied with Klindworth and others in Berlin, with Liadov in St. Petersburg, and whose early work attracted the favourable attention of Tchaikovsky. A symphony in C minor, op. 7, and the symphonic poem, 'Mzyri' (after Lermontov), op. 13, were among the works with which he first made his mark. His pianoforte concerto in A flat, op. 21, was introduced to England at the Promenade Concerts of Queen's Hall in Aug. 1920 by Sir Henry Wood and Miss Isabel Gray. His pianoforte sonatas and chamber works have further served to carry his name outside his own country. He is professor of composition at the Moscow Conservatoire, and has issued a Manual of Harmony. C.

CATRUFO, GIOSEFFO (*b.* Naples, Apr. 19, 1771; *d.* London, Aug. 19, 1851), studied at the Conservatoire de la Pietà dei Turchini. In 1791 he produced his first two opéras-bouffes at Malta. On the outbreak of the war he joined the French army, but in 1799 he wrote another opéra-bouffe for the theatre at Arezzo and a Mass and Dixit for the cathedral of that town. In 1804 he left the army, going to Genoa to compose for the stage and the Church. About 1810 he went to Paris, and settled in London as a singing master in 1835.

Apart from a number of light operas, church music, songs and vocal exercises, he wrote *Barème musical, ou l'art de composer la musique sans en connaître les principes* (1811); *Des phases de l'art musical depuis Palestrina jusqu'à Rossini* (1850); *De la voix et des instruments à cordes*, etc. E. v. d. S.

CATTERALL, ARTHUR (*b.* Preston, Lancashire, 1883), violinist, pupil of Willy Hess in 1894, and of Adolph Brodsky (at the Royal Manchester College of Music) in 1895. He played at all Cosima Wagner's soirées at Bayreuth in 1902, and the following year at a Hallé concert in Tchaikovsky's concerto. In 1909 he led the orchestra of the Queen's Hall Promenade Concerts, and 1912–25 the Hallé orchestra. He is professor at the Royal Manchester College of Music and leader of the CATTERALL QUARTET (see below), which has established a high reputation.

He is heard at his best in chamber music; has a strong lead, but is without temperamental eccentricities. He is a self-contained classical player who lets the music of the great masters speak for itself. W. W. C.

CATTERALL QUARTET, THE, was established in the season 1910–11 and originally consisted of Arthur Catterall, first violin; O'Malley, second violin; David Reggel, viola; and Johan C. Hock, violoncello.

In the season 1914–15 an alteration was made in the personnel of the quartet, O'Malley resigning through ill-health and Reggel securing an appointment in the U.S.A. In their places were appointed John S. Bridge, second violin, and Frank S. Park, viola, and the quartet has remained so for the last ten years (to 1925).

It may be recorded that the first performance of Elgar's quartet in the provinces was given by the Catterall Quartet, and also the first performance in England of Pizzetti's quartet. But the repertory of the Quartet consists mainly of the old masters, and in no case is a work undertaken which is not entirely approved by all the four players.

For biography of the leader, see CATTERALL. JOHN S. BRIDGE (*b.* Bury, Lancs.) studied with Willy Hess. He is well known as the leader of the Llandudno Orchestra and vice-leader of the Manchester Hallé Orchestra, and also the Liverpool Philharmonic.

FRANK S. PARK (*b.* Manchester) studied with Dr. Brodsky. He is the principal viola in both the Manchester Hallé Orchestra and the Liverpool Philharmonic.

JOHAN C. HOCK (*b.* Amsterdam) studied with Professor Ivan Mossel at the Conserva-

toire in Amsterdam. He came to England in 1898. W. W. C.

CAURROY, François Eustache du, Sieur de St. Frémin (*b.* Gerberoy, near Beauvais, 1549[1]; *d.* Paris, Aug. 7, 1609), canon of the Ste. Chapelle and prior of St. Aïoul de Provins; a composer of great merit in his day.

He entered the service of the French kings as singer in the royal chapel about 1569, and continued in office during the reigns of Charles IX., Henry III. and Henry IV. In 1583 he is called master of the children of the chapel, and later, master of the music of the chapel. From 1573 he was Prior of St. Aïoul in the diocese of Provins. The titles 'Canon of the Sainte-Chapelle' and 'Surintendant de la musique du Roi' (a post created for him in 1599) are mentioned by Fétis. He was buried in the Church des Grands Augustins. A monument (destroyed in the Revolution) was erected to his memory by his successor Nicolas Formé, with an epitaph by his friend Cardinal du Perron.[2] Du Caurroy was called by his contemporaries 'Prince des professeurs de musique,' a title he shared with Orlando Lasso and Palestrina. His compositions include 'Missa pro defunctis,' performed at the funerals of the kings of France at St. Denis until the 18th century and at Notre Dame on All Souls' Day — one copy only exists at the Bibliothèque Nationale in Paris; 'Preces ecclesiasticae' (2 books, containing 25 compositions *a* 4, 5 and 6 v.) (Paris, 1609). Published by his grandnephew André Pitart: 'Fantaisies' in 3, 4, 5 and 6 parts, a collection of 42 instrumental pieces, on sacred and secular themes (Paris, 1610); and 'Mélanges de musique' (Paris, Ballard, 1610), from which Burney prints in his third volume a Noël in 4 parts. This work consists of 62 pieces *a* 4, 5, 6 and 7 v., containing chansons, psalms, motets, Noëls, etc., composed for the service of the court (Ballard, 1610). As early as 1569, the music printers, Le Roy and Ballard, inserted 3 pieces by Du Caurroy in their 22nd and 23rd books of 'Chansons.' The collection 'Le Rossignol musical' (Phalèse, 1597) contains one. Like his contemporaries, Le Jeune and Mauduit, he composed music to measured verses in imitation of Greek and Latin models (see Meslanges). Du Caurroy has been credited without proof, or any likelihood, with the airs 'Charmante Gabrielle' and 'Vive Henri IV.'

Reprints.—Burney, vol. 3, a 'Noël' in four parts. Henry Expert, 'Les Maîtres musiciens de la Renaissance Française,' vol. 17. Édu. Caurroy, 'Mélanges' (Paris, Leduc, Sénart). Five instrumental 'Fantaisies,' issued by the same (Paris, Sénart).

Bibl.—*Grande Encyclopédie*: Michel Brenet, *Eustache du Caurroy*; H. Quittard, *Eustache du Caurroy* (Les Meslanges publiés par M. H. Expert); *Revue musicale*, 1904.

M. C. C. and M. L. P.

[1] Eustache du Caurroy, son of Claude du Caurroy, registrar 'en l'élection de Beauvais,' was baptized in the church of la Basse-Œuvre, Beauvais, Feb. 4, 1549.

[2] See La Borde, *Essai sur la musique ancienne et moderne*, 1780, vol. 8.

CAUSSIN, Ernuld (Arnoldus Causinus), choir-boy at Cambray Cathedral in 1528. He became a composer, and is spoken of as 'Musicus celeberrimus' on the title-page of his motets *a* 5 v. lib. 1 (1548). Other motets of his appear in Giacomo Moderne de Pinguente's 'Motetti del fiore' (1539–42), and in other collective volumes (*Q.-L.*; *Fétis*).

CAUSTON (Cawston, Caustun), Thomas (*d.* Oct. 28, 1569), English composer of church music. He appears as one of the 40 gentlemen of the Chapel Royal among a list of musicians, with their fees, contained in the Establishment book for 1552 (B.M. *Stowe* 571/36*b*), and continued as such until his death, as is testified by the following extract from the Chapel Royal Cheque Book:

'1569. Mr Causton died the 28 of October, and Richard Farrant was sworne in his place the 5 of Novembr.'

He contributed largely to the 'Certaine Notes' (1560) of John Day (*q.v.*). His name, or initials, only occur occasionally in the first edition, but in a reprint, that of 1565, he is credited with a good deal. From a collation of these two editions, he appears as the composer of two complete services (each including a Morning, Communion and Evening Service), an alternative Evening Service (M and ND) belonging to the first whole service, and 6 anthems. The 1565 edition also contains the bassus part of another anthem, 'Oft Blessed Lord,' by Causton. Day's 'Whole psalmes in foure partes' (1563) contains 141 settings, and of these, 27 are by Causton. His work here is rather different from that of the rest. The majority are simple settings, often in plain counterpoint, but Causton's part writing is much more elaborate, with small points of imitation, usually at small intervals, very closely wrought into the texture (see *M.L.*, Apr. 1924). A Morning Service by Causton is in B.M. Add. MSS. 31,226, and another (from 'Certaine Notes') in B.M. Add. MSS. 30,480-3. A Venite and Communion Service by him were printed in Jebb's 'Responses' (1847), and a Communion and Evening Service by Novello (ed. Royle Shore). J. Mk.

CAVACCIO, Giovanni (*b.* Bergamo, *c.* 1556; *d.* Aug. 11, 1626), was in 1581 maestro at the Cathedral.

Thence after 23 years' service he was called to be maestro at S. Maria Maggiore at Bergamo, where he remained till his death. Cavaccio contributed to a collection of Psalms, dedicated in 1592 to Palestrina. His works include a Requiem published at Milan, 1611; Magnificats, 1581 and 1582; Psalms, 1585; Madrigals, 1585, 1597, etc. (see *Q.-L.*). Some of his pieces are found in the 'Parnassus musicus' of Bergameno, and 3 organ pieces are given in vol. iii. of Torchi's *L' arte musicale in Italia*.

G.

CAVAILLÉ, the name of several generations of distinguished organ-builders originating in the south of France.

The most eminent member of the family was ARISTIDE CAVAILLÉ-COLL (*b.* Montpellier, Feb. 2, 1811; *d.* Paris, Oct. 13, 1899). The name of Coll was that of his grandmother.

In 1833 he went to Paris to see what progress was being made in his art, but without the intention of establishing himself there. Hearing that there was to be a competition for the construction of a large organ for the basilica of St. Denis, he determined to send in a tender, although only two days remained for preparing it. When called up before the committee he gave them such interesting explanations of his plans that they decided to accept his tender. Barker's pneumatic lever was first used in this organ. He thus became established in Paris, built the fine organ of the Madeleine, and many others in the capital and in the provinces. He wrote:

Études expérimentales sur les tuyaux d'orgue (1849); *De l'orgue et de son architecture* (1856); and *Projet d'orgue monumental pour la basilique de St. Pierre de Rome* (1875).

Charles Mutin, a pupil, succeeded as head of the firm, Gabriel, son of Aristide, having founded a firm of his own, 1892. The original firm of Cavaillé-Coll is now (1926) styled Établissements Cavaillé-Coll, under the management of A. Convers.

BIBL.—CONSTANT PIERRE, *Les Facteurs d'instruments de musique; les luthiers et la facture instrumentale* (1893); ALBERT PESCHARD, *Notice sur Aristide Cavaillé-Coll et les orgues électriques* (1899); CONTE PAUL DE FLEURY, *Dictionnaire biographique des facteurs d'orgues français* (1925).

V. de P.; addns. M. L. P.

CAVALIERI, EMILIO DEL (*b. circa* 1550; *d.* Rome, before end of 16th cent.[1]), a Roman gentleman of good family and fine musical perceptions, whose contribution as a composer to the music of the Renaissance is important.

He spent a great portion of his life at the court of Ferdinand dei Medici, who appointed him to the quaintly-named office of 'Inspector-General of the Artists' at Florence. There he lived upon terms of intimacy with Giovanni Bardi of Vernio, Giulio Caccini, Vincenzo Galilei, Peri, Corsi and Rinuccini, a group of accomplished artists and gentlemen who were bent upon freeing music from the trammels of the 'stile osservato,' and bringing about some better result from the union of instruments, poetry, and the human voice than had up to their time been achieved.

Cavalieri, then, was one of the earliest projectors of instrumental accompaniment, and among the first to employ the basso continuo, with figures and signs attached to guide the different instruments in filling up the intermediate parts. Alessandro Guidotti, who published 'La rappresentazione di anima e di corpo' in 1600, thus explains the system of the 'Basso figurato':

'I numeri piccoli posti sopra le note del basso continuato per suonare, significano le consonanze e le dissonanze di tal numero, come il 3 terza, il 4 quarto, e così di mano in mano.'

Cavalieri did not attempt to elaborate the accompaniment thus suggested; a great deal was still left to the players themselves, just as in the plain-song the underlying parts were filled in by what in England was known as 'descant,' and in Italy as 'il contrapunto della mente.' Not the less, however, did the labours of Cavalieri and his contemporaries constitute at once a starting-point and a stride in art.

Cavalieri produced four musical dramas: 'Il Satiro' (1590); 'La disperazione di Fileno'; 'Il giuoco della cieca' (1595); and 'La rappresentazione,' mentioned already. They were one and all of them arrangements of words provided by Laura Guidiccioni, an accomplished lady of the Lucchesini family. Of these works the last named only was edited, as stated above, by Guidotti of Bologna. (See *R.M.I.* vol. ix. p. 797.) E. H. P.

CAVALIERI, KATHARINA (*b.* Währing, Vienna, 1761; *d.* there, June 30, 1801), a dramatic singer.

At a very early age she was placed under Salieri by some wealthy connoisseurs who had heard her sing in church, and in 1775, when barely 14, was engaged at the Italian Opera. A year later the Emperor Joseph founded a German Opera, to which she was transferred. As Cavalieri never sang out of Vienna her name is almost unknown elsewhere, but Mozart's approval stamps her as an artist of the first rank. In one of his letters (1785) he says, 'She was a singer of whom Germany might well be proud'; and it was for her he composed the part of Constance in the 'Entführung,' the soprano part in 'Davidde penitente,' that of Mme. Silberklang in the 'Schauspiel-Director,' and the air 'Mi tradì' in 'Don Giovanni,' on its first representation at Vienna, May 7, 1788. Salieri called her his favourite pupil, and wrote the principal parts of several operas for her. She sang in nearly all the oratorios produced by the Tonkünstler-Societät (now the Haydn-Verein), and maintained her popularity to the last against many eminent singers. Her voice was of considerable compass, and she was a cultivated musician. She made up for her want of personal attractions by her fascinating manners. She was compelled, from over-exertion, to retire when in the prime of life (1793). C. F. P.

CAVALIERI, LINA (*b.* Rome, Dec. 25, 1878), operatic soprano. Endowed by nature with a good voice and unusual beauty, she began her public career at the age of 14 as a singer at café-concerts. A growing reputation led, after five or six years, to the ambition for better things, and she took up serious study in

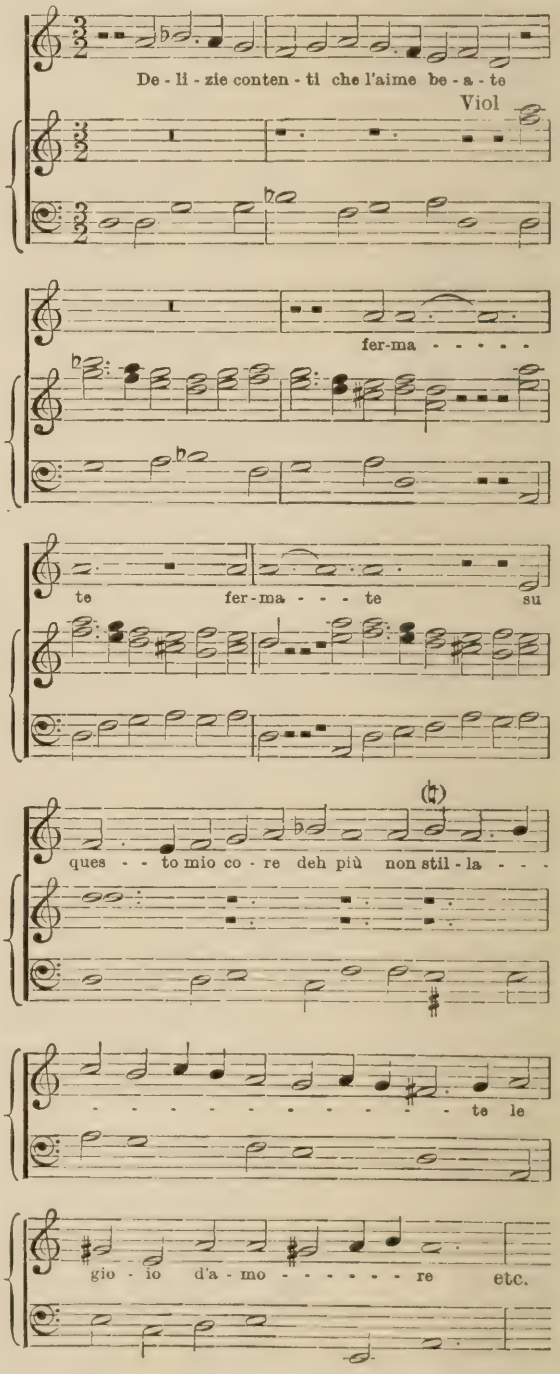
[1] Riemann, on the authority of the *Rassegna Nazionale* of Nov. 15, 1893, gives the date as Mar. 11, 1602, but his most important work, 'La rappresentazione di anima e di corpo,' was performed for the first time in 1600, and all the accounts of him agree in stating that it was not performed in his lifetime.

Italy with Mme. Mariani-Masi. In 1901 she made her début on the operatic stage at the Royal Theatre, Lisbon, as Nedda in 'Pagliacci,' the music of which suited her rather light voice admirably. Her subsequent successes in Italy, France, England and America were chiefly gained in parts of this calibre, such as Thaïs, Manon, Mimi and Gilda, rather than in the slightly heavier modern repertory which she also essayed. During her first Covent Garden season (1908) she appeared in Puccini's 'Manon Lescaut' and 'Tosca' and Giordani's 'Fedora.' After 1906, however, her career was principally confined to the United States, where she sang in New York and Chicago. She married the tenor, Lucien Muratore, with whom she has taken part in several concert tours. H. K.

CAVALLERIA RUSTICANA, opera in 1 act; libretto by G. Targioni-Tozzetti and G. Menasci, founded on a tale by Verga; music by Mascagni. It was awarded the prize offered by the publisher Sonzogno. Produced, Costanzi Theatre, Rome, May 17, 1890; Philadelphia, Grand Opera House, Sept. 9, 1891; London, Shaftesbury Theatre (Lago season), Oct. 19, 1891; Paris, Opéra-Comique, Jan. 19, 1892; in English, Grand Theatre, Islington, Apr. 9, 1884.

CAVALLI, Pietro Francesco (*b.* Crema, Feb. 14, 1602; *d.* Venice, Jan. 14, 1676), a composer of importance in the early history of opera.

He was the son of Gian Battista Caletti-Bruni, for 40 years director of the cathedral choir at Crema, and he took that of Cavalli from his patron, a Venetian nobleman. In 1617 he became singer in the choir of St. Mark's under Monteverdi; in 1640 organist of the second organ; in 1665 organist of the first organ in that church; and in 1668 maestro di cappella. Of his church music nothing has been published beyond 'Musiche sacre,' containing a Mass, Psalms and Antiphons for 2 to 12 v. (Venice, 1656), and Vespers for 8 v. (*ib.* 1675). Santini possessed a Requiem of his (sung at Cavalli's funeral) for 8 v. in MS. His operas were very numerous. He began to write for the theatre in 1639 ('Le nozze di Teti'), and continued so to do for 32 years. There were then 5 theatres in Venice, and Cavalli was fully employed. The author of *Le glorie della poesia e della musica* (Venice, 1730) gives the names of 34 operas which he produced for Venice alone between the years 1637 and 1665. Fétis mentions 39. Altogether 41 operas are accounted for, 27 of which are in the Marciana Library, Venice. In 1660 he was called to Paris for the marriage of Louis XIV., and produced his opera of 'Xerse' (originally written for Venice, 1654) in the Grand Gallery of the Louvre; to Paris again in 1662 for the Peace of the Pyrenees, when he brought out 'Ercole amante'; and to Innspruck for the fête on the reception of Queen Christina. His wife belonged to the Sozomeni family; he grew rich and enjoyed the esteem and affection of his fellow-citizens. He took the opera from the hands of Monteverdi, and maintained it with much dramatic power and with a force of rhythm before unknown. His advance on Monteverdi in melodic construction is well shown in the following example from 'Il Giasone' (1649) with accompaniments for 2 violins and bass.



'Il Giasone' is published in 'Die Oper' Part II. (Eitner). Some examples from 'L' Eris-

mena' (1655) will be found in Burney's *History*, vol. iv. Two 3-part motets and one 2-part were printed in Marcello's *Sacra Corona*, Venice, 1656.

BIBL.—PARRY, *Music of the XVIIth Century* (*Oxf. Hist. Mus.* vol. iii.); articles by AMBROS in the *Neue Zeitschr. f. Mus.*, 1869, vol. lxv. p. 314 ff.; by H. KRETZSCHMAR in the *Vierteljahrsschrift für M.-W.*, 1892, p. 1 ff.; GALVANI, *Teatri musicali di Venezia*; TADDEO WIEL, *Mus. Ant.* iv. 1 (Oct. 1912); HENRI PRUNIÈRES, *Notes sur une partition faussement attribuée à Cavalli, R.M.I.* vol. 27, 1920; EGON WELLESZ, *Cavalli und der Stil der venetianischen Oper von 1640–60, Studien zur M.-W.*, vol. i. (1913) pp. 1-103.

G., with addns.

CAVALLINI, ERNESTO (*b.* Milan, Aug. 30, 1807; *d.* there, Jan. 7, 1874), a great clarinet-player.

He was taught in the Milan Conservatorio, and after an engagement at Venice and considerable travelling he returned to his native city, first as player in La Scala orchestra, and then as professor in the Conservatorio. In 1852 he accepted a post at St. Petersburg, which he filled for 15 years, after which he returned to Milan in 1870. In 1842 he was elected member of the Paris Académie des Beaux Arts. Cavallini travelled much and was well known in Paris, London and Brussels. He played a concerto of his own at the Philharmonic Concert, June 23, 1845. Fétis describes his volubility and technique as prodigious, and his breath as inexhaustible; his intonation was also very good, though his instrument was only the old six-keyed clarinet.

G.

CAVATINA (Ital., diminution of *cavata*,[1] the act of producing tone from a musical instrument) originally signified a short song, without a second part and the repetition of the first, but has been frequently applied to a smooth melodious air, forming part of a grand scena or movement. W. H. C.

CAVENDISH, MICHAEL (*b. circa* 1565; *d.* 1628), composer of madrigals and ayres; the youngest of three sons of William Cavendish of Cavendish Overhall by Ann, his wife, daughter of John Cocks of Beamonds. The pedigree of this elder branch of the Cavendish family, which became extinct in the 17th century, is fully recorded in Davy's *Suffolk Collections* (B.M. Add. MSS. 19,122). The younger branch is now represented by the Duke of Devonshire. The exact date of Michael Cavendish's birth is not known. He died unmarried, in the parish of St. Mary, Aldermanbury, London, probably on July 5, 1628, and his will was proved on July 11 of that year (P.C.C.; 72, Barrington). He dedicated his volume of compositions published in 1598 to Lady Arabella Stuart, who was his second cousin. Sir Charles Cavendish, one of Wilbye's patrons, was his father's first cousin; and so was Lady Pierpoint, the wife of Thomas Greaves's patron. Cavendish was a contributor to East's *Whole Booke of Psalmes* in 1592, and he produced one volume of his own compositions in 1598. The title-page of the only known copy of this book, now in the British Museum, is mutilated; the book contains twenty airs with lute accompaniment with an alternative version for four voices, and these are followed by eight madrigals for five voices. His madrigal, 'Come, gentle swains' (No. 24 of the set) was largely rewritten before it appeared three years later as one of 'The Triumphes of Oriana.' It is the only example among the Triumphs that had been previously printed, and it is not impossible that the idea was put into Morley's mind by Cavendish. In estimating the artistic value of his work it must be remembered that his 'Ayres' were the first to appear after Dowland's first book, and he was also comparatively early in the field as a madrigal composer. The eight madrigals are printed in ENGLISH MADRIGAL SCHOOL, vol. xxxvi. E. H. F.

[1] B.M. Add. MSS. 14,221 (f. 86) contains a Recitativo con cavata by Cafaro.

CAVOS, CATTERINO (*b.* Venice, 1776; *d.* St. Petersburg, Apr. 28, 1840), conductor and composer.

He was the son of the musical director of the famous Fenice Theatre. At 14 he was the chosen candidate for the post of organist to St. Mark's, but relinquished his chance in favour of a poor musician. He became by turns assistant to his father, conductor of the opera in Padua, and teacher in Venice. In 1797 he went to Russia as conductor of Astarti's opera company. When the Emperor Paul succeeded Catherine II., the company was disbanded, but Cavos remained in Russia, and, in 1799, was made director of the Italian and Russian operas, and professor in the Theatrical School. It was his duty to compose for three companies—Italian, Russian and French. The success of his operas on Russian fairy-tales encouraged him to make some tentative efforts for national colouring in his music. 'Ivan Sonsanin,' an opera on the same subject as 'A Life for the Tsar,' met with great success in 1815. The Russian element is very slight in the music of Cavos; nevertheless he must be reckoned one of the first to start that movement towards nationality in music which Verstorsky strove to develop, and which eventually culminated in the genius of Glinka. Cavos composed a vast number of operas and vaudevilles. His music was pleasing but not inspired. R. N.

CAZZATI, MAURIZIO (*b.* Guastalla, *c.* 1620; *d.* there, 1677), organist of S. Andrea, Mantua, 1641; maestro di cappella to the Duke of Sabioneta, 1648–51, at the Accademia della Morte in Ferrara; appointed maestro di cappella at S. Maria Maggiore in Bergamo, 1653; and at San Petronio in Bologna, 1658. He resigned this post in 1671, possibly on account of a violent quarrel with Arresti, organist of the same church, who had severely criticised the Kyrie in a Mass of Cazzati.

His 'Risposta alle oppositioni,' etc., was printed at Bologna, 1663. His voluminous compositions (see *Q-L.*) comprise masses, psalms and motets, besides canzonets and airs, and sonatas and other instrumental works. One of his motets, 'Sunt breves mundi rosæ,' was printed in Ballard's collection for 1712, and other pieces in Profe's *Geistliche Concerten* (Leipzig, 1641).

CEBELL, a name used by Purcell and others for the dance form now generally known by the name of Gavotte. An instance occurs in a suite of Purcell printed in Pauer's 'Old English Composers,' and in vol. vi. of the Purcell Society's publications, and 'The old Cebell' is given by Hawkins, *History*, App. 22. M.

CECILIA, ST., Virgin and Martyr, was a young Roman lady of noble birth, who, being educated in the Christian faith, vowed to lead a celibate life and to devote herself to the service of religion.

She was, however, compelled by her parents to marry Valerianus, a young Roman noble and a Pagan, with whom she prevailed so much as not only to induce him to respect her vow, but, with his brother, to embrace the Christian faith. Seized and brought before the Pagan authorities, and refusing to abjure their faith, they were condemned to death, the brothers being decapitated, and the virgin-wife placed in a dry bath with fire beneath, which failing to terminate her existence as rapidly as her persecutors desired, they sent an executioner to despatch her by severing her head from her body. These events occurred at Rome about A.D. 229, under Alexander Severus, according to most writers, although some state them to have happened in Sicily under Marcus Aurelius between A.D. 176 and 180. Her house at Rome, where she was put to death, was converted into a church, or a church was built over it, to which in 821 her remains, with those of her husband, his brother and other martyrs, were translated. This church was repaired and sumptuously embellished in 1599, and a monument of the saint erected.

St. Cecilia has long been regarded as the tutelary saint of music and musicians, but the period at which she was first so looked upon is involved in obscurity. There is a tradition that an angel by whom she was visited was attracted to earth by the charms of her singing, but when it originated is equally unknown. Early writers make no mention of her skill in music; even as late as 1594 a long Italian poem by Castelletti, entitled 'La trionfatrice Cecilia, vergine e martire Romana,' was published at Florence, which does not allude to it. It is certain, however, that nearly a century before she had been considered as Music's patroness, for in 1502 a musical society was established in Louvain, the statutes of which were submitted to the magistrate for his sanction. The founders desired to place the new association under the patronage of 'St. Job,' but the magistrate decided that it should be put under the auspices of St. Cecilia.

Cecilian Festivals. For a very long time the custom of celebrating upon St. Cecilia's festival (Nov. 22) the praise of music by musical performances existed in various countries, and many associations were formed for the purpose. The earliest of such associations of which any notice has been found was established on Oct. 12, 1570, at Evreux in Normandy, under the title of 'Le Puy de Musique.' A solemn celebration of Vespers and Compline took place in the cathedral on the vigil; High Mass, Vespers and Compline were performed on the feast day, and a Requiem Mass for the souls of departed founders on the morrow. A banquet was given after Mass on the feast day, and prizes were awarded for the best motets, part-songs, airs and sonnets. The best composers of the day were competitors for these prizes, and amongst those who obtained them are found the names of Orlando de Lasso, Eustache du Caurroy and Jacques Salmon.

It was a century later before any similar association was regularly established in England. In 1683 a body of persons known as 'The Musical Society' held the first of a series of annual celebrations in London. Their practice was to attend divine worship (usually at St. Bride's Church), when a choral service and anthem with orchestral accompaniments (often composed expressly for the festival) were performed by an exceptionally large number of musicians, and a sermon, usually in defence of cathedral music, was preached. They then repaired to another place (commonly Stationers' Hall), where an ode in praise of music, written and composed expressly for the occasion, was performed, after which they sat down to an entertainment. These odes were written by Dryden (1697 and 1697), Shadwell, Congreve, D'Urfey, Hughes and other less-known writers, and composed by Henry Purcell (1683 and 1692), Blow (1684, 1691, 1695, and 1700), Draghi, Eccles, Jeremiah Clarke and others of lesser note. Purcell produced for 1694 his 'Te Deum and Jubilate in D,' and Blow his for 1695. These celebrations were kept uninterruptedly (with the exception of the years 1686, 1688 and 1689) until 1703, after which they were held only occasionally. The Musicians' Company in London revived the celebration of the festival in 1903.

Pope wrote his fine ode in 1708, but it was not set to music until 1730, and then in an altered and abbreviated form by Dr. Greene, as the exercise for his doctor's degree. It was first set in its original form about 1757

by William Walond, organist of Chichester Cathedral, and at a much later period by Dr. Thomas Busby. In 1736 Handel reset Dryden's 'Alexander's Feast,' originally composed in 1697 by Jeremiah Clarke, and in 1740 Dryden's first ode, originally set in 1687 by Draghi. Odes were composed at various periods by Drs. Pepusch and Boyce, by Festing, Samuel Wesley, Parry and others.

About the same time that the London celebrations were established similar meetings were held at Oxford, for which odes were written by Addison, Yalden and others, and set by Blow, Daniel Purcell, etc. These meetings were continued until 1708, and perhaps later. Other places followed the example, as Winchester, Gloucester, Devizes and Salisbury. At the latter place, in 1748 (the time of holding it having previously been changed), the meeting was extended to two days, and gradually developed into the modern musical festival, oratorios being performed at the cathedral in the morning, and secular concerts at the Assembly Room in the evening.

There are some records of a musical celebration having taken place on St. Cecilia's Day in Edinburgh in 1695, and in the early part of the 18th century several took place in St. Patrick's Cathedral, Dublin.

In Paris some years since it was the custom to have a Solemn Mass performed in the church of St. Eustache on St. Cecilia's Day, for the benefit of the Society of Artist Musicians. The orchestra of the Société des Concerts du Conservatoire took part. On these occasions a new Mass, composed expressly by some eminent musician, was usually produced. Amongst those who wrote such masses were Adolph Adam, Niedermeyer (1849), Dietsch, Gounod (1855) and Ambroise Thomas (1857) Later, masses by Saint-Saëns, C. Franck, Th. Dubois and S. Rousseau, etc., were utilised. Since the appointment of Félix Raugel as maître de chapelle at St. Eustache (1910) the Mass of St. Cecilia has been replaced by a sacred concert and a Solemn Benediction. From 1911–13 works by Liszt, Bach and Handel were given; in 1922 and 1923 works by C. Franck and Widor.

Musical celebrations on St. Cecilia's Day are recorded as having taken place at various periods in Italy, Germany and elsewhere. Spohr composed a 'Hymn to St. Cecilia' for the Cecilian Society at Cassel in 1823, and Moritz Hauptmann another for the same society in the following year. W. H. H.

BIBL.—*St. Cecilia Feasts, Odes*, etc., *Mus. Ant.* ii. 234 (July 1911); an Index to songs and musical allusions in the *Gentleman's Journal*, 1692–94.

CECILIA SOCIETY, see BOSTON.

CELESTA, a keyboard instrument in which plates of steel suspended over resonating boxes of wood are struck by hammers after the manner of the pianoforte action. It was invented in 1886 by Auguste Mustel of Paris, who subsequently combined its characteristic effects with those of the 'Mustel Organ,' producing some distinctly new qualities of tone. The tone of the celesta itself is of exquisite purity, and as an orchestral instrument it has been used by a large number of modern composers in operas, ballets and mystic pieces, where a special quality of tone is required. Its compass is four octaves upwards from the middle *c*, and the part is written an octave below the actual pitch. The tone improves as the pitch rises. M., with addns.

CELESTINA, a keyboard instrument in which the sound is produced by the friction of a continuous band of rosined silk upon catgut or wire strings. (See SOSTINENTE PIANOFORTE.) F. W. G.

CELESTINO, ELIGIO (*b.* Rome, *c.* 1739; *d.* Jan. 14, 1812), a violin-player.

Burney heard him in Rome in 1770, and considered him the best Roman violinist of the period. In 1772 he began to travel, and appeared in London in that year. He was appointed violinist of the court band at Stuttgart in 1776. He gave a concert with his wife at Frankfort in 1780, and already had the title of Konzertmeister to the Duke of Mecklenberg, at Ludwigshut, a post which he retained till his death. In Preston's Catalogue (London, 1797) we find of his composition Six Sonatas for a Violin and Bass (op. 9), and three Duos a Violino e Violoncello (London, Clementi, 1798). Some other works, such as a vocal solo or trio with orchestral accompaniment, are mentioned in *Q.-L.* P. D.

CELLI (STANDING), FRANK H.; (*b.* London, 1842; *d.* there, Dec. 27, 1904), operatic basso-cantante; brother of William T. Carleton, singer, and Herbert Standing, actor, both well known. His voice, which might also be termed a heavy baritone, was of an unusually sweet, sympathetic quality, yet sufficiently powerful and extremely flexible. He had received little instruction when he made his début at the age of 20 at the old Marylebone Theatre as Mat-o'-the-Mint in a revival of 'The Beggar's Opera.' Other stage and concert work followed, including one engagement as Lorenzo (with songs) in a revival of 'The Merchant of Venice' at the Princess's Theatre. He then studied and sang in oratorio with Mme. Rudersdorff, and in the late 'sixties went on a concert tour with Mme. Carlotta Patti. His true bent, however, was towards opera, for which his fine voice and striking physique eminently suited him. Accordingly in 1871 he joined Mapleson's provincial troupe, which then included Tietjens, Trebelli, Sinico, Ilma di Murska, Bettini and Foli, with Bevignani as conductor, and made his first appearance at Birmingham as Valentine in 'Faust,' then given for the first time in that city. His chief

successes, later on, were gained in English opera, especially under Carl Rosa, with whose company he sang regularly for several years, his best characters being Mephistopheles, Don Giovanni, Count Arnheim, Peter the Great, Escamillo, Count Almaviva in 'Figaro,' and the King in 'Maritana.' Towards the latter part of his career he drifted into light opera, visiting the United States and various colonies, where he quickly won popularity. At home he was always a great favourite, and his voice retained much of its freshness and charm to the end. He was the father of Miss Faith Celli, the well-known actress. H. K.

CELLIER, ALFRED (*b.* Hackney, Dec. 1, 1844; *d.* London, Dec. 28, 1891), a composer of light opera.

He was the son of a teacher of French, was educated at the Grammar School, Hackney, and from 1855–60 was a chorister at the Chapel Royal, St. James's, under the Rev. Thomas Helmore. In 1862 he was appointed organist to the church of All Saints, Blackheath. At the age of 21 he became director of the Ulster Hall Concerts, Belfast, succeeding Dr. Chipp, and conductor of the Belfast Philharmonic Society. He was appointed organist at St. Alban's Church, Holborn, in 1868. Cellier was conductor at the Prince's Theatre, Manchester (1871–75); Opéra-Comique, London (1877–79), and joint conductor, with Sir A. Sullivan, of the Promenade Concerts, Covent Garden (1878 and 1879), besides holding numerous smaller appointments at the Court, St. James's, and Criterion Theatres. His compositions include a setting of Gray's 'Elegy,' written for the Leeds Festival (Oct. 10, 1883), a Suite Symphonique for orchestra, various songs and PF. pieces, among which latter must be mentioned a charming 'Danse-Pompeuse,' 1880, dedicated to and frequently played by Mme. Montigny-Rémaury. But Cellier was best known as a composer of light opera or opéra-bouffe. Besides much incidental music to plays, etc., he produced the following:

'Charity begins at Home,' Gallery of Illustration, 1870, 'The Sultan of Mocha,' produced at the Prince's Theatre, Manchester, Nov. 16, 1874, with great success, and at St. James's Theatre, London, Ap. 17, 1876; 'The Tower of London,' Oct. 4, 1875; 'Nell Gwynne,' Oct. 16, 1876; 'Bella Donna, or the Little Beauty and the Great Beast,' Ap. 27, 1878, all produced at Manchester; The Foster Brothers,' 1876 (St. George's Hall); 'Dora's Dream,' Nov. 17, 1877; 'The Spectre Knight,' Feb. 9, 1878; 'After All,' Dec. 16, 1879; 'In the Sulks,' Feb. 21, 1880, operettas in one act, all produced at the Opéra-Comique Theatre. 'Pandora,' a grand opera in three acts, words by Longfellow, was produced in Boston in 1881.

Few of the larger works obtained other than provincial popularity, in spite of the pleasing and elegant music contained therein, probably owing to weak librettos; but on Sept. 25, 1886, in his opera of 'Dorothy,' produced at the Gaiety Theatre, a fresh setting of his 'Nell Gwynne' to a new book, Cellier gained his first real success, thanks to the musical merits of the work, which ran through the entire autumn season, and on Dec. 20 was transferred to the Prince of Wales's Theatre, where it enjoyed an exceptionally long career. Its successor, 'Doris,' Lyric Theatre, Apr. 20, 1889, was less popular, but 'The Mountebanks,' to an admirable libretto by W. S. Gilbert (Lyric, Jan. 4, 1892), was another great success. It was technically a posthumous work, as the composer died before he could complete it by the composition of an overture: a movement from his Suite Symphonique was adapted for the purpose. A *lever du rideau* entitled 'The Carp' was produced at the Savoy Theatre on Feb. 13, 1886, and another 'Mrs. Jarramie's Genie,' at the same, Feb. 14, 1888. On Sept. 21, 1887, the 'Sultan of Mocha' was revived at the Strand Theatre, with a new libretto by Lestocq. During his later years Cellier resided in America and Australia, but returned to England in 1887. He was buried in the Norwood Cemetery. A. C.

'CELLO, a contraction of VIOLONCELLO.

CEMBAL D' AMORE translated is 'harpsichord of love,' but, according to Adlung (*Musica Mechanica*), this instrument did not belong to the clavicembalo or harpsichord genus, but to that of the clavichord. The instrument should be regarded as a double clavichord, the two instruments being separated by the tangents. The strings, he states, were as long again as in the ordinary clavichord, and the tangents which produced the tone from the strings, instead of touching them near to their left-hand terminations, made the impact exactly in the middle of their whole length between the bridges, of which there were two instead of one as in the clavichord, and two soundboards of unequal forms and dimensions. Both halves of the strings were thus set in vibration simultaneously, which necessitated the use of a different damping contrivance from the simple one of the clavichord. In the cembal d' amore the strings lay upon the damping-cloth instead of its being woven between them, and small wooden uprights supported it. The strings were therefore damped when at rest; when raised upwards by the tangents they were free to vibrate, and remained so as long as the keys were pressed down. The form of a cembal d' amore was that of an English spinet with the keyboard to the right hand of the player instead of the left, thus reversing the extension of the instrument laterally. Adlung attributed to it more tone than the ordinary clavichord, and more capability of *bebend* effect by the gently reiterated movement of the key. But too much pressure on the key would affect the intonation as in a clavichord. In estimating its dynamic power he places the cembal d' amore far behind the pianoforte, though beyond the clavichord. Mattheson[1] (*Critica Musica*) refers

[1] The only known illustration was found by E. van der Straeten in Mattheson's papers at Hamburg, and reproduced, with particulars, in *Mus. T.*, Jan. 1924. A detailed description is given in J. Adlung's *Musica mechanica*, vol. iii. p. 123.

to it and to a parallel between the Florentine (pianoforte) and Freiberg (cembal d' amore) in a bantering tone. Gottfried Silbermann of Freiberg (1683–1753) invented it, and Hähnel of Meissen attempted to improve it by adding a 'Celestine' register. Others, as Oppermann and Masse of Hamburg, made the instrument. A drawing of this rare instrument is preserved in the State and University library of Hamburg.

Through the even series of partial tones being virtually banished by the contact with the second or node at the half length of the string, the quality of tone or *timbre* must have tended towards that of the clarinet. The Rev. J. R. Cotter, of Donoughmore Rectory, Cork, between the years 1840 and 1865 endeavoured to obtain this effect from a pianoforte which he had constructed in Broadwood's workshops, by making a 'striking place' at the middle of the vibrating length of string. In this, the Lyrachord, as he named it, the clarinet quality was a prominent characteristic. A. J. H.

CEMBALO or CIMBALO (Ital.), a dulcimer, an old European name of which, with unimportant phonetic variations, was Cymbal. The derivation of cembalo is from the Greek *κύμβη* (Latin *cymba*), a hollow vessel; and with the Greeks *κύμβαλα* were small cymbals, a larger form of this ringing instrument being well known in modern military bands. These cymbals and bells in the Middle Ages were regarded as closely allied, and rows of bells of different sizes, *tintinnabula* or *glockenspiel*, were also called *cymbala*. Virdung (1511) names *zymbeln* and *glocken* (cymbals and bells) together. It was most likely the bell-like tone of the wire strings struck by the hammers of the dulcimer that attracted to it the name of cymbal or cembalo. It is explained here, however, not only for the meaning dulcimer, but for the frequent use of the word 'cembalo' by composers who wrote figured basses, and its employment by them as an abbreviation of clavicembalo. The dulcimer, or cembalo, with keys added, became the clavicembalo. In course of time the first two syllables being, for convenience or from idleness in speaking or writing, dropped, 'cembalo' also was used to designate the keyed instrument, that is, the clavicembalo or harpsichord—just as 'cello' in the present day frequently stands for violoncello. In the famous Passacaille of J. S. Bach, 'cembalo' occurs where we should now write 'manual,' there being a separate pedal part (see PEDAL). But we know from Forkel that Bach used a double 'flügel' or clavicembalo, having two keyboards and obbligato pedals, as well as the organ with pedals. (See HARPSICHORD.) A. J. H.

CENDRILLON, opera in 4 acts; text by Henri Cain; music by Massenet. Produced Opéra-Comique, May 24, 1899.

CENERENTOLA, LA, opera on the story of Cinderella, by Rossini; libretto by Feretti; produced Teatro Valle, Rome, 1817, King's Theatre, London (much mutilated), Jan. 8, 1820, and Théâtre des Italiens, Paris, June 8, 1822. Georgina Burns revived it in 1891 in a successful tour of the provinces.

CENTS, a numerical device for the comparison of vibration ratios, see INTERVAL.

CERESINI, GIOVANNI, a 17th-century composer of Cesena. He was Accademico Etereo in 1607; maestro di cappella 'della morte in Ferrara,' in 1627. He wrote 'Messa et salmi,' 5 v., op. 3., 2 editions, 1618 and 1623; 2 books of madrigals, 1607, and op. 4, 1627; 2 books of motets, 1617 and 1638 (*Q.-L.*).

ČERNOHORSKY (CZERNOHORSKY), BOHUSLAV MATĚJ (called also Padre Boëmo) (*b.* Nymburk, Bohemia, 1684; *d.* 1742), taught Gluck and Tartini.

He was a friar of the Minorite order, and was for a time Regens Chori at the Santo in Padua, and about 1715 organist in the convent church at Assisi, where Tartini was his pupil. About 1735 he was director of the music at St. Jacob's Church, Prague, where Gluck learnt from him. He was an excellent composer, but very few of his works are extant, the chief part of them having been destroyed by a fire in his convent. A few of his works are in the church archives at Prague and in private hands. He died while on his way to Italy. A biographical notice by Laurencin was published in the *Neue Zeitschrift für Musik*, 60, No. 13 (*Riemann*, etc.).

M.

CERONE, DOM PIETRO (*b.* Bergamo, *c.* 1566; *d.* after 1613), a priest who migrated to Spain in 1592, and entered the chapel of Philip II. in 1593.

In 1608 he left Spain for Naples, where he belonged to the Chapel Royal. He wrote *Le regole più necessarie per l' introduttione del canto fermo*, etc., Naples, 1609, and *El Melopeo*, a folio volume, in Spanish, of 22 books and 1160 pages of small print (Naples, 1613), a work, according to the account of Fétis, valuable in some respects, but tedious, confused and unequal to an astonishing degree. It is founded on the system of Zarlino; indeed there is some reason to believe that it is a mere redaction of a work with the same title which Zarlino speaks of as having completed in MS., but which has totally disappeared. The whole edition of Cerone's work is said to have been lost at sea except 13 copies, but 10 copies are mentioned as still extant, in *Q.-L.*, which refers to a third work of Cerone, *Curiosidades del cantollano* (Madrid, 1709 *sic*, perhaps for 1609). See also *Proc. Mus. Ass.*, 1878–79, p. 87. G.

CERRETO, SCIPIONE (*b.* Naples, 1551; *d.* there, after 1631), an important writer on musical theory whose known works are: *Della prattica musica* (1601); *Dell' arbore musicale* (1608); *Dialogo harmonico*, dealing with counter-

point and canon, etc. (MS. autograph, 1631); *Due raggionamente in forma di dialogo* (MS. 1626), counterpoint and canon. Of his madrigals only 1 book, 'L' Amarillide a 3 voci' (1621), and 3 numbers in Arcadelt's '1 lib. di madrigali' (1608) have survived. E. v. d. S.

CERRITO, FANNY, see SAINT-LÉON (2).

CERTON, PIERRE (*d.* Paris, Feb. 23, 1572[1]), a French musician of the first half of the 16th century; master of the choir at the Sainte-Chapelle, Paris; first mentioned there as 'Clerc sous la prébende de M. de Colligny,' May 8, 1532; entitled 'master of the boys' at the Ste.-Chapelle in 1542.[2] He is mentioned by Rabelais in the *Nouveau Prologue* to the 2nd book of Pantagruel. Having become permanent chaplain in 1548, he retained both titles until his death. Before 1560 he was in possession of a canon's prebend at the church of Notre-Dame, Melun, from which district he probably originally came. An annual service was founded by him at this church for Lady Day, and the inscription of it was engraved on a stone now preserved at the Museum of Melun. Other pious foundations of his were given to the Ste.-Chapelle and the Hôtel-Dieu, Paris. Certon was a prolific composer. The number of his masses appears to be 6: 'Missae tres Petro Certon,' 'Sus le pont d'Avignon,' 'Adjuva me,' 'Regnum mundi' (1558), 'Missa pro defunctis,' 'Missa ad imitationem moduli' (1558) (Le Roy; Ballard). His motets, 'Recens modularum,' etc., amounting probably to 50, are included in the publications of Phalèse (Louvain, 1558), Cipriani (Venice, 1544), Attaingnant (1533–49). His chansons amount to about 200, including the collections which are not mentioned in *Q.-L.* They are contained in the following collections: Attaingnant (1533–49), Moderne (1538), Le Roy and Ballard (1552), Tylman Susato (Antwerp, 1543–50), etc. He also composed French psalms and canticles. A Magnificat is found in 'Canticum B. M. Virginis . . . 1559' (see *Q.-L.*).

Modern reprints include:

HENRY EXPERT: *Répertoire populaire de la musique de la Renaissance.* 1. Chanson: 'Si par fortune avez mon cœur acquis' (Paris, Sénart); 'Monuments de la musique au temps de la Renaissance' (1925); 3 Masses: 'Sus le pont d'Avignon,' 'Regnum mundi,' 'Adjuva me' (Paris, Sénart).

CH. BORDES: 'Chansonnier du XVIe siècle.' 1. Chanson: 'J'espère et crains, je me tais et supplie. . . .' (Paris, Ronart et Lerolle); 'Ancient Church Music,' printed by the Motet Society (1843). 1 piece (2 trebles and tenor to English words).

BIBL.—MICHEL BRENET, *Les Musiciens de la Sainte-Chapelle du Palais* (1910), with list of works. M. L. P.

CERVELAT, the French name for RACKET (*q.v.*). (*PLATE IV.* No. 3.)

CERVETTO, (1) GIACOBO BASEVI (BASSEVI) (called Cervetto the Elder) (*b.* Italy, 1682; *d.* London, Jan. 14, 1783). His sobriquet 'Cervetto' (a little stag) points to a translation of the German-Jewish name of Hirschel. He came to London in 1728 as a dealer in Italian instruments and a violoncellist. In the latter capacity he took part in the performance of Dr. Arne's 'Comus' in 1737, and Burney tells us in 1739 that Cervetto, together with Abaco, Lanzetti, Pasqualini and Caporale, 'brought the violoncello into favour,' although it was already in use in England during the 17th century. In 1744 Cervetto, Pasqualini and Caporale were playing at the concerts at Hickford's Room, and Burney says that while the two former possessed a greater technique and musical knowledge, their tone was raw and crude and their style of delivery uninteresting, and Caporale surpassed them with respect to the latter qualities. For many years Cervetto was solo violoncellist at Drury Lane Theatre, where he afterwards succeeded Garrick as manager, with great financial success. He was 'of an amiable disposition but of odd appearance and manners, his large proboscis causing him to be hailed from the gallery with "Play up, Nosey."' There are several amusing anecdotes told regarding his habits. At the time of his death he had amassed a fortune of £20,000, which he left to his son JAMES, who was the most gifted of his many pupils. His compositions consist of 6 trio sonatas for 3 violoncellos or 2 violins and a bass; 6 trios for 2 violins, violoncello or harpsichord; 12 solos, and 6 solos for violoncello and thorough-bass, 6 solos and 8 solos for German flute and basso continuo; 6 lessons or *divertimentos* for 2 violoncellos, op. 4. Several of his sonatas and solos have appeared in modern editions (E. v. d. Straeten's *History of the Violoncello*).

(2) JAMES (the younger) (*b.* London, 1747; *d.* there, Feb. 5, 1837), pupil of his father and C. F. Abel, appeared on Apr. 23, 1760, at a concert given at the Little Theatre in the Haymarket in conjunction with Gertrud Schmeling (afterwards Mme. Mara), aged 10, 'Master Barron,' a pupil of Giardini, aged 13, and Fanny Burney, then a nine-year-old pianist. In 1765 he played with his father at a concert given by Parry the harpist, and soon became one of the leading violoncellists of his time. From 1780 he played at the professional concerts at the Hanover Square Rooms, where in 1783 he was joined by Duport and Baumgarten, and in 1784 he played a violoncello concerto by Haydn there, being joined about that time by Chabran (Gaëtano Chiabrano). From 1763–70 he toured as a soloist on the Continent, and after his return became (1771) a member of the Queen's band. Although not possessing the fiery temperament and virtuosity of Crosdill, he surpassed both him and his father in beauty of tone and delicacy of phrasing. He composed 3 books of duets for 2 violoncellos, 2 books of solos, 1 book of sonatinas for violoncello and bass, op. 4. A fine portrait of him in oils is in the possession of W. E. Hill & Sons (reproduced

[1] *Riemann.*
[2] See his second book of Motets.

in E. v. d. Straeten's *Hist. of the Violoncello*). *Q.-L.* mentions a Jasper Cervetto, whom he thinks probably a son of James, as the 19th-century author of a divertimento for 2 violoncellos and 2 books of duets for violin and violoncello opp. 5 and 6. E. v. d. S.

CES, see Cis.

CESARI, Gaetano (*b.* Cremona, 1870), critic and historian, entered the Conservatoire of Milan as a student of the double bass, and on completing his studies was for some years a performer on this instrument in various Italian orchestras. In 1900 he resumed his studies, going to Hamburg, where he sought the advice of Arnold Krug. From Hamburg he went on to Munich to study under Felix Mottl, graduating at the same time in philosophy at the university. On his return to Italy, Cesari for a time taught history, and later was appointed librarian to the Conservatoire. He is also musical critic to the *Corriere della Sera* and member of the Permanent Commission for Music of the Italian Ministry of Education. His most important works include a critical edition of Monteverdi and the collection of Verdi's letters, *Il Copialettere di Giuseppe Verdi*. F. B.

CESARIS, Johannes, an early 15th-century composer. He is one of the three musicians named by Martin le Franc as predecessors of Dufay and Binchois (see Carmen, Johannes). A motet of his in 4 parts and 5 secular songs to French words are contained in MS. Canonici Misc. 213 in the Bodl. Lib. One of the latter (in 3 parts, with 2 sets of words) is transcribed in Stainer's *Dufay and his Contemporaries*.

J. F. R. S.

CESI, (1) Napoleone (*b.* Naples, 1867), son of the Neapolitan pianist, Beniamino Cesi. He studied with his father, then with Martucci, Lauro Rossi and Serao; and was classified second in the Rubinstein competition won by Ferruccio Busoni. He has composed operas and various pianoforte pieces, amongst them a concertstück for piano and orchestra and a concerto dedicated to his daughter Cecilia, who is also a pianist of some ability. His brother (2) Sigismondo (*b.* Naples, May 24, 1869) was taught by his own father and A. Longo for pianoforte, and by N. D' Arienzo for theory. In 1898 he founded in Naples a Liceo Musicale, together with E. Marciano, of which he is still the director. He has published editions of the works of Schumann and Clementi, and is the author of a study on the ' history and literature of the pianoforte.' F. B.

CESTI, Marcantonio (*b.* Arezzo, *c.* 1620 [1]; *d.* Venice, 1669), an ecclesiastic, a native of Arezzo according to Baini, whom Fétis follows, but of Florence according to Adami.

In due course he became a pupil of Carissimi. He was maestro di cappella in Florence in 1646, was made a member of the papal choir on Jan. 1, 1660, and vice-Kapellmeister at Vienna from 1666–69.

The bent of Cesti's genius was towards the theatre, and he did much for the progress of the musical drama in Italy. Bertini says of him :

' Contribuì molto ai progressi del teatro drammatico in Italia, riformando la monotona salmodia che allova vi regnava, e trasportando ed adattando al teatro le cantate inventate dal suo maestro per la chiesa.'

That he owed much to his master Carissimi, as he did to his contemporary Cavalli, whose operas were then in vogue at Venice, cannot be doubted, but that he deserves to be dismissed as the plagiarist of either of them is untrue.

The following is a list of the operas of Cesti :

' L' Orontea,' 1649 ; ' Cesare Amante,' 1651 ; ' La Dori,' 1663 ; ' Tito,' 1666 ; ' Semiramide,' 1667 ; ' Il pomo d' oro,' 1668 ' L' Argia,' 1669 ; ' La schiava fortunata,' 1674.

This last, and another, ' Genserico,' were left unfinished at his death, the former being completed by Marcantonio Ziani, the latter by Domenico Partenio. Four others, without date of production, are mentioned in *Q.-L.* Bertini and Gerber say that he set Guarini's ' Pastor Fido ' to music, but the work is not known to exist. Burney has preserved a scene from ' L' Orontea' in his *History of Music*, and Hawkins has done the like by a pretty little duet for soprano and bass, called ' Cara e dolce è libertà.' His name is chiefly known in the present day by the melodious song, ' Intorno all' idol mio,' quoted by Burney. The Abbé Santini had a collection of his chamber pieces, and the score of his Dori, lately republished ; some of his canzonets were published in London by Pignani in 1665, and ' Pomo d' oro ' is published in *D.T.Ö.* (see Denkmäler). There are 3 motets and 21 cantatas for soprano solo at Ch. Ch., Oxford (see Arkwright's Catalogue, Part I.), and one in the National Library in Paris. The ' Judicium Salomonis,' published as Carissimi's, is almost certainly by Cesti.

E. H. P.

Bibl.—F. Coradini, *P. Antonio Cesti, 5 agoste, 1623–14 ottobre, 1669. Nuove notizie biografiche. R.M.I.* 1923, pp. 371-88.

CETERA, see Cither.

CEVALLOS (Ceballos ; Zaballos), the name of two brothers, Spanish composers of the 16th century.

(1) Francisco (*d.* Burgos, 1571) held the post of maestro de capilla there from 1535 until his death. Works attributed to him rather than to his brother are found in MS. at the Escurial, Seville, and Toledo cathedral (MS. 7 motets and 3 masses), and the cathedral of El Pilar at Saragossa ; the last possesses a Mass by him (3rd tone). Eslava printed three motets, and Mitjana (*Encl. de la musique : Espagne*, p. 1975) quotes a fabourdon.

(2) Rodrigo, who on June 10, 1556, was appointed maestro de capilla at Cordoba, is known as a composer of secular music.

J. B. T.

[1] *Riemann* (1922) gives the date of his baptism Oct. 15, 1618 ; Coradini, however, gives his birth date as Aug. 5, 1623.

CHABRAN (real name CHIABRANO). Three musicians of this name have hitherto been inextricably confused. A careful investigation of all available sources has led to the following results. They were apparently relatives who came from Piedmont, and Fétis says that Francesco, whom he mistakes for (1) CHARLES (*b. circa* 1723), who always appeared under the name of Chabran, was a nephew and pupil of Somis (G. B.?) at Turin. Charles became a member of the royal chapel at Turin, 1747. He went to Paris in 1751, where he met with great success, and published 6 sonatas for violin and basso continuo, op. 1, which were also published by Welcker in London, where he appeared in 1752. The importance of Charles lies in the fact that, together with other pupils of Somis, he handed the latter's art down to posterity. Some of his sonatas were republished by Cartier, Alard, A. Moffat, etc. (2) GAËTANO CHIABRANO is probably identical with 'Capperan,' who appears as violoncellist in the orchestras of the Paris Opéra and Concert Spirituel in 1755, the royal chapel at Turin, 1752–55, and again in 1771, and the Concerts of Ancient Musick, London, 1784 (as 'Chabran'). He wrote solos for violoncello and bass, published by Bremner, London, as 6 solos by Chiabrano and Piantanida, *c.* 1780; 2 sonatas for ditto (MS.) in the Berlin Library; 5 MS. sonatas for violoncello and bass by Gaëtano Ciabrano, in the Milan Conservatoire, are apparently by the same. (3) FRANCESCO CHABRAN published a Tutor for the guitar in 1790, and a book of opera-dances for pianoforte, violin or flute, *c.* 1795. A sonata for violoncello attributed to him in the British Museum Catalogue is evidently by GAËTANO CHIABRANO. E. v. d. S.

CHABRIER, ALEXIS EMMANUEL (*b.* Ambert, Puy-de-Dôme, Jan. 18, 1841; *d.* Paris, Sept. 3, 1894), showed as a child a precocious inclination for music. He took it up first as an amateur while he was studying law at Paris and was employed at the Ministère de l'Intérieur. At the Lycée St. Louis, or Louis-le-Grand (according to one of his biographers), he studied piano with Edouard Wolf, and afterwards harmony, counterpoint and fugue with Semet and Aristide Hignard. He was, however, in a great measure self-taught. His first works of any importance were two operettas, more worthy of notice than most compositions of their kind, 'L'Étoile'[1] (Bouffes Parisiens, Nov. 28, 1877) and 'L'Éducation manquée' (Cercle de la Presse, May 1, 1879). Two years later, having devoted himself entirely to music, he published 'Dix Pièces pittoresques' for piano, followed later on by 'Habanera' (1885), 'Bourrée fantasque' (1891), etc., and in Dec. 1883 a Rhapsody on original Spanish airs, 'España,' performed by Lamoureux in his concerts at the Château d'Eau, with extraordinary success. Thus his reputation was made. As chorus-master (1884–85) he helped Lamoureux to produce the first two acts of 'Tristan und Isolde,' thus developing his talent for orchestration. He then produced a scena for mezzo-soprano and female chorus, 'La Sulamite' (Mar. 15, 1885), also selections from his opera 'Gwendoline,' first given in its entirety (3 acts) at the Théâtre de la Monnaie, Brussels, Apr. 10, 1886 (later performances: Karlsruhe, May 30, 1889; Leipzig, 1890, and other German towns; Lyons, Apr. 1893; Paris, Opéra, Dec. 27, 1893).

Finally, his remarkable work, 'Le Roi malgré lui,' though conceived in an antiquated form, was given at the Opéra-Comique (May 18, 1887). After three performances it was stopped by the fire of May 25, but was reproduced at the temporary establishment on Nov. 16, 1887. His unfinished opera,[2] 'Briséis,' consisting of one act only, was produced at the Opéra, May 8, 1899.[3] Chabrier's musical language is marked by great brilliancy, an exuberant verve and wit, an inexhaustible spontaneity, a vivid harmonic rhythmical and orchestral colouring. His works show a rare power of combining all the musical materials at his disposal, and his 'España' is a model in that respect. Although he has left serious works for the stage, his nature was not that of a dramatist, and the lyric side of his temperament prevailed in all his productions. He possessed an innate gift for expressing drollery in music, for instance in his songs (1890, 'Ballade des gros dindons,' etc.), the more so since it was the natural reflection of his own turn of mind. He may be considered to be one of the generators of modern French music. A. J. and M. L. P.

BIBL.—OCTAVE SÉRÉ, *Musiciens français d'aujourd'hui.* (1921.)

CHACONNE (Ital. *ciacona*), an obsolete dance, probably of Spanish origin. At any rate the name is Spanish, *chacona*, and is said to be derived from the Basque *chocuna*, 'pretty' (Littré). It is first mentioned in Spain in 1591, and Cervantes has an admirable description of the dance in one of his *Exemplary Novels* (*La ilustre Fregona*), published in 1610. The chaconne was a dance usually in 3-4 time (with the accent on the 2nd beat of the bar), of a moderately slow movement, which belonged to the class of variations, being, in fact, in the large majority of cases, actually a series of variations on a 'ground bass,' mostly eight bars in length. It closely resembles the Passacaglia. (For a comparison of the two see PASSACAGLIA.) Among the most celebrated examples are that in Bach's fourth sonata for violin solo, and the two (one with 21, the other with 62 variations) in Handel's 'Suites de

[1] The libretto of this work with one number from the original music was used as the basis of 'The Lucky Star' (Savoy Theatre, London, Jan. 7, 1899) by a number of adapters and Ivan Caryll.

[2] Planned in three acts.

[3] First performance (concert form), Lamoureux Concerts, Feb. 7, 1897; Berlin, Jan. 14, 1899.

Pièces.' Lully made the chaconne the customary ending to his operas, and its use in such a place was a convention of the later 17th and early 18th century opera. Gluck conformed to it in the *finale* of his 'Orfeo,' and with some modifications in the final ballet of his 'Iphigénie en Aulide.' In Couperin's 'Pièces de clavecin' (1713), is a chaconne in 2-4 time, 'La Favorite Chaconne à deux tems.' E. P.; addns. J. B. T.

CHADWICK, George Whitefield (*b.* Lowell, Mass., U.S.A., Nov. 13, 1854), American composer of choral and instrumental works and songs, living in Boston.

He began the study of piano under his elder brother and later went to Boston, where he studied organ under Eugene Thayer. For a short time he was director of music at Olivet College, Michigan, but resigned to go to Leipzig, where he studied in 1877 and 1878 under Reinecke and Jadassohn in the class with Helen Hopekirk and Carl Muck. In 1879 he studied in Munich under Rheinberger. While in Leipzig he composed an overture, 'Rip van Winkle,' which he conducted at a festival concert of the Handel and Haydn Society of Boston after his return to America in 1880. He made Boston his home and became organist of the South Congregational Church. He was appointed professor of harmony, composition and orchestration in the New England Conservatory of Music (Boston), and became its director in 1897. He still (1926) holds this post. Yale University conferred upon him in 1897 the honorary degree of Master of Arts. He conducted for several seasons the music festivals at Worcester, Mass., but confined himself chiefly to his duties at the Conservatory and to composition.

Chadwick's works include operas, choral compositions, orchestral pieces (symphonies and other forms), chamber music, piano pieces and songs. His productivity has been not only large but varied. His writings for the stage range from serious musical dramas like 'Judith' to a burlesque operetta, 'Tabasco,' which had much popularity. His creations in the choral field, however, are more important. His ode for the opening of the Columbian Exposition (Chicago, 1892), 'The Viking's Last Voyage,' and 'Phœnix Expirans,' are works of imagination, virility and melodic inventiveness. His symphonic compositions disclose a sympathy with classic ideals. In some later works, such as 'Tam o' Shanter,' Chadwick showed his readiness to assimilate modern methods and orchestral devices, which he handled with skill. His chamber music is characterised by clarity and dignity. Above all things else he draws clear and engaging melodic outlines in all his music. He has used representative themes in some works and in others has utilised the idioms of negro songs. But his music is for the most part conservative in style. The following is a list of his works:

Operas: 'The Quiet Lodging,' 1894; 'Tabasco,' burlesque opera, 1894; 'Judith,' lyric drama, 1901; 'The Padrone,' opera, 1915; 'Love's Sacrifice,' pastoral opera, 1917.

Choral Works with Orchestra: 'The Viking's Last Voyage,' 1881; 'The Song of the Viking,' 1882; Dedication ode for the new Hollis Street Church, Boston, 1886; Noël for mixed voices, 1888; 'Lovely Rosabel,' ballad for mixed voices, 1889; 'The Lily Nymph,' 1895; 'Ecce jam noctis,' written for Yale University Commencement, 1897; 'Phœnix Expirans,' 1892; Ode for the opening of the Columbian Exposition, 1892; 'Land of our Hearts,' 1918.

Orchestral Compositions: Symphonies, C major, 1882; B flat, 1888, F, 1896; serenade for strings, 1890; A Pastoral Prelude, 1891; Symphonic Sketches, an orchestral suite in A, 1896 'Cleopatra,' symphonic poem, 1891; sinfonietta in D, 1906; 'Suite Symphonique' in E flat, 1911; 'Aphrodite,' symphonic poem, 1912; 'Angel of Death,' symphonic poem, 1917; 'Tam o' Shanter,' symphonic ballade, 1917: theme variations and fugue for orchestra and organ, 1923. Overtures: 'Rip Van Winkle,' 1879; 'Thalia,' 1883; 'Melpomene,' 1891; 'Adonais,' 1898; 'Euterpe,' 1906; anniversary overture, 1922.

Chamber Music: String quartets in G minor, C major, D major, E minor, and D minor; quintet in E flat, PF. and strings.

Songs with Orchestral Accompaniment: 'Lochinvar,' 1896; 'A Ballad of Trees and the Master,' 1899; 'Joshua,' 1909; 'Afar on the Plains of Tigris,' 1911; 'Aghadoe,' 1911; four Christmas songs, 1912; 'The Curfew,' 1914; 'The Voice of Philomel,' 1914; 'The Fighting Men,' 1918; 'Drake's Drum,' 1920.

Numerous songs with piano or organ accompaniment, organ compositions, piano works, church music and partsongs.

W. J. H.

CHAIR ORGAN, an older name for Choir Organ, not impossibly arising from the fact that in cathedrals the choir organ often formed the back of the organist's seat.

CHÂLET, LE, a comic opera in 1 act; words by Scribe and Mélesville; music by A. Adam; produced Paris, Sept. 25, 1834; Olympic Theatre, London, 1837. G.

CHALIAPIN, Fedor Ivanovich (*b.* Kazan, Feb. 11, 1873), celebrated opera-singer. His father was a peasant, and unable to give his son any educational advantages, musical or otherwise.

At 17 the young man joined a provincial opera-company, and was soon entrusted with leading parts. In 1892, after a tour in the region of the Caspian Sea and the Caucasus, he found himself in Tiflis, where he studied for a year with Oussatov. Two years later he began to sing in St. Petersburg, at the Summer Theatre, the Aquarium and the Maryinsky Theatre, but it was not until 1896, when he was engaged at the Private Opera in Moscow, that Chaliapin's name became famous. This enterprise, supported by a rich lawyer of the name of Mamontov, made a special feature of national opera, and gave the young singer an opportunity of displaying his exceptional powers. Chaliapin impersonated, with striking power and originality, most of the chief bass parts in Russian opera: Ivan the Terrible in Rimsky-Korsakov's 'Maid of Pskov,' the title-rôle in Moussorgsky's 'Boris Godounov,' Melnik in Dargomijsky's 'Rousalka,' Yeremka in Serov's 'Power of Evil,' etc. He sang in Milan in 1901 (ten performances of Boito's 'Mefistofele'), and again in 1904. R. N.

On June 24, 1913, at Drury Lane, Chaliapin made his first appearance in England with the Russian company which on that date introduced Moussorgsky's 'Boris Godounov' to England. 'Khovanstchina' (Moussorgsky)

and 'Ivan the Terrible' (Rimsky-Korsakov) were his other impersonations in this season, from which the fame of the Russian opera in this country began (see BEECHAM, Thomas). In the following year he added to these rôles two parts in Borodin's 'Prince Igor.' After the Russian revolution he made extensive concert tours in America, raising considerable funds to aid his famine-stricken countrymen. Latterly he has been regularly engaged at the Chicago Opera and at the Metropolitan of New York, where his performances as Boris and in the two Mephistopheles parts of Boito and Gounod have brought him a prestige equal to that which his intensely dramatic personality secured for him in Europe. In 1926 he reappeared on the English stage, singing Mephistopheles (Boito) and Don Basilio ('Il Barbiere'). C.

CHALUMEAU (from *calamus*, a 'reed'), an obsolete instrument of the beating single reed type. In its rudest form it was made from a cylindrical reed in which the speaking tongue was cut, and this was therefore not removable, in the manner of the modern clarinet reed. An interesting example lent by M. Césare Snoeck to the Royal Military Exhibition, London, 1890, was $8\frac{1}{4}$ inches long, and about $\frac{6}{10}$ inch internal diameter, and was pierced with six finger-holes on the upper side, and one thumb-hole beneath. The tongue or reed was cut on the upper side. By the 17th century the instrument, from its rude original form, had developed into a family, of soprano, alto, tenor and bass, with a slightly increased compass due to the introduction of two keys. In this state it was ready by means of a slight modification to become the modern CLARINET (*q.v.*). The name Chalumeau, especially in its German form Schalmei or Schalmey, is also given to a totally different instrument from the foregoing; that is, to an instrument with conical tube and double reed, the antetype of the oboe (see SHAWM). There may be room for doubt as to which of the two instruments is intended where the name occurs in the scores of Gluck's operas. The word is also used for the lowest register of the clarinet. (See *PLATE LXXV.* No. 3.) D. J. B.

CHAMBER MUSIC is the term properly applied to all music intended for domestic use. Before the public concert became a recognised institution, chamber music (Ger. *Kammermusik*; Ital. *musica da camera*) was used principally in contradistinction to music written either for the church or the theatre. Consequently early in the 17th century we find the title of *musico da camera* (musician of the chamber) mentioned as a position held by musicians in a noble household, and composers of that time producing *cantate da camera* and *madrigali da camera* for their patrons. With the rise of the violin during the century, the distinction between the *sonata da camera* and *sonata da chiesa* came into vogue in Italy (see CORELLI), and from that time began the special association of the term with the idea of concerted music for strings, though the consort of viols, as exemplified in the 'Fancies' of the old English school, was one species of chamber music amongst many which flourished in this country at an early date (see CHEST OF VIOLS).

So general a term cannot receive any precise classification. It is important to observe, however, that the development of chamber music in its various branches was always specially dependent on the patronage in one form or another of an aristocracy, until the concert room converted chamber music into a species of public performance.

We find the Italian renaissance, the English Elizabethan period, the French court of Louis XIV. (who established the office of *maître de la musique de la chambre du Roy*), and, in the 18th century, the small German courts modelled on that of 'Le Grand Monarque,' each in turn producing chamber music of distinguished types, concerted and solo, vocal and instrumental.

Wherever patronage was uncertain the cultivation of chamber music was sporadic. That is the essential difference between the cases of Corelli in Italy and Purcell in England. The former, living and working under the protection of Cardinal Ottoboni, headed a great school of chamber music; his English contemporary, despite his superior personal genius, remained an isolated phenomenon. Purcell's sonatas of three parts (published 1683), offered to those 'who carry musical souls about them,' were merely seed thrown by the wayside; they established no type and proclaimed no era.

The models of the sonata for stringed instruments with thorough-bass accompaniment for harpsichord and of the concerto for a larger group of instruments, established by the great Italians, Corelli, Vivaldi and others, at the end of the 17th century, remained the dominant types of concerted chamber music throughout the first half of the 18th century. Handel and J. S. Bach were alike indebted to them for the forms of their instrumental works, and again, in comparing these two the influence of patronage in determining the course of events is apparent. Handel, fighting his own way through the world, produced a comparatively small amount of chamber music—the violin sonatas are the most important part of it—and he turned the concerto from a chamber music form into an orchestral one for public performance. Bach, on the other hand, produced the bulk of his sonatas, suites and concertos during his Cöthen period (see BACH), and the meticulous attention which he paid to detail as opposed to massed effects proclaims him pre-eminently a chamber music composer.

Haydn, who developed the string quartet and kindred combinations of concerted

chamber music in the seclusion of Prince Esterhazy's country house, may be regarded as the last outstanding representative of the era of patronage, although the form which his work took indicated new artistic directions which subsequent composers were to follow.

The first essential difference between the quartets of Haydn and the chamber music of the preceding generation is one of texture. His quartet represents the equal conversation of the four instruments, and the complete emancipation of all chamber music from the control of a THOROUGH-BASS (*q.v.*) followed as its consequence. The second is that of FORM (*q.v.*). By a series of modifications and developments from existing shapes he arrived empirically at the classical sonata form (see SONATA), and established it as the framework of all concerted chamber music for instruments; Mozart followed in his steps, and for nearly a hundred years after Haydn's death that framework was considered to be an essential condition of such music. The only important departure from it was made by Beethoven in the last series of his quartets (published posthumously), works which can scarcely be said to belong either to the chamber or the concert room, but were written rather as an intimate personal diary of the soul.

A less definable characteristic than either form or texture, but one common to all classical examples of chamber music, is the intimacy of feeling expressible through the subtleties of an *ensemble* of combined solo players. On this characteristic all the great masters have relied. The opening of Mozart's string quartet in C major (Köchel, 465), considered in its day one of the enigmas of music, is a typical instance of such reliance, and all the masters of the classical era from Bach to Brahms afford countless others.

The concert room of the 19th century did not essentially alter the structure of chamber music. History records no counterpart in it to the symphonic poem which in the middle of the century threatened to supersede the classical symphony of the orchestra. The development of programme music left the string quartet and its companion combinations virtually untouched. The concert room, however, had its effect in sophisticating the ideas of chamber music and coarsening its texture. Amongst 19th-century composers it often seems rather a matter of chance whether a work is scored for a chamber music combination or for an orchestra. Even Brahms, whose understanding of chamber music style was more complete than that of any other composer of his generation, could begin his first string quartet (op. 51, C minor) with a passage which has all the appearance and sound of being an orchestral idea reduced for four strings, and the chamber music of such composers as Dvořák, Grieg and Tchaikovsky teems with passages illustrating the same point.

Moreover, the enlargement of the piano from a chamber instrument, as it was in the days of Mozart, to the concert room instrument for which Schumann wrote his quintet for piano and strings, created a new standard of technique for those species of chamber music which combine the piano with strings. Schumann, indeed, may be said to have begun a new epoch in this type of chamber music which was carried further by Brahms, Dvořák and César Franck. In their piano quintets, etc., these composers are felt to be writing primarily for the public concert hall, even though it be a small hall, rather than for purely domestic performance. With the 19th century, too, performers organised themselves into permanent parties for the performance of chamber music, and necessarily studied their *ensemble* increasingly from the standpoint of the concert platform.

Recently this chamber music of the concert room has entered on a new phase. All those influences of romanticism which converged to produce what is known as PROGRAMME MUSIC (*q.v.*), though kept at bay for a time, began to affect first the spirit, then the actual form of chamber music. During the 19th century these influences began to operate most clearly in the work of Slavonic composers. Smetana's string quartet, 'From my life,' and Tchaikovsky's trio for pianoforte and strings, 'In memory of a great Artist,' show the influences at work. At the end of the century Debussy used the string quartet as a medium for that kind of impressionism which he had evolved at the keyboard of the piano. Ravel following a few years later with the string quartet and the septet (harp, flute, clarinet and string quartet), carried further what Debussy had begun. The characteristic of this early 20th-century French school of chamber music is the concentration of the interest on successive impressions of harmony and timbre rather than on design. This is true even where the traditional sonata form is followed with exactitude, as it is in Ravel's quartet.

In England in the first decade of the century there came an impulse among the younger composers to write short single-movement works for various combinations of instruments. This impulse was fostered from without by the competitions instituted by W. W. COBBETT (*q.v.*); but it would be untrue to suggest that his prizes were the cause of so general a departure from the sonata tradition. The 'Fantasies' by Hurlstone, Frank Bridge, Vaughan Williams and others, which won prizes, were in some instances no doubt influenced by practical considerations, not only of the conditions laid down for the competitions, but also of what would be serviceable in the concert room. They

were also the result of the desire for a more direct and less pretentious form of musical expression. Thus, while German chamber music was becoming increasingly elaborate, with the involved counterpoint of Max Reger and the theoretic artifice of Arnold Schönberg's harmony, both French and English composers in their different ways were throwing over accepted traditions, and from them it largely comes that at the end of the first quarter of the century the chamber music repertory includes again works of innumerable sizes and shapes having little or no connexion with that three- or four-movement sonata form based on the classical view of tonality which modern harmony has challenged (see HARMONY). Chamber music combinations, and particularly the string quartet, have been found to be a peculiarly convenient medium for all those experiments with atonality, multiple-tonality, quarter-tones and other divisions of the scale which are characteristic of the restless technical enterprise of to-day.

Throughout the 19th century chamber music lay in a quiet backwater of the stream, more or less immune from the controversies which urged on the progress of orchestral music. To-day it has been drawn into the vortex, as the festivals held annually by the INTERNATIONAL SOCIETY FOR CONTEMPORARY MUSIC show. It is unnecessary to pass any judgment on the desirability or otherwise of this state of things. The course of history is here outlined merely to establish the fact that chamber music, though still called by the name which indicates its domestic origin, has become merely a species of public concert music differing from orchestral music only in the fact that it is performed by groups of solo players sufficiently small to produce a perfected *ensemble* without the aid of a conductor.

(For the facts about the several combinations see DUET, TRIO, QUARTET, QUINTET, SEXTET, SEPTET, OCTET and NONET.)

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C.

CHAMBER ORGAN, an organ of small size, suitable for use in a dwelling.

CHAMBONNIÈRES, JACQUES CHAMPION DE (*b.* 1602; *d.* Paris, *c.* 1672), grandson of Thomas Champion, son of Jacques Champion, 'sieur de la Chapelle,' and of Anne Chatriot (married Jan. 31, 1601), daughter of Robert Chatriot, 'sieur de Chambonnières.' He added to his name that of his maternal grandfather's estate, in Brie (district of Meaux, now department of Seine et Marne), which was also the home of the Couperin family. He succeeded his father as spinet-player to Louis XIII., and became harpsichord-player to Louis XIV. He led an unsettled life and sought service in Sweden, at the court of Brandenburg. An unequalled composer and player of his time, in the opinion of Constantin Huyghens, the Abbé Le Gallois[1] says he 'excelled every performer in the roundness and softness of his touch.' In fact, Chambonnières is regarded as the founder of the French school of the 'clavecin.' His production for the harpsichord —two books of 'Pièces de clavessin' (1st book, 1670, Conservatoire Library; 2nd, National Library, undated)—are of historic importance.[2] They consist of dance airs grouped together on a plan similar to that of the suite for lute. The consideration he gives to the use of 'Agréments' (see ORNAMENTS) is marked by the existence of a table, the first one published (1st book) for harpsichord solely. He is known to have been the teacher of G. Nivers, the three earlier Couperins, Cambert, Le Bègue and d'Anglebert.

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M. L. P.

CHAMINADE, CÉCILE (*b.* Paris, Aug. 8, 1861), pianist and composer, studied various branches of music with Le Couppey, Savart, Marsick and Godard.

At 8 years of age she wrote some pieces of church music, and gave her first concert when she was 18. Since that time her numerous works of all kinds have attracted the attention of the public, and she has brought them forward during many concert tours, in France and elsewhere, particularly in England, where she became a regular visitor after her first appearance in June 1892. A great number of songs, pianoforte pieces, a 'Concertstück' with orchestra, etc., are among her most successful works. She has essayed the larger forms of music, having written several orchestral suites, a 'Symphonie lyrique' with chorus and orchestra, called 'Les Amazones'; two trios for piano and strings; a ballet, 'Callirhoë,' produced at Marseilles, 1888; and an opéra-comique, 'La Sévillane,' unpublished. Notwithstanding the real charm and clever writing of many of Mlle. Chaminade's productions, they do not rise above the level of agreeable salon music.

G. F.

CHAMPEIN, STANISLAS (*b.* Marseilles, Nov. 19, 1753; *d.* Paris, Sept. 19, 1830). At the age of 13 he was already maître de chapelle at Pignou, Provence, writing masses, etc., for the church of that town. In 1770 he went to Paris as church composer. In 1780 his first opéra-comique, 'Soldat français,' was produced at the Comédie Bois de Boulogne. After that

[1] *Lettre à Mademoiselle Regnault de Solier touchant la musique.* Paris, 1680.

[2] Reprints in *Le Trésor des pianistes*, vol. v.; and in *Les Maîtres français du clavecin des XVIIe et XVIIIe siècles* (Paris, Sénart.) P. Brunold et A. Tessier, *Œuvres complètes de Chambonnières* (1925).

time he wrote over 40 operas and operettas, of which many were performed in other countries; but 15 operas written after 1792 were never performed. 'La Mélomanie' and 'Le Nouveau Don Quixotte' were his most popular works and had many revivals. Napoleon gave him a pension of 6000 francs, which he lost at the Restoration. After many vicissitudes and hardships, a committee of authors, including Boieldieu and Scribe, assured him a pension which he only enjoyed about 18 months before he died. An interesting experiment of his was the writing of an opera in prose, for which he chose a literal translation of Sophocles's *Electra*. The work was rehearsed at the Opéra and received with great applause, but the authorities refused, without giving a reason, to permit its performance (*Fétis*).

CHAMPION, a family of French musicians, the first of which seem to have been (1) NICOLAS and (2) JACQUES, who belonged to the chapel of Charles V. as singers, in 1521 and following years. Of Nicolas's work is known the psalm 'Beati omnes qui timent' (6 parts), which is found in two collections printed in 1542 and 1569 at Nuremberg. (3) THOMAS, called Mithou, organist and spinet-player in the reigns of Charles IX. and Henri III., published 'Premier livre contenant 60 pseaumes de David (1561).' He had married Marguerite (1570), daughter of the Scotch lutenist, Charles Edinthon. His two sons, (4) JACQUES, 'sieur de la Chapelle,' and (5) NICOLAS, followed him in his post under the succeeding kings; the first named was the father of (6) JACQUES CHAMPION DE CHAMBONNIÈRES (see CHAMBONNIÈRES). (7) ANTOINE was, according to Fétis, an eminent organist in the reign of Henri IV.; a 5-part Mass in the library at Munich (attributed to him by the same authority) is the work of NICOLAS, a 16th-century composer of psalms and motets. This might be Nicolas (1) mentioned above. Fétis declared himself the possessor of a book of organ pieces by Antoine Champion, but it is not to be found now in Fétis's library.

BIBL.—*Grande Encyclopédie*: art. by MICHEL BRENET.

M. L. P.

CHANGE RINGING, a system of producing changes on sets of bells of various numbers, viz. 5, 6, 8, 10, or 12, tuned to the notes of the major scale—the largest bell (tenor) always being the tonic or keynote. The fundamental rules which govern the system are:

(1) That there must be an alteration in the sequence of the bells at each successive blow of the clapper.
(2) That a bell can alter only one place either up or down at a time.
(3) That the first sequence is ROUNDS (*q.v.*).
(4) That the 'touch' or 'peal' (*i.e.* the composition of the changes) is not completed until the sequence of Rounds is again reached.

It should be the aim of the composer, while adhering to the above rules, to obtain the most musical sequences possible.

A bell working its way from the leading or first place (front) to the last place (behind) is said to be 'hunting up.' The reverse of this is called 'coursing down.'

In the following example of ten changes on five bells it will be seen that No. 1 'hunts up' first and then 'courses down,' while No. 5 is doing the exact opposite:

1 2 3 4 5	5 4 3 2 1
2 1 4 3 5	5 3 4 1 2
2 4 1 5 3	3 5 1 4 2
4 2 5 1 3	3 1 5 2 4
4 5 2 3 1	1 3 2 5 4
	1 2 3 4 5

The above is a 'plain hunt' on 5 bells, and it may be regarded as the elemental basis upon which the science of change ringing is founded.

Arising from this, and still adhering to the fundamental rules already mentioned, many methods—more or less intricate—of producing changes have been evolved. The three original methods are named GRANDSIRE, STEDMAN and TREBLE BOB.

Change ringing proper is not possible on less than 5 bells or on a greater number than 12. Changes are rung on 7, 9 and 11 bells, but in each case 8, 10 and 12 bells respectively are used, the tenor bell remaining the last note of the sequence throughout the composition.

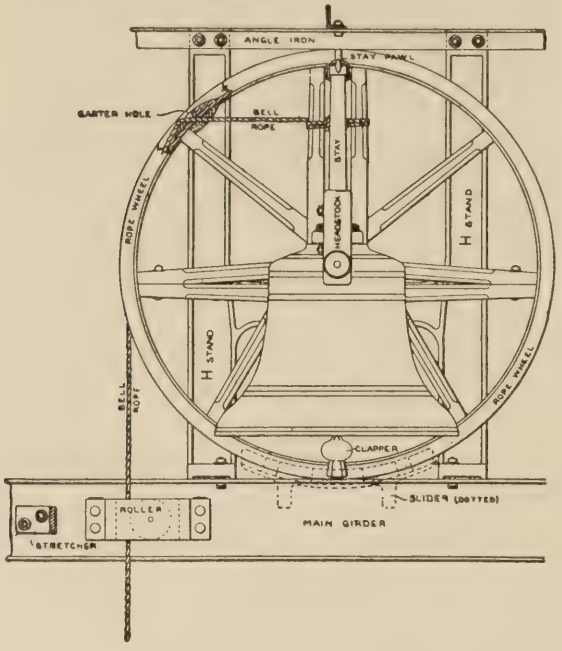
The following table shows the number of changes possible on a given number of bells, the change ringers' technical term for each group, and the approximate time which would be taken in ringing them:

No. of Bells.	Name.	No. of Changes.	Years.	Days.	Hours.	Minutes.
4	Singles . .	24	..	..	..	1
5	Doubles . .	120	..	..	..	5
6	Minor . .	720	..	..	..	30
7	Triples . .	5,040	..	..	3	..
8	Major . .	40,320	..	1	4	..
9	Caters (quaters)	362,880	..	10	12	..
10	Royal . .	3,628,800	..	105	..	..
11	Cinques . .	39,916,800	3	60	..	..
12	Maximus . .	479,001,600	37	355	..	..

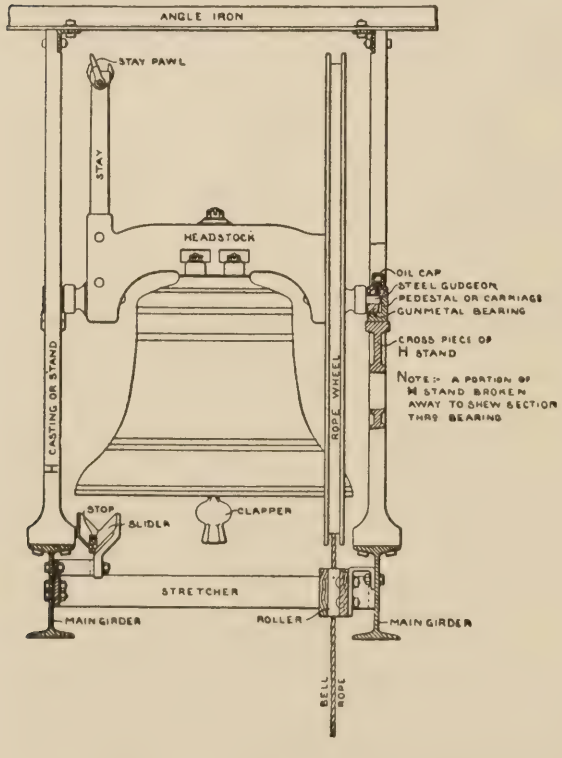
The following diagrams show the way in which a modern bell is hung for the purpose of change ringing.

The crown of the bell is firmly bolted to the headstock, which revolves on 'gudgeons' working in ball bearings. To the headstock is fixed a large wooden wheel—grooved for the purpose of admitting the rope by which the ringer causes the bell to begin its motion, and to swing in alternate opposing directions for every pull of the rope. The bell describes

an ever-increasing arc until it is mouth upwards, its clapper striking the bell at each swing at the time when the bell is reaching



the end of its movement. The process of getting the bell into this position is called 'raising,' and the bell when raised is said to



be 'up' or 'set.' The bell may, if desired, be allowed to go a little way 'over the balance' until the stay pawl rests against the slider stop. It can there remain at rest, and the ringer may remove his hands from the rope.

'Falling a bell' is bringing it from the 'set' to the 'at rest' position. In doing this the ringer lessens the arc described by the bell—by shortening the rope and thus checking its movement.

Change ringing is practicable only when the bells are describing their complete circle and are being rung up to the 'balance' each time.

In change ringing bringing the bell from one 'set' position to the other demands skill and judgment so that the successive 'striking' shall be regular and even. An expert band of ringers secures perfect precision in the 'striking.' This, together with the full tone of the bell, in whole swing, the ever changing notes, the continuity, and the mingling of sounds constitutes the indescribable charm of good change ringing. In many ways the succession of sounds has little real musical significance, but the indefinite rhythmic tonal progression is fascinating. The best result is obtained by listening at some distance away from the tower, when bells are rung in 'full swing.'

Stedman's Principle.—A system of change-ringing invented by Fabian Stedman, a printer of Cambridge, who published his great work, *Tintinnalogia*, in 1668. It is probable that his method was formulated about 1640. He based it upon the six changes of which three bells are capable, for these six changes are being rung continuously by a group of three bells 'in front' while the other bells 'behind' are 'dodging.' The division of the course is into 'sixes' (the groups of six changes) instead of 'leads,' and at the end of each 'six' one of the three bells 'in front' goes into the dodging places while one of the bells from 'behind' comes into the three-bell work 'in front.'

For further information the reader is referred to the following works:

Jasper Snowden, *Rope Sight*; *Standard Methods*; C. A. W. Troyte, *Change Ringing*.

W. W. S.

CHANGING NOTE, see Nota Cambita.

CHANOT, (1) François (*b.* Mirecourt, France, 1787; *d.* Brest,[1] 1823), a maker of musical instruments at Mirecourt, entered the navy as an engineer under the Empire, but quitted it after the Restoration. Returning to Mirecourt, he made special studies in the construction of the violin, and ultimately built one which deviated considerably in form from the accepted pattern. Believing that, in order to make every part of the instrument partake equally of the vibrations of the sound, the fibres of the wood should be preserved in their entire length, he considered the corners and curves of the outline as so many obstacles to the propagation of the waves of sound, and accordingly gave his violin a pear-shaped form, resembling that of the guitar. The table (belly) he made quite flat, and left out the sound-post altogether, on the

[1] According to Constant Pierre, at Rochefort.

ground that it merely served to break the waves of sound, while in reality it transmits them from table to back.

This violin (if one may still call it so) he submitted to the authorities of the Institut de France. After having been examined by a committee of eminent men, both scientific and musical, and tried against instruments of Guarnerius and Stradivarius, it was pronounced not inferior in quality to the violins of these great makers ('Rapport de l'Institut,' in the *Moniteur Universel*, Aug. 22, 1817). One of his violins, made for Viotti in 1818, and a violoncello, are kept at the Instrumental Museum of the Paris Conservatoire. It is difficult to account for this decision, which experience quickly proved to be a complete delusion, as all instruments made after the new pattern turned out of indifferent quality. P. D.

(2) Georges (*b.* Mirecourt, Mar. 26, 1801; *d.* Courcelles, Seine et Oise, Jan. 10, 1883), brother of François, came to Paris in 1819, and made violins of the 'Chanot' model, but was soon obliged to give up this model. He worked for the instrument-maker Clément for a year, and in 1821 for Gand, whom he left in 1823 to set up for himself. After several changes of address he settled in 1848 on the Quai Malaquais, where he remained until his retirement from business in 1872, leaving his business to his son-in-law, Marie-Joseph Chardon. Georges Chanot was an admirable maker of violins and a skilful repairer.

Madame Chanot, his wife (*née* Florentine Démoliens), was also a violin-maker, and is probably the only female one known to fame. She made several violins with her own hands, worked assiduously with her husband at his trade, and died some years before his retirement. E. J. P.

(3) Georges (*b.* 1831; *d.* 1895), son of the last named, learnt the trade from his father, and in 1851 left Paris for London, where he worked for several years with Maucotel, the brother of the Parisian instrument-maker. In 1858 he set up for himself, and was known for many years as one of the best workmen in London, gaining gold medals at various exhibitions, including the London Inventions Exhibition, 1885.

His eldest son, G. A. Chanot, of Manchester, is known as an excellent violin-maker.

His second son, F. W. Chanot, (*d.* Jan. 1911), also a violin-maker, is better known as a publisher of violin music. His business in Wardour Street is carried on by his third son Joseph, an artist-craftsman who fully sustains the reputation of the family, and specially excels in making and adjusting bridges and sound-posts.

Bibl.—Constant Pierre, *Les Facteurs d'instruments de musique*; *Les Luthiers et la facture instrumentale*, Paris, 1893.

E. J. P.; addns. M. L. P.
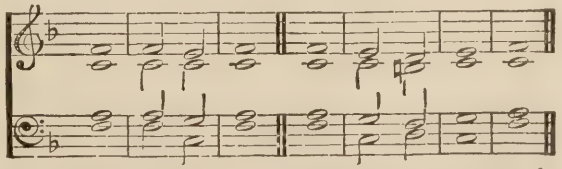
CHANSON, see Song, subsection France.

CHANT. To chant is, generally, to sing, and, in a more limited sense, to sing certain words according to the style required by musical laws or ecclesiastical rule and custom; and what is thus performed is styled a Chant and Chanting, *Cantus firmus*, or *Canto fermo*. The method of chanting that belongs to the Latin service-books is described under the heading Gregorian Tones. Practically, the word is now used for the short melodies sung to the psalms and canticles in the English Church. These are either 'single,' *i.e.* adapted to each single verse after the tradition of sixteen centuries, or 'double,' *i.e.* adapted to a couple of verses, or even, according to a recent still greater innovation, 'triple' and 'quadruple,' ranging over three and four verses respectively.

The qualifying terms *Gregorian*, *Anglican*, *Gallican*, *Parisian*, *Cologne*, etc., as applied to tone or chant, simply express the sources from which any particular chant has been derived.

It is historically incorrect to regard the structure of ancient tones and of modern chants as being antagonistic each to the other. The famous *Book of Common Praier noted*, of John Merbecke (1550), includes music of the Latin ritual, adapted, *mutatis mutandis*, to the new English translations of the Missal and Breviary. The ancient Gregorian chants for the psalms and canticles were in use not only immediately after the Reformation but far on into the 17th century; and although the Great Rebellion silenced the ancient liturgical service, with its traditional chant, yet in the fifth year after the Restoration (1664) the well-known work of the Rev. James Clifford, Minor Canon of St. Paul's, gives as the 'Common Tunes' for chanting the English Psalter, etc., correct versions of each of the eight Gregorian Tones for the Psalms, with one ending to each of the first seven, and both the usual endings to the eighth, together with a form of the Peregrine Tone similar to that given by Merbecke.[1] Clifford gives also three tones set to well-known harmonies, which have kept their footing as chants to the present day. The first two are arrangements of the 1st Gregorian Tone, 4th ending—the chant in Tallis's 'Cathedral Service' for the Venite—with the melody, however, not in the treble but (according to ancient custom) in the tenor. It is called by Clifford 'Mr. Adrian Batten's Tune'; the harmony is essentially the same as that of Tallis, but the treble takes his alto part, and the alto his tenor. The second, called 'Christ Church Tune' and

Christ Church Tune.

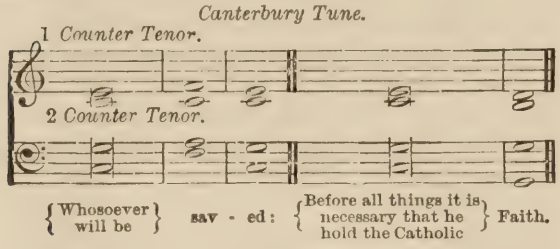


[1] See Table of chants in *Acc. Harmonies to Brief Directory*, by Rev. T. Helmore, App. II. No. cxi.

set for first and second altos, tenor and bass, is also the same ; except the third chord from the end.

Clifford's third specimen is quoted as 'Canterbury Tune,' and is that set to the Quicunque vult (Athanasian Creed) in Tallis's 'Cathedral Service' ; but, as before, with harmonies differently arranged.
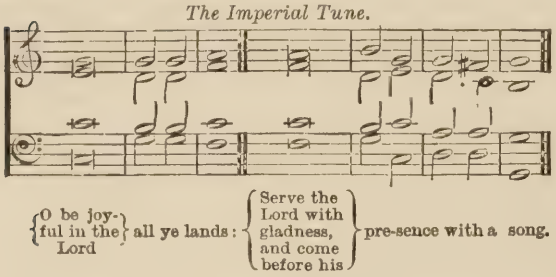
Canterbury Tune.



It has all the characteristics of the 8th Gregorian Tone, with just such variations as might be expected to occur from the lapse of time, and decay of the study of the ancient forms and rules of Church music.

The fourth of Clifford's examples is also a very good instance of the identity, in all essential characteristics, of the modern Anglican chant and the ancient Gregorian psalm tones. It is an adaptation of the 8th Tone, 1st ending —the tone being in the tenor :

The Imperial Tune.



The work published in 1661 by Edward Lowe, entitled *Short Directions for the Performance of Cathedral Service* (2nd ed., 1664), also gives the whole of the tones, and nearly all their endings, according to the Roman Antiphonarium, and as Lowe had sung them before the Rebellion when a chorister at Salisbury. He also gives the harmonies quoted above as the 'Imperial' and 'Canterbury' tunes, and another harmony of the 8th Tone, short ending (Merbecke's 'Venite') with the plain-song in the bass.

The *Introduction to the Skill of Music*, by John Playford (born 1623), in its directions for the 'Order of Performing the Divine Service in Cathedrals and Collegiate Chapels' confirms the above statements. Playford gives seven specimens of psalm tones, one for each day of the week, with 'Canterbury' and the 'Imperial' tunes in 'four parts, proper for Choirs to sing the Psalms, Te Deum, Benedictus, or Jubilate, to the organ.'

The Rev. Canon Jebb, in the second volume of his *Choral Responses and Litanies of the United Church of England and Ireland*, gives from the three writers quoted and from Morley's *Introduction* (1597) a table of such old English chants as are evidently based upon or identical with the Gregorian psalm tones. He also gives some interesting specimens of the experiments made by English composers shortly after the Reformation, preliminary to the settling down of the new four-part chant into the rhythm which it permanently adopted, based upon the rhythm of some of the old tones (see CHANTING).

It is interesting to note also that in the earliest days of the Reformation on the Continent, books of music for the service of the Reformed Church were published, containing much that was founded directly upon the Gregorian plain-song ; and it was chiefly through the rage for turning everything into metre that the chant proper fell into disuse among Protestant communities on the Continent. See the *Neu Leipziger Gesangbuch* of Vopelius (Leipzig, 1682).

The special work for the guidance of the clergy of the Roman Church, and all members of canonical choirs, in the plain-song which they have specially to chant, is called the *Directorium Chori*. The present *Directorium* corresponds with the famous work prepared by Guidetti (1582), with the aid of his master Palestrina. But as is the case in most matters of widespread traditional usage, differences are found between the books of present and past liturgical music, not simply in different countries and centuries, but in different dioceses of the same country and the same century. The York, Hereford, Bangor and Lincoln 'uses' are named in our Prayer Book, as is also that of Salisbury, which obtained a foremost place of honour for the excellence of its church chant. Our own chants for the responses after the Creed, in the Matins and Vespers of English cathedrals, are almost the same to the present day as those found in the most ancient Sarum Antiphonary, and differ slightly from the Roman.

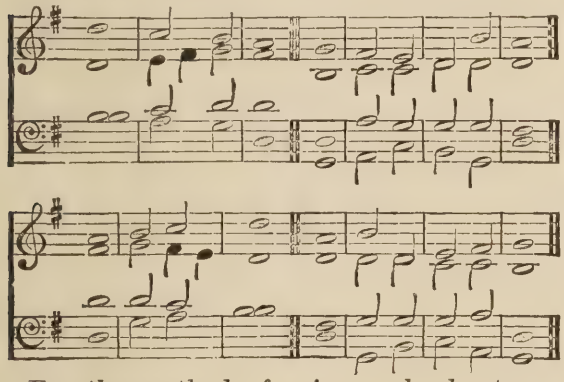
The psalm tone, or chant, in its original and complete form, consists of (1) An Intonation at the beginning, followed by a recitation on the dominant of its particular mode ; (2) A Mediation, *a tempo*, closing with the middle of each verse ; (3) Another recitation upon the dominant with a Termination completing the verse, as in the following — the 3rd Tone sixth ending (see PSALMODY) :



In the modern Anglican chants the Intonation has been discarded, and the chant consists of the Mediation and Termination only.

When the tune or phrase coincides with a single verse of the psalm or canticle it is styled a 'single chant,' as are all those hitherto cited. At the time of the Restoration, as already

stated, the Gregorian chants were still commonly used, till lighter tastes in music and the lessened numbers of men in cathedral choirs led to the composition of new treble chants and a rage for variety. Some of these, which bear such names as Farrant, Blow and Croft, are fine and appropriate compositions. But a different feeling gradually arose as to the essential character of church music; double chants and pretty melodies with modern major or minor harmonies, came to be substituted for the single strains, the solemn and manly recitation tones, and the grand harmonies of the 16th century. The Georgian period teemed with flighty chants, single and double: many of which can hardly be called either reverential or beautiful, though it must be confessed that many very charming melodies have been produced on the lines of the double chant by composers of eminence. The following by Dr. Crotch is remarkable for its grace and elegance, as well as for the severity of the contrapuntal rule to which the quondam Oxford professor subjected himself in its construction (*per recte et retro*). Each of the four parts in the former half of the chant has its notes repeated backwards in the corresponding bars of the second half.



For the method of using such chants see CHANTING.

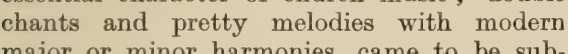
Compare also GREGORIAN TONES; PSALMODY.

T. H.

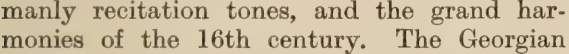
CHANTERELLE, a French term for the highest or E string of the violin. G.

CHANTING. The term is by modern usage generally confined to that species of ecclesiastical singing in which prose verses of varying length are sung to a repeated melody. Chanting belongs especially to the Psalms and Canticles of the daily offices of the Church.

It has been shown above (see CHANT) that the form of the chants now in common use in the English Church was evolved first by the application of harmony to the Gregorian Tones, then by new compositions of a more or less similar pattern. This evolution in composition produced a difficulty in execution which has made good chanting the rarest accomplishment among modern choirs. It turned the chant from a formula of melody in which only pitch relationships were defined, into a composition complete in its own rhythm reinforced by harmonic progressions and held as nearly as possible to strict time by being written in notes of definite time value measured out with bar lines. The chant became in fact a short partsong written on the following rhythmic pattern:
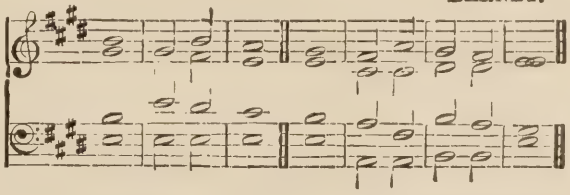


which might better be expressed as—
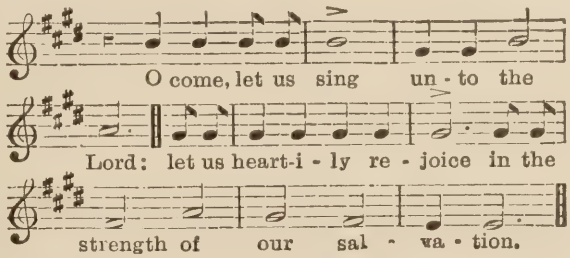


That composers 'thought' this rhythm in the actual process of composition is proved by numerous examples, of which the following is typical:

BARNBY.



Obviously here the grace of both treble and tenor melodies is destroyed if the chant rhythm is broken. Yet elasticity has to be allowed somewhere in performance of such chants to accommodate the varying lengths of the prose verses, and the indefinite prolongation of reciting-notes with the right to subdivide the notes of the mediations and endings, without, however, destroying their relative time values, was held to provide sufficiently for this verbal necessity. Treated in that way the above chant sung to the first verse of the Venite becomes



The practical effect is to begin the chant in strict time with a strong accent, when all that part of each half-verse which cannot be squeezed into it has been disposed of in short notes, and this is the method of chanting which earned in the 19th century the derisive epithet of the 'Anglican thump.'

In the 18th century chanting was practically confined to cathedrals and collegiate churches, and it is at least possible that the prevailing tradition of slow *tempi*, together with the comparatively expert training of the singers, prevented the evil from being too obviously apparent. The revival of church life in the 19th century, which gave to nearly every

parish church the ambition to possess a 'fully choral' service performed by a surpliced choir, brought the method into prominence, and it was stereotyped by the publication of various 'pointed' psalters in which the words of the whole Book of Psalms were printed with accents, asterisks, syllables in heavy type and sometimes barlines, all tending to mark off the recitation from a strict time singing of the chant. Among the earlier of these books may be mentioned that of Robert Janes (1843), Hullah's 'Psalms with Chants' (1844), the Psalter of the S.P.C.K., edited by Turle (1865), the 'English Psalter' (1865), the 'Psalter Accented' (1872). But by far the most important publication, because it gained a wide acceptance comparable with that of 'Hymns Ancient and Modern,' was 'the Cathedral Psalter,' in which the Rev. S. Flood-Jones, Rev. Dr. Troutbeck, Turle, Stainer and Barnby collaborated (1875). Its 'notes and explanations respecting the pointing of the canticles and the psalms' directly recommend the method described above. Other Psalters, such as 'The Barless Psalter,' 'The Free Rhythm Psalter,' the 'St. Mary Abbott's Psalter,' in which S. Higham, the editor, used miniature notes placed over the syllables to indicate time values, were designed partly to improve the disposition of the syllables, partly to remedy the defects supposed to be the result of the system of 'pointing' which the Cathedral Psalter represented. All failed in practice because their well-intentioned editors all overlooked the basic fact that the 'Anglican thump' was not so much the product of a system of pointing as of a wrong view of the function of a chant. Composers had treated the chant as a musical composition to which words had to be fitted, instead of as a piece of music which must bend to fit every verbal rhythm of which the English language is capable, and editors of Psalters were powerless to counteract the composers' views. Individual choirmasters here and there could and did instruct their choirs in a more intelligent treatment of verbal rhythms in psalmody, but their efforts could not affect the general issue.

Concurrently with this general extension of psalm-singing in English churches came a movement in favour of the restoration of the GREGORIAN TONES (*q.v.*) in their unharmonised form. This was an ecclesiastical, rather than an artistic, movement, but it denoted at least a dim recognition of the evils inherent in the structure of the Anglican chant. About the year 1840 a sporadic study of plain-song was begun. Merbecke was re-edited by both Pickering and Rimbault. Dyce and Burns published an adaptation of the plain-song to the Prayer Book. Oakley and Redhead brought out the 'Laudes diurnae' at the chapel in Margaret Street, London, and the 'Oxford Psalter' was published in 1843. Helmore's 'Psalter Noted' (1850) was an attempt to take up Merbecke's work at the direction after the Venite, 'and so with the psalms as they are appointed,' and to furnish an exact guide for 'pointing.' But the movement had to wait for fuller scholarship to accomplish any important result, and to this day the results have not furnished a complete answer to those authorities who maintain that the tones devised for the Latin language are ill-adapted to the genius of the English one.

The arguments against the use of the Gregorian tones for chanting the English Psalms are developed at some length by Dr. Robert Bridges, the Poet Laureate, in his article on chanting in *The Prayer-book Dictionary* (1912). It is he who has led the most important movement for the reformation of the method of Anglican chanting, developing the principle that the chant must be fitted to the words, not the words to the chant. In his various writings [1] he has analysed in detail the verbal rhythms of the English Psalms and examined closely with reference to its history the structure of the Anglican chant. His arguments deserve the closest study. His principal conclusions may be summarised here:

(1) That the chants themselves comprise a body of national music worthy to be preserved in the services of the national church, though they require careful selecting and the rejection of those specimens which are complicated by passing notes.[2]

(2) That the rhythmic form of the chant must be treated merely as a norm to be varied in detail to accommodate the verbal rhythm of each half-verse; that is to say, no time values as indicated in the notation of semibreves, minims, etc., are to be considered as indicating a strict time.

(3) That 'the words in recitation should be sung at the same pace as the words in melody; the melody should have a *slight* tendency to be the quicker, as if the sense had escaped from bonds into freedom rather than the reverse.' [3]

(4) That a series of devices can be arrived at 'which will make the chant-rhythm give way to the words without destroying the rhythmical unity or the harmonic structure,' [4] and that these devices can be expressed approximately in musical notation, using syncopations, triplets and 'lesser minims.'

This last, worked out in detail by the man universally acknowledged to be most sensitive to the implications of verbal rhythm in the English language, has produced a complete theory of chanting which already the

[1] *The Prayer-book Dictionary*: 2 articles, 'Chant' and 'Chanting'; *Mus. Antiquary*, ii. 125 (Ap. 1911), 'English Chanting.' *Ibid.* iii. 74 (Jan. 1912), 'Anglican Chanting.'

[2] Bridges even goes so far as to suggest the excision of passing notes from existing chants. See *Prayer-book Dict.*, 'Chanting,' para. 15, 'Type of Chant needed.'

[3] *Ibid.* para. 6, 'Manner of Singing.'

[4] *Ibid.* para. 7, 'Chant treated as a Chant.'

more enlightened among church musicians have begun to apply practically. *The Psalter Newly Pointed* (S.P.C.K. 1925) was designed to embody his principles, but until it has received an extensive trial it is obviously too early to estimate the general practicability of the theory. C.

CHANTY, see SHANTY.

CHAPEAU CHINOIS, see CHINESE PAVILION.

CHAPELLE (Fr.), originally the musicians of a chapel, and now extended to mean the choir or the orchestra, or both, of a church or chapel or other musical establishment, sacred or secular. The *maître de chapelle* is the director of the music. In German the word *Kapelle* or *Capelle* is used more exclusively for the private orchestra of a prince or other great personage, and the *Kapellmeister* is the conductor or director. *Maestro di cappella* and *maestro de capilla* are the corresponding terms in Italian and Spanish respectively, though in the Latin countries the ecclesiastical significance has been more generally preserved. Chapel-master is not customary as an English equivalent (cf. PRECENTOR). *Cappella pontificale* is the term for the whole body of singers in the Pope's service, the *cantatori cappellani*, the *cantatori apostolici* and the *cantatori pontificali*. The derivation of the term 'chapel' is explained below. (See CHAPEL ROYAL.) G.

CHAPEL ROYAL. The term chapel is derived from the *cappella*, or cloak, of St. Martin, which was treasured as a relic by the Frankish kings and carried before them into battle. It was also used to give sanctity to oaths. The keepers of the cloak were termed *cappellani* (hence chaplains), and in course of time the sanctuary in which it was kept was called the *cappella*. Subsequently the use of the term was extended to any private sanctuary or holy place.

But apart from its more ordinary use as referring to a building, the word chapel was used to denote the entire apparatus, including the *personnel*, the vestments, the plate and the service-books (musical and otherwise), which constituted the religious establishment attached to the household of a sovereign or of any great nobleman or bishop. The New English Dictionary cites examples of such use in mediæval times: thus in 1420 *Siege Rouen*, 1295 in *Archæol.* xxii. 381, 'His Chapelle mette hym at the dore there and wente before hym alle in fere.' Pace in J. S. Brewer's *Reign of Henry VIII.* xi. (1884), I. 270, 'Surely he would have out of your chapel not children only but also men. Your Grace's chapel is better than his.'

So the Chapel Royal was the term that signified the religious establishment of a sovereign, and such establishments were maintained with considerable dignity and elaboration at the courts of the kings of France and of England. Wherever the king travelled in state he took his Chapel Royal with him, together with the other officers and members of his household, and it was the duty of the Chapel to perform the daily services wherever the king was in residence, whether he attended in person or not. As a matter of course, the entire Chapel attended Henry VIII. at the Field of Cloth of Gold. When the sovereign was in residence at one of his own palaces the services were naturally performed in the private chapel attached to the palace, whether in Tudor times at Greenwich or Whitehall, or later at St. James's Palace, or in early days at Eltham or elsewhere; and the chapels in those palaces came to be styled Chapels Royal, this term being applicable to any chapel belonging personally to the sovereign and used for his own purposes in worship. Nevertheless it is an error to speak of officers such as the dean or subdean or organist 'of the Chapels Royal,' seeing that the establishment is a single one and independent of special buildings. Mention must here be made of St. George's Chapel in Windsor Castle. In one sense it is a Chapel Royal, and was indeed sometimes styled 'Libera Capella Regia (not Regis) infra castellum de Wyndesore'; but in the days of Edward VI. and Elizabeth, as well as more recently, it is technically described as 'The King's Free Chapel of St. George in Windsor Castle.' It is a 'Royal Peculiar,' as also is Westminster Abbey; in other words, it is exempt from all episcopal or archiepiscopal jurisdiction. But St. George's Chapel, although situated in the Royal Castle of Windsor, was an independent foundation and was never served by the Chapel Royal; it was reconstituted by Edward III. when he founded the Order of the Garter as the special chapel of that Order.

The Chapel Royal of England has a very interesting and ancient history, and throughout its history it has been very closely associated with the musical activities of this country. As early as 1135 there is mention of such an establishment; but the earliest record of the choristers or the 'Children of the Chapel,' as they have always been termed, dates from the reign of Henry V. At various times authority was given by the sovereign for 'taking up,' or in other words compelling, boys with good voices in other choirs to join the Chapel Royal. In the later days of Queen Elizabeth the children of the Chapel Royal, in addition to their ecclesiastical work, played a very important part in the development of the music-drama; a subject which is dealt with in a highly important paper by G. E. P. Arkwright read to the Musical Association in 1914. At the period of the Restoration the musical ability of the children was astonishingly high, and their performances are

frequently commented upon by Samuel Pepys in his *Diary*. Among Captain Cooke's boys at that period were John Blow, Pelham Humfrey, Henry Purcell, Michael Wise, William Turner, Thomas Tudway, and they were shortly followed by Croft and Jeremiah Clark under the mastership of Blow. These boys in later years became 'Gentlemen of the Chapel,' a title by which the adult members of the choir were and are described.

Membership of this body was a coveted distinction, and the names of most of the leading musicians throughout the history of English music are included among the 'gentlemen.' Fortunately a very complete record of membership, with precise dates of appointment, resignation or death, is preserved in the famous *Cheque-book* of the Chapel which has recently been handed over by the Lord Chamberlain to the custody of the Keeper of the Rolls, and it can be seen in the Record Office. The first recorded Master of the Children was John Plummer in 1444. He was succeeded by Henry Abyngdon whose fame as a singer and organist was recorded in a Latin epitaph by Sir Thomas More. In 1509 William Cornyshe (*q.v.*), famous both as a musician and dramatist, succeeded William Newark as Master. In 1561 Richard Edwards, best known by his madrigal 'In going to my naked bed,' but a poet of some distinction as well as a musician, became Master of the Children, and he in turn was followed by William Hunnis. At this period the number of the children was twelve.

Among the great Tudor composers the following were Gentlemen of the Chapel: Fairfax, Cornyshe, Tallis, Byrd, Robert Parsons, Morley, William Mundy, Orlando Gibbons and Thomas Tomkins.

Tomkins held office in the Chapel during many years while he was organist of Worcester Cathedral, a fact that illustrates the non-residentiary character that sometimes qualified membership. It was in connexion with his Chapel Royal duties that Gibbons met with his death; the circumstances are fully described under Gibbons (*q.v.*), but it should be noted that the Chapter minute granting leave of absence from Windsor to Nathaniel Giles on that same occasion records that he had been summoned 'cum tota capella regia' to attend on the King at Canterbury, and the term as used there certainly means the whole establishment with its chattels.[1]

Of the buildings that have been known as Chapels Royal little need be said here. That in St. James's Palace is, practically speaking, the only actual Chapel Royal now served by the establishment. In that building, which dates from the reign of Henry VIII., a full choral service is still performed twice on Sundays by the 'Gentlemen and Children of the Chapel.' The school for the 'children' has recently ceased to exist, but the children still retain their brilliant uniform, dating from Tudor times and somewhat similar in style to that worn by the Yeomen of the Guard. The Chapel Royal in Whitehall ceased to be maintained as a chapel towards the close of the nineteenth century. The Whitehall Chapel of Tudor days was the old chapel of the Palace and perished when the Palace was destroyed. In later times Inigo Jones's Banqueting Hall was for a long period used as the Chapel Royal. The Savoy Chapel was constituted a Chapel Royal in 1773 by a special patent issued by George III., but the musical services at the Savoy were never of much importance.

George IV. had a Chapel Royal at Brighton. The chapel built by Queen Victoria in Windsor Great Park and commonly described as a royal chapel is not in a technical sense a 'Chapel Royal'; it was built for the convenience of residents in the more remote parts of the Park, and not expressly for the personal use of the sovereign. E. H. F.

CHAPÍ, Ruperto (*b.* Villena, near Alicante, Mar. 27, 1851; *d.* Madrid, Mar. 25, 1909), a prolific composer for the Spanish theatre. He was the son of the village barber, who was also a musician; and he had composed a *Zarzuela* before he was 17. He studied for a time at the Madrid Conservatoire, and in 1872 received the appointment of Músico mayor to the Spanish Artillery. In 1873 the Academy of St. Ferdinand sent him to Rome, from which he industriously sent home a number of operas and a symphonic poem. Poverty afterwards drove him to comic opera, in which his singular aptitude for musical caricature was of great service. He managed, however, to undertake more serious works, among which his last opera, 'Margarita la Tornera,' and the earlier 'Curros Vargas' are the most valuable. He also composed 4 string quartets. His best pupil is D. Manuel Manrique de Lara. J. B. T.

CHAPPELL & CO. This firm of music publishers, concert agents, and more recently piano manufacturers started business in Jan. 1812 at 124 New Bond Street, previously tenanted by Goulding, D'Almaine & Co. The firm consisted of (1) Samuel Chappell (*d.* Dec. 1834), who had already published several works, with John Baptist Cramer and Francis Tatton Latour. At the expiration of seven years, J. B. Cramer retired, Chappell & Co. having previously removed to a nearly opposite house, 50 New Bond Street. The first partnership is noticeable for the establishment of the Philharmonic Society, all the business arrangements for which were made at No. 124. At the end of the second term of partnership (1826), Latour withdrew, and

[1] In the reign of Charles I. a Roman Catholic establishment was set up for the private use of his Queen, Henrietta Maria, and this precedent was followed in the case of Catharine of Braganza.

carried on a separate business until 1830, when he sold it to his former partner. In 1829 Samuel Chappell was in partnership with G. Longman and Bates, who had been musical instrument-makers at 6 Ludgate Hill in 1824. After Samuel Chappell's death in 1834, the business was carried on for the widow by her sons, (2) WILLIAM (*b.* London, Nov. 20, 1809; *d.* there, Aug. 20, 1888), the eldest, being 25 years old. Desiring to propagate a knowledge of the music of the Madrigalian era, William (in 1840) projected the Musical Antiquarian Society, which held its meetings and rehearsals at No. 50. He edited Dowland's songs for the Society, and also edited and published (1838–40) a 'Collection of National English Airs,' giving their pedigrees and the anecdotes connected with them, with an essay on minstrelsy in England. This was afterwards expanded into his *Popular Music of the Olden Time* (2 vols., 1855–59). This standard book was afterwards recast, and published in 2 vols. under the editorship of Professor H. E. WOOLDRIDGE (*q.v.*) in 1893. W. Chappell projected a general history of music, and the first volume was published in 1874 .

The business was greatly extended by (3) THOMAS PATEY CHAPPELL (*d.* London, June 1, 1902), under a family arrangement by which his elder brother left, and bought the half of the business carried on under the name of Cramer & Co., with the late T. F. Beale as his partner. It was under Thomas Chappell's management that the great extension of the buildings took place, and he was the projector of the Monday Popular Concerts, and the Saturday Popular Concerts which sprang out of them, both of which have owed their success in great measure to the management of (4) S. ARTHUR CHAPPELL (*d.* Dec. 21, 1904), a younger brother. (See POPULAR CONCERTS.) St. James's Hall was projected and carried out mainly by the Chappells. (See SAINT JAMES'S HALL.)

The piano factory of Chappell & Co. is in Chalk Farm Road. Under the guidance of the late E. Glandt, who was their piano constructor, their instruments have largely gained in favour and commensurate sale. They have successfully entered the lists of concert grand manufacturers. The firm became a limited company in Dec. 1896. Thomas Chappell was succeeded by his son, T. Stanley Chappell, as the chairman of the company of which William Boosey is the managing director. The firm is the lessee of QUEEN'S HALL (*q.v.*) and proprietor of the NEW QUEEN'S HALL ORCHESTRA (*q.v.*).

W. C.; addns. F. K. and A. J. H.

CHAPPINGTON, JOHN (*b.* South Molton, Devon; *d.* Winchester, June 27–July 4, 1606), built an organ in 1597 for Magdalen College, Oxford. He was buried at Wells Cathedral (Wills, Somerset House; 62 Stafford).

CHAPPLE, SAMUEL (*b.* Crediton, 1775; *d.* Ashburton, Oct. 3, 1833), a blind musician, taught the pianoforte by a master named Eames, who had been a pupil of Thomas, a scholar of John Stanley—all blind men. In 1795 he was appointed organist of Ashburton, where he continued for nearly 40 years. He composed and published many anthems, songs, glees and pianoforte sonatas. W. H. H.

CHARAMELINHA, see ESCOBAR, André de.

CHARD, GEORGE WILLIAM, Mus.D. (*b.* Winchester, 1765; *d.* May 23, 1849), became lay-clerk and assistant organist of Winchester Cathedral (1787), and in 1802 was appointed organist. His appointment to Winchester College seems not to have taken place till 1832. He was also organist of St. Maurice with St. Mary Kalender Church, Winchester. He was famous as a trainer of boys' voices (West's *Cath. Org.*). He published some church music and 'Twelve Gle›s, for three, four and five voices.' He was buried in the cloisters of Winchester College Chapel. W. H. H.

CHARDE (CHARD), JOHN, a 15-16th century English musician. After 16 years of study at Oxford University, and having written a Mass and Antiphon in 5 parts, he applied in 1518 for the degree of Mus.B. This was granted on condition that he should give his Mass and Antiphon into the hands of the proctors, and write another 5-part Mass on the 'Kyrie rex splendens.' Anthony à Wood, in his *History of Oxford University*, adds that, although compositions in 4, 5 and 6 parts had become frequent since Henry VIII.'s accession, Charde was the first on the University registers who composed in so many parts.

CHARITY CHILDREN, MEETING AT ST. PAUL'S. A festival service attended by the children of the old charity schools of the metropolis, was held annually in June under the dome of St. Paul's Cathedral, the children taking a prominent part in the singing. The first of these festivals was held in 1704, on the Thursday in Whitsun-week, at St. Andrew's Holborn; the second in 1705 at St. Sepulchre's, where the service took place until 1738, when it was held at Christ Church, Newgate St., and was continued there until 1801. In that year the children met at the cathedral, where the services were subsequently held, except in 1860 when the cathedral was under repair and the schools assembled on the Handel orchestra at the Crystal Palace. On Apr. 23, 1789, the children met at St. Paul's, when King George III. went in state to return thanks for his restoration to health; and, earlier still, on July 7, 1713, at the thanksgiving for the Peace of Utrecht they were assembled in the streets. The effect of the music has been recorded by many eminent musicians, including Haydn, in whose memorandum book in the Conservatoire

at Vienna there is a note on the service, quoting Jones's double chant (see JONES, John; also Pohl's *Haydn in London*, p. 212), and Berlioz, who was present in 1851 ('Soirées de l'orchestre,' No. 21). The number of the children varied, but was generally between 5000 and 6000; they were arranged in an amphitheatre constructed for the occasion under the dome. Among the conductors have been Bates, H. Buckland and Shoubridge. The last festival service was held in June 1877. C. M.

CHARKE, RICHARD (18th century), an English violinist and composer.

He succeeded Richard Jones as first violin at Drury Lane before, or about, 1740. He married Charlotte, the youngest daughter of Colley Cibber, whom he ill-treated, the full account of which treatment is set forth in a book published by her in 1755. He emigrated to Jamaica, where he died in the prime of life. Hawkins credits him with being the first to compose 'Medley Overtures,' *i.e.* compiled from passages taken from other works, principally popular airs. 'Charke's Hornpipe' is one of the few compositions which survived him. Burney mentioned that Charke was a dancing-master, and an actor, a man of humour, and an excellent performer on the violin.

F. K.

CHARPENTIER, (1) GUSTAVE (*b.* Dieuze, Meurthe, June 25, 1860), a composer of a single masterpiece, 'Louise,' an opera, the success of which depended as much on the human appeal of the libretto, which showed both dramatic and literary instinct, as on the appropriateness and originality of the music.

Charpentier was at school at Tourcoing, where his parents took up their residence after the Franco-German War. At the age of 15 he was put into business for two years, but was admitted into the Lille Conservatoire, and having carried off many prizes then entered the Paris Conservatoire in 1881. A pupil of Massart for violin, he was afterwards in Pessard's class for harmony, competing twice for prizes without success. In 1885 he entered Massenet's composition class, and in 1887 won the grand prix de Rome with his 'scène lyrique,' 'Didon,' first performed at one of the séances of the Institut, and afterwards at a Colonne Concert and at Brussels. Among the works composed at Rome were the orchestral suite 'Impressions d'Italie,' which rapidly became famous, and was heard at the leading centres of symphonic music; and 'La Vie du poète,' a 'symphonie-drama' in four movements for orchestra, soli and chorus, set to words of his own. Other works of his include two sets of 'Poèmes chantés,' one for voice and pianoforte, the other for voice and orchestra; settings for voice and pianoforte of 5 of Baudelaire's 'Fleurs du mal' and for voice and orchestra of three 'Impressions fausses' of Verlaine, given at a Colonne concert in Paris (1895), a 'Sérénade à Watteau' for voice and orchestra, performed in the Luxembourg gardens, Nov. 9, 1896, a 'Fête du couronnement de la Muse,' performed at Lille and in Paris (1898) and eventually incorporated in 'Louise,' a second orchestral suite (1894) of which the MS. was burnt in a fire, and the two operas 'Louise' and 'Julien.'

Charpentier's most important work is the 'roman musical' of 'Louise,' in 4 acts, produced at the Opéra-Comique in Paris, Feb. 2, 1900, and since then on all the most important continental stages; the independence and novelty of this work has made it one of the most noteworthy of modern French operas. It was given at Covent Garden, June 18, 1909. The poetic instinct, the exact observation of character, the art of contrast, and the balance of proportion, are marked features of the libretto, which is by Charpentier himself; the orchestral writing and the treatment of the voices are alike skilful in the highest degree, and show consummate musical taste throughout, though the orchestral colouring is apt to sound monotonous after several hearings of the opera. In 'Julien,' its successor, which was produced at the Opéra-Comique, Jan. 3, 1913, the composer used up the larger portion of his early work 'La Vie du poète,' enlarging it into an opera in 4 acts and a prologue. This proved as great a failure, in spite of its short-lived *succès d'estime*, as 'Louise' had been a success. The libretto, once more the composer's own, was vaguely symbolic of a romantic type of socialism and lacked the humanity that gave life to 'Louise,' the orchestration was often crude and monotonous, and much of the thematic material was merely repeated from 'Louise' as well as 'La Vie du poète.' By far the most interesting sections of the opera were those in which these two works were drawn upon; and this dependence for inspiration on previous compositions, combined with the lapse of 13 years between the two operas, led critics to draw an obvious inference which has received confirmation in the fact that, with the exception of the recasting in ballet form of the early suite 'Impressions d'Italie' in 1913 (the year after he was elected to be Massenet's successor in the Académie des Beaux Arts), no music of any importance has since come from his pen, though an operatic Triptyque ('L'Amour au faubourg, commédiante tragédiante') and other works have for long been announced as 'in preparation.' It remains to mention that Charpentier is a Chevalier of the Légion d'Honneur, that he has published critical articles on Bizet and Bruneau, and that he founded in 1902 'L'Œuvre de Mimi Pingon,' an attempt to provide Parisian

workgirls with a popular theatre in which they should act as well as be spectators.

G. F. and L. W. H.

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His brother (2) VICTOR (*b.* Dieuze, Meurthe, July 23, 1867) obtained a 2nd prize for violoncello-playing at the Conservatoire, 1888. He is now a conductor. M. L. P.

CHARPENTIER, (1) JEAN JACQUES BEAUVARLET (*b.* Abbeville, June 28, 1734; *d.* Paris, May 6, 1794), was organist of St. Paul, Lyons, then (in 1772) at the abbey of St. Victor and the church of St. Paul, Paris, where he succeeded Daquin. One of the four organists at Notre-Dame (1783), he was considered with his colleague of St. Sulpice, Nicolas Séjan, one of the cleverest of virtuosi on the organ. He composed 'Douze Noëls variés pour l'orgue'; music for harpsichord, 2 concertos; and collections of sonatas, etc.

(2) JACQUES MARIE BEAUVARLET (*b.* Lyons, July 3, 1766; *d.* Paris, Sept. 7, 1834), son of the preceding, was organist at St. Germain des Près (1815–33) and at St. Eustache, Paris (1831–1834). He published a 'Journal d'orgue'; hymns and a Magnificat for organ; and masses; also pieces and arrangements for pianoforte. M. L. P.

CHARPENTIER, MARC-ANTOINE (*b.* Paris, after 1634; *d.* Feb. 24, 1704), went to Italy while still young, and studied music under Carissimi in Rome for some years. On his return to France he entered the household of Mademoiselle de Guise as composer, and co-operated at the same time with Molière in the performances of the Théâtre-Français; this employment lasted after the poet's death. It was only after 1679 that Charpentier was charged (officially or otherwise) with the composition of the music performed at the Dauphin's private Mass. In 1683 he competed for one of the four posts of sous-maître de chapelle, Lalande obtaining one of them; but illness forced him to withdraw his candidature. About 1684 he was appointed maître de musique to the Jesuits of the Maison-professe in Paris, composing spiritual 'tragédies' which were given at the Collège de Clermont. Engaged by the Duke of Orleans, the future Regent of France, as his master of composition, Charpentier wrote for him a little treatise, *Règles de composition et l'abregé des règles pour l'accompagnement.* He entered the Sainte-Chapelle, Paris, on June 28, 1698, as maître de musique, replacing François Chaperon.

Although working in Paris at a time when all operatic composers were more or less overshadowed by Lully's influence and capacity, Charpentier's musical ability was generally recognised, and he was considered a more learned and cultivated musician than Lully. His opera 'Médée' has genuine touches of dramatic feeling, and makes an effort to break new ground. He obviously found it difficult to follow a definite dramatic development; irrelevant matter is frequently introduced in 'Médée'; the opening prologue, quite unconnected with the Greek tragedy following, consists of dances, songs in praise of Louis XIV., etc., while later on an Italian love-song is suddenly dropped into the middle of the dramatic action. The structure is much the same as in the operas of Lully, but the music, on the whole, of finer quality, the declamatory passages being better modelled and more melodious without losing their oratorial effect. That he was a great admirer of Italian composers, especially of Carissimi, explains the good style and melodiousness of his vocal writing. In the treatment of the instruments there is a great deal more careful work, both in accompaniments and independent movements, than in Lully's operas (Parry, *Oxf. Hist. Mus.* vol. iii.).

'Médée,' tragédie lyrique, in five acts and a prologue, the words by Thomas Corneille, was performed in Paris, Dec. 4, 1693, by the members of the Académie Royale de Musique; but although it had 'un grand succès,'[1] was never repeated. The principal parts were taken by Mademoiselle le Rochois (Médée), Mademoiselle Moreau (Créuse), M. Dun (Créon), and M. Du Mesny (Jason).

A folio edition was published, 'Médée tragédie mise en musique par Monsieur Charpentier. A Paris, par Christophe Ballard, 1694' (in the B.M., National and Conservatoire Libraries, Paris), and another edition in 1704 (in the Berlin State Library). Charpentier is said to have composed seventeen operas. A large number of his MS. compositions are in the Conservatoire, National and St. Geneviève Libraries of Paris, and at Versailles and Avignon. The only printed works of his were: 'Airs de la comédie de Circé' (Christophe Ballard, 1676), 'Médée' (1694), 'Motets mêlez de symphonie' (Paris, Jacques Édouard, 1709). At different dates appeared 'Airs sérieux et à boire,' for voice or voices, with or without continuo in the volumes of the *Mercure Galant*, *Nouveau Mercure Galant*, and in the collections of airs printed by Ballard.

As composer of sacred music Charpentier holds, together with Lalande, a prominent position in France at the end of the 17th century. His numerous compositions in that style are 8 or 10 masses, more than 30 psalms, motets for most of the feasts in the year, several settings of Te Deum, Magnificat, etc. He wrote also three-part pieces to be sung in women's convents, elaborate Psalms with solos, chorus and instrumental parts for the Dauphin's chapel. His cantatas and his

[1] According to Brossard it was considered as the most learned and choice dramatic work printed since Lully's death. Its failure to hold the stage is attributed to the poverty of the poem. M. L. P.

admirable oratorios are the most original and striking feature of his output. A disciple of Carissimi, he was the only French musician who composed Sacred Histories (Histoires sacrées) after the Old and New Testaments. In them his dramatic talent, his depth of expression and feeling were entirely at ease.

LIST OF WORKS

(See catalogues in (1) *La Tribune de St. Gervais*, Jan. 1900, MICHEL BRENET, *Marc-Antoine Charpentier*: (2) J. ÉCORCHEVILLE, *Catalogue du fonds de musique ancienne de la Bibliothèque Nationale*. Paris, 1910.)

CHURCH AND OTHER VOCAL WORKS

Meslanges (MSS.) autographs, 28 volumes and a few additional portfolios (Paris, National Library) containing:

1. Masses (8 or 10) for 2, 4, 5, 6 and 8 voices, Requiem Mass for 4 voices, a Mass for 4 choirs, etc.
2. Psalms (more than 30) for 3, 4, 5 and 6 voices, Canticles, Lamentations of Jeremiah for 1, 2 and 4 voices, etc.
3. Motets, Hymns, Proses, Anthems, Elevations for voices and orchestra or voices and continuo. (Some Motets printed in 'Motets mêlez de symphonie' (1709).
4. Leçons de Ténèbres, Litanies de la Vierge.
5. 'Histoires sacrées,' Oratorios, Cantatas:—Caecilia virgo et martir, Caedes sanctorum Innocentium, Historia Esther, Judicium Salomonis, Filius prodigus, Dialogus inter Christum et peccatores, Sacrificium Abrami, Mors Saulis et Jonathae, Le Reniement de St. Pierre (French title but Latin words), etc.
6. Plain Chant.
7. Tragédies spirituelles: 'Clissonus' (1685); 'Celse martyr' (1687); 'David et Jonathas,' 'Saul' (1688); also 'Ballets des saisons' (1688); 'Orphée (1690), etc.; performances at the Jesuit College (Collège de Clermont).
8. At different dates: 'Airs sérieux et à boire' in the collections of the *Mercure Galant* and *Nouveau Mercure Galant* (1678); 'Quoy rien ne vous peut arrester,' 'En vain rivaux assidus,' etc., also in 'Airs à boire sur des sujets plaisants à 2, 3 et 4 parties,' 'Recueil d'airs sérieux et à boire de différents autheurs pour l'année 1695' (both printed by Ballard), including 'Celle qui fait tout mon tourment.'
9. Vocal Chamber Music, Instrumental Music: 'Caprice' (3 violins), March, Minuets, Preludes, Concert for 4 viols, Overtures, 'Noëls' for instruments, etc.

DRAMATIC WORKS

1. Molière's play 'Le Mariage forcé,' comédie-ballet en 3 actes, set to music by Lully, was revived (with 'La Comtesse d'Escarbagnas') at the Palais Royal, July 8, 1672, with music by Charpentier.
2. La musique du 'Malade imaginaire,' comédie-ballet en 3 actes de Molière, produced at the Palais Royal, Feb. 10, 1673.
3. 'Circé,' tragédie, précédée d'un prologue par M. Corneille de l'Isle; the music to the 'Intermèdes' by Charpentier. First performed at the Théâtre de Guénégaud, Mar. 17, 1675. More than thirty performances were given. In 'Nouvelles parodies bacchiques,' vol. iii. Paris, 1702, p. 101, are the following airs from 'Circé.' Prologue: premier menuet, l'air 'Tout rit dans ce bocage,' l'air 'Les plaisirs suivent les peines,' 1er acte: l'air 'Je fais ma félicité,' 4ème acte: première loure, seconde loure, prélude des vents, menuet des Néréides.
4. 'L'Inconnu,' comédie en 5 actes de M. Corneille de l'Isle et de M. Visé; mêlées d'ornemens de musique par Charpentier. First performed at the Théâtre de la rue Guénégaud, Nov. 17, 1675. (In 'La Clef des chansonniers,' 1717, ii. 226, is 'L'air de la sarabande de l'Inconnu.')
5. 'Les Amours d'Acis et Galatée,' opéra, représentée chez M. de Rians, procureur du roi au Châtelet, in Jan. 1678.
6. 'Les Fous divertissans,' comédie en 3 actes, avec trois divertissements par M. Raymond Poisson. First performed at the Théâtre de Guénégaud, Nov. 14, 1680.
7. Les airs de danse et les divertissements de la 'Pierre philosophale,' comédie en 5 actes, de M. Corneille de l'Isle et de M. Visé. Given at the Théâtre de Guénégaud on Feb. 23 and 25, 1681.
8. 'Endimion,' tragédie. First performance on July 22, 1681.
9. 'Psyche,' set to music by Lully, revived with music by Charpentier, 1684.
10. 'Les Amours de Vénus et d'Adonis,' tragédie de Visé, was revived Sept. 3, 1685, with the addition of 'divertissements et danses,' composed by Charpentier; six performances were given.
11. Médée, 1693.
12. 'La Sérénade,' comédie en 1 acte de M. Regnard. Performed on July 8, 1694.
13. 'Philomèle' un opéra, was performed three times at the Palais Royal. It was said that the Duc d'Orléans, who had some share in the composition of the opera, would not allow it to be published.
14. Pastorales: Le Sort d'Andromède (*c.* 1670); Les Arts florissans (*c.* 1673); Le Retour du printems, idylle sur la convalescence du roi (*c.* 1680); La Noce de village (1682); Le Jugement de Pan (*c.* 1690); La Fête de Ruel (*c.* 1690); Actéon (*c.* 1690); Les Plaisirs de Versailles (*c.* 1695); La Couronne de fleurs; Flore (un 'air de Flore' is given in 'La Clef des chansonniers,' 1717, vol. i. p. 188); Dialogue de Vénus et Médor.
15. Prologues: pour les tragédies 'Polyeucte,' 1680, and 'Andromede,' 1682.

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C. S. and M. L. P.

CHARTON-DEMEUR, see DEMEUR, Anne Arsène.

CHATTERTON, JOHN BALSIR (*b.* Portsmouth, 1805; *d.* London, Apr. 9, 1871), an eminent harpist, studied under Bochsa and Labarre; first appeared at a concert of Aspull's in 1824, succeeded Bochsa as professor of the harp at the R.A.M., and in 1842 was appointed harpist to Queen Victoria. He wrote much for the harp, chiefly operatic selections.

M. C. C.

CHAUNTER, the highest pipe of the bagpipe, from which the 'chaunt' or melody is produced, as opposed to the drones, which each speak only to a single note. (See BAGPIPE.)

W. H. S.

CHAUSSON, ERNEST (*b.* Paris, Jan. 21, 1855; *d.* Limay, June 10, 1899), was an interesting composer of the school of César Franck.

For a short time (1880) he was in Massenet's composition class at the Conservatoire. He studied with Franck, 1880–83. From the latter he received the traditions of his solid structural style, of his rare simplicity of accentuation, of his refined methods of expression. These qualities were enhanced by his own delicate and sensitive nature, prone to melancholy. That, as it were, envelopes his music with a veil of sadness. Of all Franck's pupils he was certainly the most spontaneously emotional. It was especially in instrumental works and chamber music that his talent was manifested, though everything he wrote reveals an individuality becoming ever stronger.

A lyrical scene, 'Jeanne d'Arc,' 'Hélène,' a 2-act lyric drama, 'Les Caprices de Marianne' (not published), 'Le Roi Arthus' in 3 acts to a libretto of his own (produced Théâtre de la Monnaie, Brussels, Nov. 30, 1903), represent his work for the stage. To this must be added incidental music for Shakespeare's *Tempest* (produced 1888), and 'La Légende de Ste. Cécile,' a lyric drama in 3 acts (produced Jan. 25, 1892). His purely orchestral compositions include symphonic poems 'Viviane' (1882), 'Solitude dans les bois' (1886; destroyed), 'Soir de fête' (1898; not published); a symphony in B flat (about 1890); a 'Poème' for violin and orchestra (1896); several vocal works with orchestra: 'Poème de l'amour et de la mer' (1882–92), 'Chanson perpétuelle' (1898), 'Hymne védique,' 'Chant nuptial,' 'Chant funèbre,' etc. (choruses). His chamber music

includes a trio in G minor, a so-called 'concert' for piano, violin and string-quartet (1890–91), a quartet in A for piano and strings, a string quartet (unfinished), a 'pièce' for v'cello or viola (published 1917). Chausson also wrote some piano music: 'Quelques Danses' (1896), 'Paysage' (1895), etc.; motets and organ solos.

Amongst these the chamber music is the part of Chausson's output which contributes the most to keep his name before the concert-going public, for the violin sonata is frequently played and the 'concert' and piano quartet occasionally. The 'poème' also keeps its place in the repertory of violinists of the first rank.

The songs with piano accompaniment (opp. 2, 8, 13, 14, 17, 24, 27, 33, 34 and 36) are characteristic of his poetic and penetrating nature. They contain exquisite things. Though not so amply constructed as Duparc's they follow that master's tradition.

For some ten years Chausson acted as secretary to the Société Nationale de Musique, of which he was one of the most ardent promoters. He died from a bicycle accident at Limay, Seine-et-Oise. G. F.; addns. M. L. P.

CHAUVET, Charles Alexis (*b.* Marines, Seine-et-Oise, June 7, 1837; *d.* Argentan, Orne, Jan. 28, 1871), a distinguished French organist. A pupil of the Paris Conservatoire from 1850, in Benoist's organ class, and that of Ambroise Thomas for composition, he won the first organ prize in 1860; and in 1869, having filled various posts as organist, he was appointed to the new organ of the Trinité in Paris. He left many works for organ and for piano, which show much refinement of style and elegiac charm. G. F.

CHECK (Fr. *l'attrape, la chaise*; Ger. *Fänger*; Ital. *ribatto* or *paramartello*), an important member in the action of a grand pianoforte, consisting of an upright of thick wire, bearing an almost spade-shaped head of leather or some light wood covered with leather. It is fixed in the back part of the key behind the hammer, and its duty is to catch the hammer when it falls a certain distance away from the string, and hold it until it is released by the finger of the player allowing the key to rise. In upright pianofortes, which now are always made with check actions, the check is placed before the hammer, and a stud projecting from the butt of the hammer comes in contact with the check. (See Pianoforte.) A. J. H.

CHÉDEVILLE, two brothers, (1) Esprit-Philippe (l'aîné) (*d.* Paris, 1782), and (2) Nicolas (le jeune, le cadet), the greatest of French musette players. Esprit was also oboist in the Royal Chamber Music. They wrote a large number of compositions for musette, lists of which are given in *Fétis* and *Q.-L.* Nicolas wrote also 6 sonatas for flute, oboe or violin and bass, op. 7. A Tutor for the galoubet published by Decombe (Paris) bears the name of Chédeville. H. Expert has edited a selection from their works. E. v. d. S.

CHELARD, Hippolyte André Jean Baptiste (*b.* Paris, Feb. 1, 1789; *d.* Weimar, Feb. 12, 1861), opera composer, the son of a clarinet-player at the Opéra. He was destined for the musical profession from his childhood, and studied at the Conservatoire from 1803 under R. Kreutzer for the violin, and Gossec, Méhul and Cherubini for composition.

Having won the Grand Prix de Rome for composition in 1811 he went to Italy, and studied church music under Baini and Zingarelli in Rome, and dramatic music under Paisiello and Fioravanti at Naples. He produced his first work, a comic opera, 'La casa da vendere,' at Naples in 1815. He became a violinist at the Opéra (1818–29), and gave lessons, composing diligently at the same time. After infinite trouble his tragic opera of 'Macbeth' (libretto by Rouget de l'Isle) was produced at the Opéra (June 29, 1827), but it was soon removed from the boards, and Chelard left Paris for Munich, where the success of 'Macbeth' was so decided that the King of Bavaria made him his Kapellmeister. He returned to Paris in 1829, produced an unsuccessful opera 'La Table et le logement,' established a music business, and remained there till the Revolution of 1830 drove him back to Munich to become widely known as a composer and leader. 'Der Student' and 'Mitternacht' won much success there. In 1831 he led the Thuringian Festival at Erfurt. In 1832 and 1833 he was in London conducting the German opera company, of which Schröder-Devrient and Haitzinger were members.[1] In 1835 his best work, 'Die Hermannschlacht,' a solid and carefully written work in the German style, was given in Munich; in 1836 he was employed as theatre and concert director at Augsburg, and became court Kapellmeister at Weimar. Here two more operas were brought out, 'Der Scheibentoni' (1842) and 'Der Seekadett' (1844). Here too he met Berlioz in 1843 (see the latter's *Voyage musical*, Lettre 4). He was succeeded by Liszt in 1848, and for two years went to live in Paris, returning to Weimar in 1854. A posthumous opera, 'L'Aquila Romana,' was given in Milan in 1864.

A. M.; addns. from *Riemann.*

CHELLE, William (*b.* 1498), secular chaplain at Oxford. He supplicated for Mus.B., Dec. 14, 1524, and was admitted to the degree, Apr. 3, 1525 (*Oxf. Reg.* 1, 136). In 1525 he copied a theoretical treatise by John Tucke, written *c.* 1500 (B.M. Add. MSS. 10,336) in New College, Oxford, and another collection in 1526 (Lambeth MSS. 466). In the latter year he was appointed lay-vicar of Hereford Cathedral, and in 1532 was promoted to be

[1] Fétis says that Malibran sang in his 'Student' in 1834.

prebendary. Owing to his musical attainments, he was made precentor under Queen Mary, in 1554, and continued in office till 1564, when he was deprived, for recusancy, by Bishop Scory. W. H. G. F.

CHELLERI (Keller), Fortunato (*b.* Parma, 1686 ; *d.* Cassel, 1757), of German descent, studied with his uncle, F. M. Bassani, at Piacenza, and wrote between 1707 and 1722, 16 operas which were successfully performed in Northern Italy and Spain (1709). In 1723 he became court Kapellmeister at Würzburg, and in 1725 at Cassels. In 1726 he visited London, and thence was called by the King of Sweden (successor of the Landgrave of Cassels) to Stockholm, where he remained till 1734, when he was obliged to resign on account of the climate. The King allowed him to return to Cassels with a pension. He composed church music, cantatas, symphonies, chamber and organ music, etc. A MS. 'concerto a quatro' (2 vlns., vla., Bc.) in B flat from the Granville Library is now in private hands (*Q.-L.* ; *Mendel*).

CHEMINEAU, LE, opera in 4 acts, text by Jean Richepin, music by Xavier Leroux. Produced Paris, 1907 ; Covent Garden, Oct. 12, 1910 ; New Orleans, 1911.

CHENG or Sheng, a small portable organ of great antiquity in China, with bamboo pipes arranged in a circle upon a wooden air reservoir and with 'free' reeds of thin brass (*PLATE XV.* No. 1). In the ancient form there were 13 pipes, but in the more modern instrument there are 17, four being mute. The proper method of sounding the cheng is by suction of the breath (see American Organ). A small hole in each sounding pipe is covered by the finger, and then the column of air in the pipe being proportioned to the size and weight of the reed, the latter vibrates. By its introduction into France at the close of the 18th century, it became the parent of the accordion, concertina and harmonium. (See Pipes, Evolution of, subsection Free Reed.)

An interesting light is thrown on the European 'invention' of the Regal (*q.v.*) by the mention of a reed organ (*Hsing lung shêng*) in the Chinese official records of the *Yüan Shih*, compiled about the year 1370. According to the account there given, which has been specially verified for the writer by the Chinese scholar, the Rev. A. C. Moule, it was presented by the Moslem Kingdoms ('the lands of the West') to the victorious Emperor Kublai between the years 1260–64. It had a scale of 15 notes and six pipes to each note, but no stops. A keyboard, in the modern sense of the word, was also absent, but sliders—one under each of the sets or ranks of six pipes—were pulled out or pushed in by the hands (see Organ). Two single bellows outside the case, raised alternately by the blower, supplied the wind ; and, according to another ancient account, there was an air reservoir of soft leather within the case after the principle of the bagpipe. The original reeds were of bamboo and of the 'beating' type as in the Arghoul and Regal. It probably came from Bagdad. The Chinese records state that as it produced only sound but no scale (*i.e.* suitable for their musical system) it was reconstructed about or a little before the year 1300, and 'free' reeds, characteristic of the Chinese mouth organ the *Cheng* or *Sheng*, were substituted, thus transforming the instrument into a very early predecessor of the harmonium. In this form it apparently had a chromatic scale from D to E (one octave and a note), which, though not used chromatically by the Chinese performers, enabled them to accompany the Confucian hymns which vary in pitch according to the seasons. (Cf. *Journal of the Royal Asiatic Society*, April 1926.) F. W. G.

CHERUBINI, Maria Luigi Carlo Zenobio Salvatore (*b.* Florence, Sept. 14, 1760 ; *d.* Paris, Mar. 15, 1842), a famous composer, son of a musician at the Pergola Theatre.

'I began,' says he, in the Preface to his autograph Catalogue,[1] 'to learn music at six, and composition at nine. The first from my father, the second from Bartolomeo and Alessandro Felici, and after their death from Bizzarri and J. Castrucci.' His first work was a Mass and Credo in D, for four voices and accompaniment, and by the time he was 16 he had composed 3 Masses, 2 Dixits, a Magnificat, a Miserere and a Te Deum, besides an oratorio, 3 cantatas and other smaller works. In 1777 or 1778 the Grand Duke, afterwards the Emperor Leopold II., granted him an allowance that he might study under Sarti at Bologna. Thither Cherubini went, and there he remained for four years, thoroughly acquiring the old Italian contrapuntal style, and gaining that proficiency in polyphonic writing in which scarcely any composer since his time has equalled him. The compositions given in the Catalogue under 1778 and 1779 are all Antiphons written on *Canti fermi, alla Palestrina.* With the early part of 1780, however, this stops. His first opera, 'Quinto Fabio,' was written during that summer and produced at Alessandria, and for the next fourteen years operas and dramatic music seem to have engaged almost his entire attention :

1782, 'Armida' (Florence), Adriano in Siria' (Leghorn), 'Il Messenzio' (Florence) ; 1783, 'Lo sposo di tre' (Venice) ; 1784, 'L' Idalide' (Florence), 'L' Alessandro nell' Indie' (Mantua).

These operas must have made his name known all over Italy. In 1784 he was invited to London, and wrote 'La finta principessa'

[1] The Catalogue referred to here and elsewhere in this article was compiled by Cherubini himself, with an interesting Preface, and published after his death by Bottée de Toulmon, under the title of 'Notice des manuscrits autographes de la musique composée par feu M. L. C. Z. S. Cherubini, Paris, chez les principaux éditeurs de musique,' 1843. It has been reprinted by Bellasis in his *Memorials.* A still more complete catalogue is in *Q.-L.*



1. CHINESE CHENG. 2. ENGLISH CONCERTINA (19th cent.).
3. ACCORDION (*c.* 1850). 4. SERAPHINE (*c.* 1840).

1, 2, 3. Galpin Collection. 4. Metropolitan Museum, New York.

(1785), and 'Giulio Sabino' (1786), for the King's Theatre, but without success. He also added six airs, including 'For tenderness formed,' to Paisiello's 'Marchese Tulipano,' and treated similarly other operas then on the stage in London. He was much noticed by the Prince of Wales, and held the post of Composer to the King for one year. In July 1786 he left London for Paris, where he seems to have remained for the whole of the next year, very much fêted and liked. In the winter of 1787–1788 he brought out his eleventh opera at Turin, 'Ifigenia in Aulide.' He then returned to Paris, which from that time became his home. His first opera in Paris was 'Démophon,' to Marmontel's libretto, Dec. 5, 1788. In this opera he broke loose from the light vein of the Neapolitan school, and laid the foundation of the grand style which he himself afterwards so fully developed. Meanwhile he was fully employed. Léonard, Marie Antoinette's coiffeur, had obtained permission to found an Italian Opera, and Cherubini received the entire musical direction of it. During the years 1789–92 he conducted the so-called 'Bouffons' at the Théâtre de la Foire St. Germain, in operas of Anfossi, Paisiello, Cimarosa and other Italians, besides writing a great number of separate pieces in the same style for insertion into these works. At the same time he was eagerly pushing on in the path opened by 'Démophon.' 'Marguérite d'Anjou' was produced in 1790, and on July 18, 1791, he brought out 'Lodoïska,' a decided step in advance. The effect produced by his new style, with its unusual harmonic combinations and instrumental effects, was both startling and brilliant, and took the composers of the day completely by surprise. 'Lodoïska' was followed by a series of operas in which he advanced still farther. 'Koukourgi' (1793) remained in MS. to be afterwards adapted to 'Ali Baba'; but 'Elisa' (Dec. 13, 1794), 'Médée' (Mar. 13, 1797), 'L'Hôtellerie portugaise' (July 25, 1798), 'La Punition' and 'La Prisonnière' (1799), 'Les Deux Journées' (Jan. 16, 1800), known in Germany as 'Der Wasserträger,' as well as a number of small one-act works, such as 'L'Épicure' (1800), 'Anacréon' (1803) and 'Achille à Scyros' (1804), both ballet-operas and both masterpieces, show how unceasing was his activity, and how much he must have pleased the opera-goers. But though successful with the public, his pecuniary position was anything but satisfactory. When the Conservatoire de Musique was founded in 1795, he was appointed one of the three Inspecteurs des Études, an appointment by no means commensurate with his genius and artistic position, chiefly no doubt because of Napoleon's dislike to him, a dislike which the Emperor took no pains to conceal. Cherubini's nature, at all times grave, not to say gloomy, became visibly depressed under these circumstances, and he began to lose all pleasure in his profession. In 1795 he married Mlle. Cécile Tourette, a step not likely to diminish his anxieties. He therefore willingly accepted an offer to write an opera for the Imperial Theatre at Vienna, where he arrived early in July 1805. Here he made acquaintance with Beethoven, whose deafness was not then so great as to be an obstacle to conversation, and the two were often together. Beethoven esteemed Cherubini above all the then living writers for the stage, and his vocal music was much influenced by him. What Cherubini thought of Beethoven's music is not so clear. He was present at the first performances of 'Fidelio,' but beyond his remarks that no one could tell what key the overture was in, and that Beethoven had not sufficiently studied writing for the voice, nothing is known. 'Il était toujours brusque,' was his one answer to inquiries as to Beethoven's personal characteristics.[1]

The 'Wasserträger' was performed shortly after Cherubini's arrival, and 'Faniska' produced Feb. 25, 1806. But it was a poor time for operas in Vienna. The war between Austria and France broke out immediately after his arrival; Vienna was taken on Nov. 13, and Cherubini was soon called upon to organise and conduct Napoleon's *soirées* at Schönbrunn. But his main object at Vienna was frustrated, and he returned to France. His mind became so much embittered as to affect his health. Whilst living in retirement at the château of the Prince de Chimay, his friends entreated him to write some sacred music for the consecration of a church there; for a long time he refused, but at last set to work secretly, and surprised them with the Mass in F for three voices and orchestra (1809). With this work a new epoch opens. It is true that both in 1809 and 1810 we find operas ('Pimmalione,' Nov. 30, 1809, 'Le Crescendo,' Sept. 1, 1810), that in 1813 he wrote the 'Abencérages,' and even so late as 1833 'Ali Baba,' but the fact remains that after 1809 sacred music was Cherubini's main occupation. Besides a number of smaller sacred pieces for one, two, three or more voices, with orchestra, organ or quartet, the Catalogue contains:

4 masses, in F, D minor, A flat, and the 'Messe solennelle' in C (Mar. 14, 1816), 'Messe des morts' (Requiem) in C minor (1817), the 'Messe solennelle' in E (1818); that in G, and a Kyrie (both 1819); that in B♭ (Nov. 1821); a Kyrie in C minor (Sept. 13, 1823); the Coronation Mass for 3 v. (Apr. 29, 1825); and lastly the Requiem in D for men's voices (Sept. 24, 1836).

During the hundred days Napoleon made him Chevalier of the Legion of Honour; and shortly after, under Louis XVIII., he was elected member of the Institut, and in 1816 was appointed jointly with Lesueur 'musician and superintendent of the King's Chapel,' with a salary of 3000 francs. Thus almost at once did honour, position and income all fall upon him. In 1822 he became director of the Conservatoire,

1 See Schindler's *Beethoven*, vol. i. 118.

and instructional works, the *Solfèges pour l'examen de l'école*, fill the Catalogue during the next few years. The *Cours de contrepoint et de la fugue*, which was published in 1835, was largely the work of Halévy. Nor are these years barren in instrumental works. In 1815 the Philharmonic Society, then recently formed, offered him the sum of £200 for a symphony, an overture and a vocal piece, and at their invitation he paid a fifth visit to London. He arrived in March; the symphony (in D) was finished on Apr. 24, and played on May 1. It was afterwards (in 1829) scored as a quartet. The overture was performed at the concert of Apr. 3, and another MS. overture on May 29. In addition to these the Catalogue shows:

A Funeral March for full orchestra (Mar. 1820); a march for 'Faniska' (May 15, 1831); 6 string quartets, viz. in E♭ (1814), in C, from the Symphony, with a new Adagio (1829), in D (July 31, 1834), in E (Feb. 12, 1835), in F (June 28, 1836), in A minor (July 22, 1837); and a string quintet in E minor (Oct. 28, 1837).

In addition to the works above mentioned he wrote several operas in conjunction with other composers, such as 'Bayard à Mézières,' with Boieldieu, Catel and Isouard, in 1814, and 'Blanche de Provence' in 1821, to celebrate the baptism of the Duc de Bordeaux, with Boieldieu, Paër, Berton and Kreutzer; also a great number of canons for two, three or more voices. The catalogue contains in all 305 numbers, some of them very voluminous, besides a supplementary list of 30 works omitted by Cherubini, as well as 18 volumes (some of them of more than 400 pages) of music by various Italian writers, copied out by the great composer himself, a practice which he admits having learned from his old master Sarti.

Three Periods of Composition.—Cherubini's artistic career may be divided into three periods. The first, 1760–91, when he was writing motets and masses *à la* Palestrina, and operas in the light Neapolitan vein, may be called his Italian period. The second operatic period opens with 'Lodoïska,' though the beginning of the change is apparent in 'Démophon' (1788) in the form of the concerted pieces, in the entrances of the chorus, and the expressive treatment of the orchestra. 'Lodoïska,' however, shows an advance both in inspiration and expression. 'Médée' and 'Les Deux Journées' form the climax of the operatic period. In the former the sternness of the characters, the mythological background, and above all the passion of Medea herself, must have seized his imagination and inspired him with those poignant, almost overpowering accents of grief, jealousy and hatred in which 'Médée' abounds But it is impossible not to feel that the interest rests mainly in Medea, that there is a monotony in the sentiment, and that the soliloquies are tedious; in a word, that in spite of all its force and truth the opera will never command the wide appreciation which the music as music deserves. The 'Deux Journées' forms a strong contrast to 'Médée,' and is a brilliant example of Cherubini's versatility. Here the sphere of action is purely human, simple, even plebeian, and it is impossible not to admire the art with which Cherubini has laid aside his severe style and adapted himself to the minor forms of the arietta and *couplet*, which are in keeping with the idyllic situations. The finales and other large movements are more concise, and therefore more within the range of the general public, and there is an ease about the melodies, and a warmth of feeling, not to be found elsewhere in Cherubini. This period closes with the 'Abencérages' in 1813, for 'Ali Baba,' though completed in 1833, was largely founded on 'Koukourgi' (1793), and 'Olimpiade,' to Metastasio's words, was incomplete.

The third period, that of his sacred compositions, dates, properly speaking, from his appointment to the Chapelle Royale in 1816, though it may be said to have begun with the Mass in F (1809), which is important as being the first sacred work of his mature life, though it is inferior to that in A, and especially to the Requiem in D minor. The three-part writing in the Mass in F seems scarcely in keeping with the broad outlines of the work, and the fugues are dry and formal. That in A, also for three voices, is concise, vocal and eminently melodious. The Requiem in C minor is at once his greatest and most famous work. The Credo for eight voices *a cappella* is an astonishing instance of command of counterpoint, and shows how perfectly he could adapt it to his own individual thoughts. Technique apart, it ranks below his other great sacred works. It is probable that Cherubini intended it to be considered as a study, for only two numbers were published during his lifetime, viz. the concluding fugue 'Et vitam,' and an elaborately developed 'Ricercar' in eight parts with one chief subject and three counter-subjects, in which all imaginable devices of counterpoint are employed.

In estimating Cherubini's rank as a musician, it must be remembered that though he lived so long in Paris, and did so much for the development of French opera, he cannot be classed among French composers. His pure idealism, which resisted the faintest concession to beauty of sound as such, and subjugated the whole apparatus of musical representation to the idea; the serious, not to say dry, character of his melody, his epic calmness—never overpowered by circumstances, and even in the most passionate moments never exceeding the bounds of artistic moderation—these characteristics were hardly likely to make him popular with the French, especially during the excitement of the Revolution. His dramatic style was attractive from the novelty of the combinations, the truth of the dramatic expres-

sion, the rich harmony, the peculiar modulations and brilliant instrumentation, much of which he had in common with Gluck. But his influence on French opera was only temporary. No sooner did Boieldieu and Auber appear than the severer muse of Cherubini, dwelling in a realm of purer thought, dropped her hold on the public. His closest tie with the French school arose from the external accident of his connexion with the Conservatoire, where he had the formation of all the important French composers of the first half of the 19th century. In Germany his works met with more enduring appreciation. One of the first things Mendelssohn did after he felt himself safe in the saddle at Düsseldorf was to revive 'Les Deux Journées' and to introduce the Mass in C in the church. Six months later he brought forward one of the Requiems, and when he had to conduct the Cologne Festival in 1835 it was to Cherubini's MS. works that he turned for something new and good. A reference to the Index of the Leipzig *A.M.Z.* will show how widely and frequently his works have been performed in Germany. Cherubini's portrait by Ingres is in the gallery of the Louvre, Paris. He left one son and two daughters, the younger of whom was married to Hippolyte Rossellini of Florence. A. M.

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Crowest: *Cherubini.* (London, 1890.)

Richard Hohenemser: *Luigi Cherubini, sein Leben und seine Werke.* (Leipzig, 1913.)

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CHESTER, LTD., J. and W. This music-publishing firm was established at Brighton in 1860. Its activities were at first confined to the ordinary retail trade to which a music-lending library, the first of its kind to be established in this country, was later added. In 1915 the business was transferred to London and under the proprietorship of O. M. Kling (formerly manager of Breitkopf & Härtel), became the leading agency for Russian music and contemporary music of other countries, and in 1919 began to specialise in the publication of works of the kind. Under the title of *The Chesterian* the firm issues a monthly musical review dealing chiefly with contemporary music.

CHESTER MUSICAL FESTIVAL. The first festival was held June 16, 17 and 18, 1772, under the management of Orme, the cathedral organist, with Dr. William Hayes as conductor. The *Chester Courant* for June 23 of that year says:

'On Tuesday, Thursday & Friday last, were performed in the Broad Isle of the Cathedral, the celebrated Oratorios of 'Messiah,' 'Samson,' and 'Judas Macchabaeus,' before a most polite and numerous audience. The several performers filled their respective Departments with spirit and execution; and the amazing powers of the two Miss Linleys conspired to render the Entertainment so great and excellent as can be expected, or ever was produced from the human voice.

'On Wednesday Evening a Concert of Select Musick was performed in the Exchange Hall, where amongst other very capital pieces, Mr. Linley, Junr., distinguished himself as one of the greatest masters of the Violin which this nation has produced.'

A masked ball was held at the Exchange, on the Thursday night, and was conducted 'with the greatest elegance and decorum.' Although apparently successful, it is remarkable that this festival of 1772 is not mentioned in any work on Chester, and so completely had the memory of it died out, that a correspondent writing to the *Chester Chronicle*, Oct. 5, 1821, states that from all the information he had been able to collect, 'the First General Festival of Oratorio Music was held in 1783.' This, as we have seen, is erroneous, and the festival of Sept. 16 to 19, 1783, was the second held in Chester. The committee, encouraged by past experience, extended the festivities, and the following exhausting programme was gone through: 'Messiah,' 'Jephthah,' 'Judas Maccabeus' (in the Cathedral); 'Acis and Galatea,' and a miscellaneous concert in the County Hall, as well as assembly balls on Tuesday, Thursday and Friday evenings; a fancy dress ball on Wednesday evening; and a public breakfast (with Catches and Glees) on Saturday morning. The musical portion was directed by Knyvett, and led by Cramer; and amongst the performers were Kotzwara (the composer of 'The Battle of Prague'); John Ashley (the celebrated bassoon-player); and Crosdill, the violoncellist.

Some idea of making the festival triennial now began to manifest itself, and the third meeting was held Sept. 1786, with the same number of concerts, cathedral performances, public balls, etc. The oratorios given were 'Messiah' and 'Joshua,' and the Handel Festival Selection, as performed in Westminster Abbey at the Commemoration, 1784. Handel's 'L' Allegro' was also given at the evening concerts. The singers included Mrs. Billington and Rubinelli, and Mrs. Siddons acted during the week at the Theatre Royal.

For the first time, the organ and orchestra were erected at the west end of the nave—an arrangement which was continued until 1829, and reverted to again in 1891.

The triennial arrangement, however, fell to the ground, and 1791 saw the fourth Chester festival—one important feature being the substitution for the morning concert of a fourth day's performance in the Cathedral, where the 'Messiah,' 'Samson,' and two Handel selections were given. The vocalists comprised Madame Mara, Mrs. Crouch (Miss Phillips), Michael Kelly and Harrison. Owing to the disturbed state of affairs at home and abroad, it is scarcely surprising that no other festival was held until 1806—when the usual week's festivities took place. The cathedral performances included the 'Messiah' (with Mozart's

additional accompaniments for the first time); and, as a complete novelty, Haydn's 'Creation.' The vocalists included Mrs. Billington, Mrs. Dickons, Harrison and Bartleman. The band consisted of most of the leading players of the day, including Lindley and Dragonetti. Greatorex, the organist of Westminster Abbey, presided at the pianoforte and organ, and conducted the festival, which was under the patronage and enjoyed the presence of H.R.H. the Duke of Gloucester.

1814 saw the sixth festival, beginning Sept. 27, and the performance contained a curiosity, namely,

'A new occasional Oratorio, compiled chiefly from "JUDAS MACCABEUS," in which will be produced "THE BATTLE," by Raimondi.'

The vocalists included Madame Catalani, Mrs. Salmon, Braham, Kellner and Bartleman. Greatorex conducted and Cramer led the band, which again included Dragonetti and Lindley. Of such importance was the festival that it caused the postponement of the Oswestry races.

The seventh festival took place in 1821; the 'Messiah' being given on the first day, and selections from the 'Creation,' 'Judas Maccabeus,' 'Joshua,' and Mozart's 'Requiem.' The vocalists included Mrs. Salmon, Miss Stephens and Madame Camporese; and Braham, Swift, Rolle and Kellner. The orchestra was led by Cramer.

The eighth festival was held in 1829. The works performed included the 'Messiah,' and selections from 'Judas Maccabeus,' 'Joshua,' 'Jephthah,' 'Solomon,' 'Israel in Egypt' and the 'Creation.' The principal vocalists were Madame Malibran, Miss Paton, Mrs. Knyvett, Braham and Phillips. The orchestra was led by F. Cramer and Mori, and Greatorex again conducted. This was the last of the old series of Chester festivals.

Fifty years afterwards they were revived by a two days' festival (the ninth) held in the Cathedral, July 23 and 24, 1879, under the management of the Rev. C. Hylton-Stewart, Cathedral precentor, and Dr. J. C. Bridge, the Cathedral organist, the latter of whom conducted. This was so successful that the festival was expanded to three days for the tenth meeting in 1882, and was held triennially up to 1900, the sixteenth and last.

Among the works specially written for these festivals are several by the conductor (see BRIDGE, (2) Joseph Cox); a Psalm, 'By the Waters,' Oliver King; Cantata, 'The Soul's Forgiveness,' Dr. Sawyer; and overtures by E. H. Thorne and Sir Frederick Bridge.

In addition to the standard works of the great composers, many of their lesser known works have been included, such as

'Organ Concerto' and 'Concertante for stringed instruments,' Handel; the 'Funeral and Triumphal Symphony,' and selection from 'Childhood of Christ,' Berlioz; 'Journey to Emmaus,' Jensen; Symphony, 'The Earthly and the Divine,' Spohr; Oratorio, 'The Deluge,' Saint-Saëns, etc.; while many works such as Verdi's Requiem, Tchaikovsky's 'Pathetic Symphony,' and selections from Wagner's 'Parsifal' have been performed for the first time in an English cathedral. J. C. B.

CHEST OF VIOLS, a set of six viols, properly matched as to size, power and colour, used for chamber performance. It usually consisted of two trebles, two tenors and two basses: occasionally of two trebles, three tenors and one bass, the bass being properly twice as long in the string as the treble. (See VIOL.) These sets of viols, thus duly proportioned, were often made by the old English makers. They were carefully fitted into a 'chest,' which seems to have been a shallow vertical press with double doors. Dr. Tudway, in a letter addressed to his son, printed in Hawkins (ch. 144), describes it as 'a large hutch, with several apartments and partitions in it, each partition was lined with green bays to keep the instruments from being injured by the weather.' Hawkins quotes an advertisement, dated 1667, of two 'chests of viols' for sale, one made by John Rose in 1598, the other by Henry Smith in 1633. 'Both chests,' says the advertiser, probably referring to the instruments, but possibly to the hutches, 'are very curious work.' In a well-known passage in *Musick's Monument* (p. 245), Mace says of the 'Press for Instruments,' which forms a conspicuous part of the furniture of his elaborately designed music room,

'First see that it be conveniently large, to contain such a number as you shall design for your use, and to be made very close and warm, lyn'd through with bayes, etc., by which means your instruments will speak livelily, brisk and clear. . . . Your best provision, and most complete, will be a good chest of viols, six in number, viz. two basses, two tenors, and two trebles, all truly and proportionably suited. . . . Suppose you cannot procure an entire chest of viols, suitable, etc., then thus: endeavour to pick up, here or there, so many excellent good odd ones, as near suiting as you can, every way, viz. both for shape, wood, colour, etc., but especially for size.'

Mace's Press for Instruments includes, besides the 'chest of viols,' a pair of violins, a pair of 'lusty full-sized theorboes,' and three 'lusty smart-speaking' lyra-viols, the whole constituting 'a ready entertainment for the greatest prince in the world.' The principle of the 'chest of viols' is found in the quartets and quintets of violins which were occasionally made by the Cremona makers. E. J. P.

CHEST-VOICE. By this term is commonly understood the lowest sounds of a voice, and any others that can be produced in the same manner; in other words, the 'first register' (see SINGING). J. H.

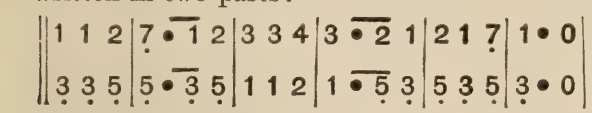
CHEVAL DE BRONZE, LE, a comic opera on a Chinese subject, in 3 acts; words by Scribe, music by Auber; produced Opéra-Comique, Mar. 23, 1835; at the Académie (Opéra), Sept. 21, 1857. As the 'Bronze Horse' it was produced at Drury Lane, Jan. 5, 1836. G.

CHEVALIER, belonged to the 'Grande Bande des Vingt-quatre violons' under Henri IV. and Louis XIII., played the 'quinte de viole,' a kind of viol. His name appears most frequently at the beginning of the 17th century as a composer of ballets. Between the years 1587 and 1617 he composed no less than 33, according to a list drawn up by Michel Henry, one of Louis XIII.'s 24 violins, and now in the Bibliothèque Nationale at Paris.

Bibl.—Henry Prunières, *Le Ballet de cour en France avant Beuserade et Lully.* Paris, 1914.

M. C. C.; addns. M. L. P.

CHEVÉ or Galin-Paris-Chevé System, a method of teaching part-singing and sight-reading, much used in France, is thus called, from the names of its founder and chief promoters. Its essential features are two: first, the use of the principle of 'tonic relationship,' the learner being taught to refer every sound to the tonic, and secondly, the use of a numeral notation, the figures 1, 2, 3, etc., serving as the written symbols for the several sounds of the scale. *Do* (*ut*) = 1, *Re* = 2, etc. The following is an example of 'God save the King,' thus written in two parts:



A dot under a figure shows that it is in a lower octave, a dot above a figure in a higher. The zero shows a 'rest' or silence; a thick dot, as in the second measure, continues the preceding sound. The varying lengths of sound are shown by a bar or bars above the figures, as in the second and fourth measures. The numerals are treated only as visual signs; the names sung are the old sol-fa syllables. The use of the numerals is to keep the positions of the sounds in the scale impressed on the learner's mind, and thus help him to recognise and sing the sounds. This figure notation is used only as introductory to the ordinary musical notation. The system has been the subject of much controversy in France, but it has made considerable way and was first authorised by Ministerial resolution for use in the Écoles Publiques of France, July 23, 1883, though only in the elementary course. In 1905 it was adopted in the programmes of the Écoles Normales. But the programmes of 1922 pass this system over in silence. The instructions (*Journal Officiel*, June 22, 1923) only recommend the usage of a simplified notation as a means of Aural Training. The system has been adapted for English use by M. Andrade and Mr. G. W. Bullen.

The idea of using numerals in the way above shown is best known to the general world through the advocacy of Jean Jacques Rousseau. Pierre Galin (1786–1821), who first developed the plan practically, was a teacher of mathematics at Bordeaux. Aimé Paris (1798-1866), one of his most energetic disciples, was educated to be an avocat, but devoted his life to the musical propaganda. He added to this system a special nomenclature, since adopted into the Tonic Sol-fa (*q.v.*) system, for teaching time.

Émile Chevé (1804–64) was a doctor, and married a sister of Paris. His *Méthode élémentaire de la musique vocale*, a complete exposition of the system, has a curious title-page. The title is followed by the words 'ouvrage repoussé [in large capitals] à l'unanimité 9 avril, 1850, par la Commission du Chant de la ville de Paris, MM. Auber, Adam, etc. etc.,' and below this is a picture of a medal 'Décernée Juin 1853 à la Société Chorale Galin-Paris-Chevé' for 'lecture à première vue' and other things, by a jury composed of Hector Berlioz and other musicians (6th ed., 1856).

R. B. L., with addns.

CHEVILLARD, (1) Pierre Alexandre François (*b.* Antwerp, Jan. 15, 1811; *d.* Paris, Dec. 20, 1877), a distinguished French violoncellist.

He became famous for the brilliance and accuracy of his execution, for the success of his teaching at the Paris Conservatoire (1860), and for the foundation, in 1835, of the Société des derniers quatuors de Beethoven, one of the oldest institutions of the kind in France and one of the most important.
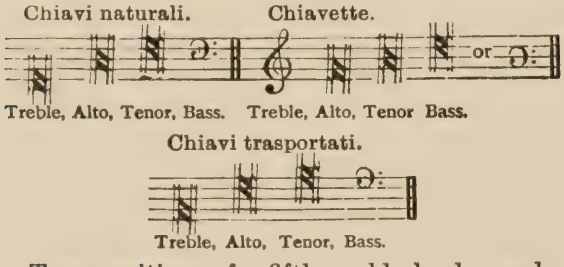
His son, (2) Paul Alexandre Camille (*b.* Paris, Oct. 14, 1859; *d.* Chatou, Seine-et-Oise, May 30, 1923), was one of the most prominent of French orchestral conductors as well as an earnest composer. He was at first a pianoforte pupil of the Conservatoire (2nd prize); and afterwards followed his own instincts as a composer, without definite teaching. Chevillard's works are remarkable for a style at once personal, solid and refined; they include a trio, quartet and quintet for piano and strings; a string quartet; a very remarkable sonata for violin and piano; a sonata for violoncello and piano; smaller violin and violoncello pieces; a set of variations and an 'Étude chromatique' for piano; a 'Ballade symphonique'; a symphonic poem, 'Le Chêne et le roseau,' and a 'Fantaisie symphonique'; as well as songs. He left in MS. his music to E. Schuré's drama *La Rousalka*, played with the performance of the drama in Paris, Mar. 23, 1903. He founded in 1895 a trio called Trio Chevillard-Hayot-Salmon. On the death of Lamoureux (*q.v.*), Chevillard directed the concerts given under his name. In 1887 he assisted Lamoureux in the first representation of 'Lohengrin' in Paris, and was his substitute in 1897–99, and on many other occasions. Chevillard soon earned a high reputation as a conductor of the classics, especially Beethoven, Schumann, Wagner and Liszt. Rolland (*Musiciens d'aujourd'hui*) gives him the credit of having first drawn the attention of the Paris public to Russian music,

while he complains of Chevillard's lack of sympathy with the native modern school. His manner of conducting was strong, precise and careful, with more communicative warmth than that of his predecessor. Madame Chevillard, a daughter of Lamoureux, translated Weingartner's pamphlet on the symphony since Beethoven. G. F.; addns. M. L. P.

CHIABRAN, see CHABRAN.

CHIAVETTE (little keys, or clefs). This was a system of moving the clefs up or down in order to keep the notes within the limits of the stave. In notating music written for unaccompanied voices there is no obligation to indicate the exact pitch; and as pre-seventeenth century musicians were restricted as to the number of key-signatures at their disposal, and were, moreover, hampered by a prejudice against transposing the modes, the range of their voice-parts was sometimes compelled into an appearance of being abnormally high or low. In order to accommodate these unusual ranges to the eye, and to avoid using leger lines, the clefs of the voice-parts were, if the range were high, moved down from their normal position on the stave; if low, moved up.

The ordinary position of the clefs was called the *chiavi naturali*; and both the acute and grave positions were called the *chiavi trasportati*; but the term *chiavette* (called by Morley in the *Plaine and Easie Introduction* 'the high key') was generally taken to mean the high range transposition of the clefs.



Transpositions of a fifth could also be made. It should be observed that the transpositions affect *each* voice-part, and affect them systematically; a single clef in the acute or grave position, whilst the others are in their normal places on the stave, merely has reference to the range of that particular voice-part.

It has been suggested that the system of the *chiavi* was connected with the plagal or authentic character of the modes or their transpositions. But there is considerable evidence against this theory. Palestrina's *Missa Papae Marcelli* in Mode xiv. (plagal), and his *Missa Dies Sanctificatus* in Mode vii. (authentic), are both written in the *chiavette*; and though the clef-transpositions of a fifth might indicate that the mode were transposed, the clef transpositions—equally common—of a third would be of no use for such a purpose.

There is no reason to suppose that the pitch at which the music was sung corresponded with the pitch of the *chiavi*. Indeed, in many works written in the *chiavette*, for example, the Taverner-Tye motet 'O Splendor' (Bodl. MSS. Mus. Sch. e. 1–5), this would be practically impossible. S. T. W.

CHICAGO is, by reason of its Symphony Orchestra, its Opera and other institutions, one of the most important centres of musical life in the United States of America.

CHICAGO SYMPHONY ORCHESTRA. — This orchestra owes its origin to Theodore THOMAS (*q.v.*) who gave a long series of concerts in Chicago when he was still the leader of an itinerant orchestra which went out from New York, and another series which he gave every summer for a number of years in a building erected for exposition purposes on the Lake front. The first Thomas Concert was given in Chicago in 1869, when the city was only 34 years old as a municipal corporation. It was then surpassed in population both by Cincinnati and St. Louis. Leaving New York in 1890 Thomas founded in 1891 the Chicago Orchestra, so called for 15 years. It then became the Theodore Thomas Orchestra until 1912, when the present name—The Chicago Symphony Orchestra — was adopted. The management of the orchestra is in the hands of the Orchestral Association of Chicago, organised in 1891, which owns Orchestra Hall on Michigan Avenue, built in 1904—a property which secures permanent endowment of the orchestra. Thomas conducted the orchestra until his death in 1905 when he was succeeded by F. A. STOCK (*q.v.*), the present conductor (1926), who had been Thomas's assistant. Under him the orchestra has more than maintained its position among the leading orchestras of the United States. The present concert-master (leader) is Jacques Gordon, and Eric De Lamarter is assistant conductor. In addition to the regular series of symphony concerts given throughout the winter season, a series of popular concerts and one of concerts for children is given each year. The orchestra tours extensively and makes periodic visits to New York and other large Eastern cities. It possesses a pension fund which has received large gifts from benefactors. The orchestra has a very large repertory of classical and modern works, and has been responsible for the production of many new works by American composers. The excellent programme books of its concerts contain notes written by Felix Borowski.

THE CHICAGO CIVIC OPERA COMPANY was formed in 1910 as the Chicago Grand Opera Company, chiefly from the forces previously drawn together by Oscar HAMMERSTEIN (*q.v.*). Andreas Dippel was its first manager (1910–13), with Cleofonte CAMPANINI (*q.v.*) as chief conductor. Campanini carried on the management until 1915, when, the original organisation

having become bankrupt, a new one was formed with the name of Chicago Opera Association, Campanini remaining as general director and with Herbert M. Johnson as business manager. Until his death, in 1919, Campanini was the most influential factor in the enterprise. In 1920 he was succeeded as executive director by Herbert M. Johnson, with Giño Marinuzzi as artistic director. Mary Garden was general director for the season 1922–23. Giorgio Polacco followed as artistic director with Herbert M. Johnson as manager. Except for a break in 1914–15, regular seasons have been presented in Chicago and performances have been given in other cities. The Company owes much to the benefactions of Mr. and Mrs. Harold McCormick. Its seasons have included a large number of new works which have become celebrated.

The Chicago North Shore Festival Association of Evanston, Illinois, was organised in 1908 to consolidate work previously undertaken by the musical clubs of Evanston and Ravenswood and the school of music in North Western University. It gives a series annually of excellent concerts, usually six in number, in which choral music is prominent. A festival choir, varying in size from 600 to 1100 voices, a children's choir of 1500 voices drawn from schools, are among the forces conducted by P. C. Lutkin. Many large choral works, including those of Pierné, Bantock, Elgar and Coleridge-Taylor, have been given. A competition for a prize of 1000 dollars for the best symphonic composition by an American composer is held annually by the Association.

The Chicago Musical Union, though not the first, was perhaps the most important of the early choral societies of Chicago. It began its activities with a performance of 'The Creation' in 1857. It was first conducted by C. M. Cady; then, from 1860, by A. L. Coe, and in 1863 by Hans Balatka. It flourished till 1865.

The Apollo Musical Club was organised in 1872 through the efforts of Silas G. Pratt and George P. Upton. Originally a male choir after the model of the Apollo Club of Boston, it was expanded into a mixed choir in 1875. Its early conductors were A. W. Dohn (1872–74), Carl Bernstein (1874–75), but its development to a position of leadership is primarily due to its third conductor, William L. Tomlins (1875–98), and to Harrison M. Wild, who succeeded him. Under these the highly efficient choir of some 250 singers has given a large repertory of the greater choral works. Amongst many others it gave the first performance in America of Elgar's 'Dream of Gerontius' (1903).

The Chicago Mendelssohn Club, founded in 1894, is a male voice choir directed by Harrison Wild.

The Civic Music Association of Chicago was founded in 1913 with the object of encouraging the study and understanding of music throughout the community. It has accomplished excellent work in providing music for the people by giving concerts in the small parks, playgrounds and other civic centres of the city; but its most notable accomplishment has been the organisation in 1920 of the Civic Orchestra which, under the direction of Frederick Stock and Eric De Lamarter, has not only formed a training school for orchestral performers, but has offered monthly concerts of symphonic music at merely nominal rates of admission. The Association has been active, too, in the training of children's choruses and in the fostering of community singing.

The Chicago Musical College was founded in 1867 by Florenz Ziegfeld and was incorporated in 1877. Ziegfeld remained its active head for nearly 50 years. Since 1916 Felix Borowski has been president and Carl. D. Kinsey manager. The teaching staff numbers over 100 and the annual enrolment of students is over 4000. The college occupies its own building at 64 E. Van Buren Street; its faculty has always been notable for ability, and from time to time guest-instructors have been engaged. (See also Libraries.)

The American Conservatory was founded in 1886 by John J. Hattstaedt, who is still its director.

The above is founded on information from Krehbiel's articles in the 2nd edition of this Dictionary; from the *Amer. Supp.*; and from Felix Borowski. C.

CHICKERING. Chickering & Sons, pianoforte-makers of Boston and New York, claim to be the earliest existing American house, and the first to have obtained any prominence. According to information supplied by Chickering, the first pianoforte made in America was upon an English model, probably one of Broadwood's. It was made by Benjamin Crehorne, of Milton, U.S.A., before the year 1803. From that year the construction of American pianofortes was persistently carried on, but without any material development, until a Scotchman named James Stewart, afterwards known in London through his connexion with Collard & Collard, gave an impetus to the American home-manufacture. Stewart induced Jonas Chickering (1798–1853) to join him, but two years after Stewart returned to Europe, when Chickering was left upon his own account. The year given as that of the actual establishment of the Chickering firm is 1823. Two years subsequent to this, Alpheus Babcock, who had served his time with Crehorne, contrived an iron frame for a square pianoforte, with the intention to compensate for changes of temperature affecting

the strings, for which he took out a patent. Whether this was suggested by an improvement with the same object patented in London in 1820 by James Thom and William Allen, or was an independent idea, is not known, but Babcock's plan met with no immediate success. However, this attempt at compensation laid the foundation of the modern equipoise to the tension in America as Allen's did in England. Jonas Chickering produced a square pianoforte with an iron frame complete, except the wrest-pin block, in 1837. From 1840 this principle was fostered by Messrs. Chickering, and applied to grand pianofortes as well as square, and has since been generally adopted everywhere. In 1908 the firm was absorbed into the American Pianoforte Company. A. J. H.

CHILCOT, Thomas (*d.* Bath, Nov. 1766), organist of the Abbey Church, Bath, from 1733 until his death, was the first master of Thomas Linley, the composer. He produced 'Twelve English Songs, the words by Shakespeare and other celebrated poets' (1745); two sets of harpsichord concertos (1756), and other works. W. H. H.

CHILD, William, Mus.D. (*b.* Bristol, 1606; *d.* Windsor, Mar. 23, 1697), organist and composer of church music. He received his musical education as a chorister of Bristol Cathedral under Elway Bevin (*q.v.*), the organist.

He is usually said to have taken the degree of Bachelor of Music at Oxford in 1631, but the date on his exercise (see below) is 1639. In 1632 he was appointed one of the organists of St. George's Chapel, Windsor, jointly with Nathaniel Giles, in the room of John Mundy, and in the same year one of the organists of the Chapel Royal. In 1643, when the whole establishment was expelled, Child is said to have retired to a small farm and to have devoted himself to composition, the anthem 'O Lord, grant the King a long life' dating from this time. About 1660 he was appointed chanter of the Chapel Royal and one of the King's private musicians. At the Restoration he was present at Charles II.'s coronation, Apr. 23, 1661. On July 8, 1663, he proceeded Doctor of Music at Oxford, his exercise being an anthem which was performed in St. Mary's Church on the 13th of the same month. He died at Windsor in the 91st year of his age, and was interred in St. George's Chapel. His gravestone is near the present entrance to the organ loft. The inscription on this stone is given in West's *Cath. Org.* Dr. Child published in 1639, in separate parts, engraven on small oblong copper plates, a work entitled:

'The first set of Psalmes of iii voyces, fitt for private chappells, or other private meetings with a continuall Base, either for the Organ or Theorbo, newly composed after the Italian way,'

and consisting of twenty short anthems for 2 trebles and a bass, the words selected from the Psalms. This work was reprinted, with the same title, in 1650, and was again reproduced, from the same plates, in 1656, but with the title changed to

'Choise Musick to the Psalmes of Dauid for Three Voices, with a Continuall Base either for the Organ or Theorbo.'

His other published works consist of 'Divine Anthems and vocal compositions to several pieces of Poetry'; Catches in Hilton's 'Catch that Catch can,' 1652, and Playford's 'Musical Companion,' 1672; and some compositions in 'Court Ayres.' There is also a catch by Child, 'Let poets ne'er puzzle' (B.M. Add. MSS. 29291/9b), which is described as 'an epitaph on Ralph Amner' (*q.v.*), a Dance Suite in E minor for 3 viols, and consisting of Prelude, Pavan, Air and Courante (Add. MSS. 31423), and another for 3 viols with a basso continuo part for the harpsichord, written when he was organist of Windsor, and including Allemande, Courante, Air and Sarabande (Add. MSS. 18940-4).

Child gave £20 towards building the Town Hall at Windsor, and bequeathed £50 to the corporation to be applied in charitable purposes. His portrait, painted in 1663 shortly after taking his doctor's degree, was presented by him to the Music School at Oxford. An amusing story of a bargain made by Child is told in the Chapter Records, thus:

'Dr. Child having been organist for some years to the king's chapel in K. Ch. 2nds time had great arrears of his salary due to him, to the value of about £500, which he and some of our canons discoursing of, Dr. C. slited (*sic*), and said he would be glad if anybody would give him £5 and some bottles of wine for; which the canons accepted of, and accordingly had articles made with hand and seal. After this King James 2 coming to the crown, paid off his Brs. arrears; wch. much affecting Dr. Child, and he repining at, the canons generously released his bargain, on condition of his paving the body of the choir wth. marble, wch. was accordingly done, as is comemorated on his gravestone.'

The 20 Psalms (publ. 1639, also contained in Add. MSS. 34289) are as follows:

'Blessed is the man.'
'Heare me, when I call.'
'Helpe me, Lord.'
'How long wilt thou forget me.'
'In the Lord put I my trust.'
'I will give thanks.'
'Lord, how are they increased.'
'Lord, who shall dwell.'
'O Lord, my God.'
'O Lord, our Governour.'
'O Lord, rebuke me not.'
'O that the salvation were given.'
'O that my wayes.'
'Praise the Lord, O my soule.'
'Ponder my words, O Lord.'
'Preserve me, O God.'
'Save me, O God.'
'The foole hath said.'
'Why doth the Heathen.'
'Why standest thou so far off.'

Besides these, the following compositions of Child exist in various MSS.:

SERVICES, Etc.

Whole Service in D ('Sharp Service') (including V., T.D., J., K., C., M., N.D.). PH.; Add. MSS. 30478-9 (Tenor cantoris part only); Harl. 7338 (score).
Whole Service in C (V., Bcte, J., C., Sanctus, Gloria, M., N.D., Cantate, Misereatur). Add. MSS. 17784/176b (Bass part only).
Whole Service in A minor. Add. MSS. 17784/168 (Bass part only).
Whole Service in E♭. Add. MSS. 17784/148 (Bass part only).
Whole Service 'in E sharpe.' Add. MSS. 17784/144b (Bass part only).
Whole Service 'in C fa ut' (T.D., J., K., C., Sanctus, Cantate Misereatur). Add. MSS. 17784/141 (Bass part only).
Whole Service 'in F fa ut' (T.D., J., K., C., Cantate, Misereatur). Add. MSS. 30933/42 (score); Add. MSS. 31404/10b (organ score).

Whole Verse Service in E. Harl. 7338/76-85 (score).
Evening Service in C minor, 'Flat service for Verses' (M., N.D.). Ch. Ch. 1227 (organ score); Ch. Ch. 1220-4 (Alto, Tenor and Bass parts only).
Service in E minor (T.D., J., K., C., M., N.D.). Ch. Ch. 525, 1002 (scores).
Second Service in G (Bcte, J., K., C., M., N.D., Cantate, Deus Misereatur). Ch. Ch. 1002 (score).
Verse Evening Service in A. Add. MSS. 17784/163 (Bass part only); Harl. 7338 (score).
Verse Evening Service in B♭. Add. MSS. 17784/162 (Bass part only); Harl. 7338 (score).
Verse Evening Service 'in E la mi.' Add. MSS. 30933/26 (score).
Verse Evening Service in D minor. Harl. 7338/42 (score).
Verse Evening Service in A minor (M., N.D.). Ch. Ch. 1227 (organ score); Ch. Ch. 1012 (Bass part only).
Morning and Evening Service in F (T.D., J., Sanctus, Cantate, Misereatur). Harl. 7338/30b (score).
Morning and Evening Service, in Gamut, Add. MSS. 31404/38b (organ score).
Evening Service in F. Harl. 7338/87-89b (score).
'Flatt Service' in C fa ut. Add. MSS. 17784/161 (Bass part only).
Short Service in D sol re (J., Sanctus, Gloria). Add. MSS. 17784/160 (Bass part only); Add. MSS. 30933/26 (score)
Kyrie and Creed 'for Morley's Service.' Ch. Ch. 1220-4 (Alto, Tenor and Bass parts only).
Sanctus in E♭. Add. MSS. 6324/149b (score).
Magnificat in Gamut. Add. MSS. 30933/93 (score).
Sanctus and Gloria. PH.
Latin Te Deum and Jubilate ('made for the Right wor. Dr. Cosin'). PH.

ANTHEMS

'Allmightie God, which hast knitt.' Harl. 4142/1b (words only).
'Behold how good and joyful.' Add. MSS. 17784/19b (Bass part only).
'Blessed be.' Durh.; Add. MSS. 17784/36b (Bass part only).
'Bow down thine ear.' PH.
'Give the King thy judgments.' PH.; Add. MSS. 17784/23b (Bass part only).
'Glory be to God on high' (*a* 8). Add. MSS. 30478-9 (Tenor part only); Add. MSS. 33239/112 (score).
'Hear me, O God.' Tenb. O.B. /250.
'Heare, O my people.' Durh., PH.
'Holie, Holie, Holie.' Harl. 4142/9 (words only).
'I am the resurrection.' PH.
'If the Lord himself had not been on our side.' 'An anthem of thanksgiving to God for having put an end to the great Rebellion in 1641 by the restauration of the Royal family.' Harl. 7338 (organ score); Add. MSS. 17784/31b (Bass part only).
'I heard a voice.' St. G. Ch.
'I will be glad and rejoyce' (verse anthem). Add. MSS. 17784/11b (Bass part only).
'Let God arise' (verse anthem). Add. MSS. 17784/20b (Bass part only).
'Lord, who shall dwell' (verse anthem). Ch. Ch. 1220-4 (Alto, Tenor and Bass parts only).
'My Heart is fixed' (verse anthem). Add. MSS. 17784/53b (Bass part only).
'My soule trulie waiteth.' Harl. 4142/15b (words only).
'O Almighty God' (collect for All Saints' Day). PH.
'O clap your hands.' Durh.; Add. MSS. 30478-9 (Tenor part only); Add. MSS. 17784/36b (Bass part only).
'O clap your hands' (verse anthem). Add. MSS. 17784/52b (Bass part only).
'O God, wherefore art thou absent.' PH.
'O how amiable' (verse anthem). Add. MSS. 17784/54b (Bass part only).
'O let my mouth be filled.' PH.; Add. MSS. 17784/27 (Bass part only).
'O Lord God, the Heathen are come into thine inheritance' (*a* 5) ('composed in the year 1644 on the occasion of the abolishing The Common Prayer and overthrowing the constitution both in Church and State'). Harl. 7338 (score): Add. MSS. 17784/61 (Bass part only).
'O Lord, grant the King a long life' ('at the Restauration'). Harl. 7338 (score); Add. MSS. 17784/33b (Bass part only); Durh. C 17/103.
'O Lord, grant the King a long life' (verse anthem). Add. MSS. 17784/50b (Bass part only); Durh. C 2/198.
'O Lord, how long.' Add. MSS. 17784/61 (Bass part only).
'O Lord, thou hast searched me out.' PH. 37/G 9 (Bass cantoris part only).
'O praise the Lord of Heaven.' Tenb. O.B.; Add. MSS. 17784/28b (Bass part only).
'O praise yee the Lord' (*a* 5) ('. . . upon the Restauration of the Church and Royal Family in 1660'). Harl. 7338 (score).
'O pray for the peace.' Durh.; Add. MSS. 17784/32 (Bass part only).
'O sing unto the Lord.' Add. MSS. 17784/21b (Bass part only); Add. MSS. 30478-9 (Tenor part only).
'O worship the Lord.' Harl. 4142/21b (words only).
'Praise the Lord, O my soul' (full anthem). Harl. 7338 (score); Add. MSS. 17784/32b (Bass part only).
'Praise the Lord, O my soul' (verse anthem). Add. MSS. 17784/56 (Bass part only).
'Sing unto God, O ye kingdoms.' Harl. 4142/25 (words only).
'Sing we merrily' (*a* 8) ('. . . being part of his Exercise at Oxford for the Batchelour's degree in Musick in the year 1639'). PH.; Harl. 7338 (score); Add. MSS. 17784/29b (2 parts only).
'The Earth is the Lord's' (for 3 basses). Add. MSS. 17820/82 (score); Add. MSS. 17784/16b (Bass part only).
'The King shall rejoyce.' Add. MSS. 17784/51b (Bass part only).
'The Lord is onlie my support.' Add. MSS. 17784/27b (Bass part only).
'The Spirrit of Grace grant us.' Harl. 4142/28b (words only).
'Thou art my King, O God.' Add. MSS. 30478-9 (Tenor part only); Add. MSS. 17784/22b (Bass part only).
'Turn thou us.' PH.; Add. MSS. 17784/53 (Bass part only).
'What shall I render.' PH.; Harl. 4142/31b (words only).
'Ye sons of Sion' (Xmas hymn *a* 2). Ch. Ch. 365 (score).

MOTET

'O bone Jesu' (*a* 4). Add. MSS. 33235/100b (score); Ch. Ch. 14 (score)

CHANTS

Dr. Child's 'Windsor Chant' in foure parts for the Psalms of David. Add. MSS. 17784/177b (Bass part only).
Chants also in Add. MSS. 17841/45 and Add.MSS. 37027.

W. H. H. and J. M^K.

CHILDREN OF DON, THE, opera in 3 acts, words by T. E. Ellis (Lord Howard de Walden); music by Holbrooke; produced London Opera House, June 15, 1912. The first part of a trilogy of which DYLAN is the second and BRONWEN (still unperformed, 1927) the third.

It was given in German at Volksoper, Vienna, Apr. 1923.

CHILESOTTI, OSCAR (*b.* Bassano, July 12, 1848; *d.* there, June 20, 1916), one of the most eminent of Italian musical antiquaries. He was at the university of Padua, where he graduated in law, subsequently attaining high rank as an amateur violoncellist and flute-player, and a musical theorist. His life was devoted to the revival of old music, and he edited a valuable *Biblioteca di rarità musicali*, containing

(Vol. i.) Dances from books of the 16th century; (vol. ii.) Pichi's 'Balli d' arpicordo' (1621); (vol. iii.) G. Stefani's 'Affetti amorosi' (1624); and (vol. iv.) Marcello's 'Arianna.'

Mention must also be made of his edition (1881) of L. Roncall's 'Capricci armonici' (1692); of his translations of various collections of lute-music, from the tablature, and of such historical and critical work as *I nostri maestri del passato* (1882); *Di G. B. Besardo*, etc. (1886); *Sulla lettera critica di B. Marcello contro A. Lotti* (1885); *Sulla melodia popolare nel secolo xvi*; and some Italian translations from Schopenhauer. He was a regular contributor to the *Gazzetta musicale di Milano*, and occasionally wrote in the *R.M.I.*, and the publications of the Int. Mus. Gesellschaft.

M.

CHILSTON, the name of the author of a short treatise 'of musical proporcions and of theire naturis and denominacions,' written in English about the middle of the 15th century, and included in the famous manuscript from the monastery of the Holy Cross at Waltham, which once belonged to Thomas Tallis and is now among the treasures of the British Museum.[1]

Nearly the whole of this treatise is printed in Hawkins's *History of Music*, ii. 229. The writer, in common with all mediæval theorists, treats the science of music as a branch of Applied Mathematics:

'Numbers may be referred to length and breadth of earth or of other measure that belongeth to Geometry, or they may be considered as they be number in themselves and so they belong to Arithmetic, or they may be referred to length and shortness and measure of musical instruments, the which cause highness and lowness of voice, and so they belong to harmony and to craft of music.'

Harmonic progression is illustrated by the ratio of the fifth and the octave:

[1] MS. Lansdowne, 763.

'Diapason, *i.e.* proportio dupla is the most perfect accord after the unison. Between the extremities of the Diapason, *sc.* the treble and the tenor, will be given a middle that is called the Mean, the which is called Diapente, *i.e.* sesquialtera to the tenor and Diatessaron, *i.e.* sesquitercia to the treble. Therefore that manner of middle is called Medietas Armonica. Sequitur exemplum: a pipe of six foot long with his competent breadth is a tenor in diapason to a pipe of 3 foot with his competent breadth: then is a pipe of 4 foot the mean to them twain, diatessaron to the one and diapente to the other, as thou shalt find more plainly in the making of the Monochord that is called the Instrument of Plain-song.'

Immediately preceding this treatise in the manuscript is

'a litil tretise acording to the ferst tretise of the sight of Descant, and also for the sight of Counter and for the syght of the Countirtenor and of Faburdon.'

The 'ferst tretise' referred to is that of Lionel Power, which is fully described by Burney and Hawkins. We are left in doubt whether the supplementary treatise is the work of Power or of Chilston. The earlier portion of it appears in almost identical language in MS. Bodl. 842, where it is headed 'Opinio Ricardi Cutelle de London.' (See DESCANT; FAUXBOURDON.)

J. F. R. S.

CHIME. To chime is to sound a bell by swinging it the shortest arc necessary to bring the clapper into contact with the bell.

W. W. S.

CHIME-BELLS (Lat. *cymbala*; Old Eng. *cymbals, chymme-bells, clokarde*), small bells, either of the usual shape or like hemispherical gongs, arranged in order and suspended in a frame over the performer's head or placed on a stand in front of him; they were sounded by being struck with a single hammer or with two, one in each hand. The number of bells varies from 4 to 9 in a single set; in the larger sets, requiring two performers, there are as many as 13 or 15. Illustrations are frequent in English manuscripts from the 11th to the 15th centuries (see *PLATE LXIV.*); a continental 13th-century illustration (Cantigas de Santa Maria, Madrid) shows seven bells in a low frame with cords, bearing note-labels attached to their clappers and pulled by a seated musician (see *PLATE LV.* No. 3). Dunstan, who died in 988, excelled on the psaltery, lyre, and in 'touching the cymbals.' He is said to have made a set of chimes for Canterbury. These chimes were frequently used with the organ, and Aelred, Abbot of Rievaulx in the 12th century, strongly denounces not only the groaning of the bellows, and the roar of the organ pipes, but 'the noise of the cymbals.' 'Why,' he asks, 'such organs and so many cymbals in the church?' Probably the mixture-stop known as the cimball (Zimbel), found in later days in the organ, was an attempt to reproduce the brilliancy of the bell-chimes. A treatise by Theophilus, a monk of the 11th century, is printed by Rimbault in his *History of the Pianoforte*, which minutely describes the casting and tuning of these little bells. Probably owing to its bell-like effect, the name cymbal was in later times applied to the psaltery and then to the dulcimer; from the psaltery it passed to the keyed psaltery, the clavicymbal or harpsichord. F. W. G.

CHIMES. The origin of this word is obscure but is connected with the Latin 'cymbalum' and the German 'zimbel'—a small bell struck with a hammer. A chime may be described as (1) a diatonic set of bells—sometimes including the minor 7th and the augmented 4th, giving the possibilities of modulation to the dominant and sub-dominant of the key. (2) A series of musical sounds or tunes played mechanically or otherwise on such a set of bells.

Chimes were first played by hand. The different hours of the day were originally announced in the same way. More than 100 B.C. a mechanism was used in connexion with the 'clepsydra,' by which a weight was released at the hour and struck a bell. This is the earliest record of what may be called a striking clock. Many centuries afterwards a working part was invented to play quarter chimes, and later on chime tunes. Mechanical figures for striking the quarters and hours on bells were in use sometime before the introduction of clock dials, and seem to have been very popular. Before 1298 there was a clock at St. Paul's Cathedral with such figures. Decker (1609) calls them 'Paul's Jacks,' and also says 'the time of St. Paul's goes truer by 5 notes than the chimes of St. Sepulchre's Church.' The word 'jack' is derived from the Latin *jaccomarchiadus*—a man in a suit of armour. These figures were always represented as being clothed in a suit of mail.

One of the earliest records of chimes is in 1432, when 'Richard Roper was paid 20d. for mending the chymes' in Norwich Cathedral.

CHIME MECHANISM.—Chime mechanism was invented soon after the advent of weight clocks. When these clocks were first made, many devices were used to indicate the flight of time, such as performing figures, crowing cocks, etc. Peter Lightfoot, monk and abbot of Glastonbury, was the earliest maker of such clocks (1335). Soon after this they were made on the Continent. Probably the quarters of the hour were first indicated by a jack on a single bell and later by two jacks on two bells, the notes of which were a 2nd, 3rd, 4th or 5th apart. Such quarters are known as 'ding-dong' or 'ting-tang,' and from their introduction to the present time have been more extensively used than any others.

Ancient chime mechanism is very simple, and consists of a weight-driven barrel—generally made of wood—into which pins are driven on exactly the same principle as that of a musical box. A primitive substitute for the properly constructed chime barrel was the trunk of a tree into which spikes were driven. The pins in the chime barrel pull down levers, which lift

hammers with which they are connected by wires and release them, so that in their descent they fall upon and strike the bell from the outside.

In mechanical playing the bell is always struck by hammers which operate on the outside surface of the bell and in this country play melody only. In such a mechanism the barrel has to do all the work. It was satisfactory so long as the requirements were merely a regular succession of notes of equal length played at a moderate speed—a hymn tune or the like—but there are few melodies of real interest which come within these limits, particularly as regards secular tunes, consequently more elaborate airs, consisting of mixed long and short note values—groups of short notes in quick succession, etc.—were set on the chime barrel. These unequal demands made the speed of the barrel irregular, with the result that one bar was played at a quicker or slower rate than another. This obliterated everything as to correct time, producing a most unsatisfactory musical effect, and in many instances a grotesque performance. One tune above all others calculated to show the defects of such a mechanism is 'Rule, Britannia,' which never should be set upon a barrel controlled by the ancient mechanism.

The first important improvement made on the old mechanism was by Messrs. Lund & Blockley. The general principles were good but certain parts were too weak to bear the strain of the heavy driving weight used. Further improvements were made by Messrs. Gillett of Croydon, who installed their first machine at Boston Parish Church in 1868. Its particular advantage is in the division of the mechanical operations. A separate movement raises the hammer levers into action position immediately after they have fallen. When raised, they are prevented from falling by a spring trigger which can be released by the slightest pressure. The only work the barrel has to do is to release the triggers, so that the demand on it is reduced to a minimum, but the actual power is the same and derived from one source—the driving weight.

The chime machine of Messrs. Smith & Sons, of Derby, differs from Messrs. Gillett's machine principally in the subdivision of the driving power. Each hammer or set of hammers has its own special mechanism driven by an independent weight, instead of the power being derived from one source. These weights are so adjusted that the requirements are amply provided for whatever demands are made, thus securing accurate time in the playing—a most important consideration.

Chime Tunes.—It is impossible to fix the date when chime tunes were first introduced. The earliest mention of any tune played by chimes is in the will of John Baret (1463), who in addition to leaving money to repair the chimes of the Parish Church of Bury, Suffolk, expressed a wish that they should play 'Requiem eternam' at stated times to his memory. In Abbot Parker's Register there is a copy of an agreement between the Abbot of Gloucester and Thomas Loveday, dated 1572, in which the latter

'hath covenaunted and Bargaynd with the Abbot to repayre the Chyme gonge uppon eight belles and upon two ympnes that is to say "Christe Redemptor Omnium" and "Chorus horæ Jerusalem," well-tuynable and wokemanly by the Feast of All Saynts next ensuinge for which the said Abbot promyseth to pay the seid Thomas Loveday four mares sterlinge at the fynisshement of his said repayre.'

In 1553 an indenture between the King's four 'missioners' and the Bishop of Worcester and Gloucester shows that 'the said Commission have redelyvered unto the Dean and Chapter one Great Bell whereon the Clock strykithe and eight other bells whereupon the Chyme goithe.' Chime tunes gradually increased in popularity until in the 18th century every church of importance possessed a clock with quarter chimes and chime tunes.

In selecting tunes for chimes, many repeated notes, long successions of quick notes or very long notes should be avoided. No tune should ever be attempted on a smaller number of bells than it demands for its correct rendering. The mutilation of well-known melodies is to be greatly deprecated, and it is difficult to understand how people will listen a whole lifetime to these distortions without complaint. The National Anthem has been burlesqued more than any other well-known tune.

Continental Method.—The chime mechanism used on the Continent is exactly the same in principle as that originally used in this country but is constructed on a much larger scale, having so much more to do in playing long pieces of music in three or more parts. The largest chime barrel in the world is that of Bruges, the reputed weight of which is over 8 tons. It is made of gun metal and is pierced with 30,500 holes, into which the studs or catches are fixed. As the barrel is a permanent part of the mechanism, the music played cannot be altered except by a rearrangement of the studs, which takes some three or four days to do. For this reason the same music is heard for a whole year, and in some instances for a longer time, before it is changed. At Malines and Bruges, according to the music set on the barrel, anything from 60 to 80,000 notes are played every 24 hours. The driving weight required is over $1\frac{1}{4}$ tons.

The music for the automatic carillon is just as elaborate as that played by the carillonneur, and requires much the same consideration as to its most effective arrangement. Frequently the melody is played throughout in octaves, and this gives greater definition to the most important part.

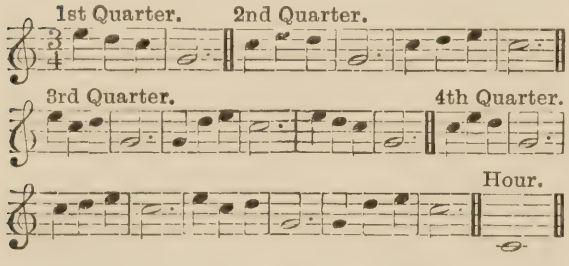
Quarter Chimes.—In England the uniform plan of the music for quarter chimes is to increase the length of the chime as the hour proceeds, *e.g.* Westminster Quarters, 4, 8, 12 and 16 notes. This is not followed to any great extent on the Continent, however; those of the City Hall of Copenhagen, put in twenty-one years ago, are on these lines, showing the influence of our famous quarter chimes. Taking two of the most famous continental chimes, viz. those of Malines and Bruges, we find that: (1) the hour is divided into eight parts, the quarters being subdivided into half-quarters; (2) the half-quarter consists of a short, quick flourish of two bars in length; (3) the quarters before and after the hour are comparatively short and of equal length, about four times as long as the half-quarters; (4) the half-hour quarter is four times as long as the previous quarter; (5) the hour is twice as long as the half-hour; (6) the hour to come is struck after the half-hour quarter on a smaller bell than that used for the hour strike.

The following are our best known quarter chimes:

(1) Cambridge Quarters (commonly called Westminster Quarters).—The mechanism for playing these quarters was first erected in St. Mary's Church (the Great), Cambridge, 1793–94.

In their proper form (a peal of 10 bells would provide the requisite notes) the hour bell should be the octave of the third bell of the quarter chimes. They are frequently played on 6- or 8-bell peals; but musically these are very unsatisfactory, as in both, the hour bell—Nos. 6 and 8 respectively—leaves an incomplete effect on the ear.

The notes of the quarter chimes are:



The history of these quarter chimes is interesting, although the statements regarding it are the hearsay evidence of Amps of Cambridge, who related the particulars in his correspondence with Dr. Raven in 1861. Dr. Raven's *Church Bells of Cambridgeshire*, pp. 105 and 106, states:

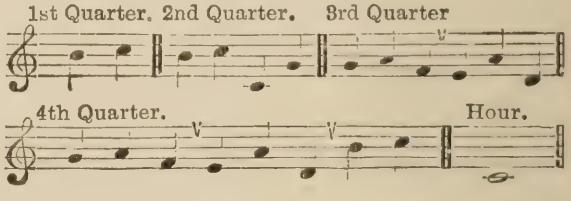
'About the time of these improvements Dr. Jowett was Regius Professor of Laws and Dr. Randall Regius Professor of Music, and Crotch and Pratt, then mere lads, were his pupils. Dr. Jowett was an expert mechanician. . . . He appears to have been consulted by the authorities of the University and to have taken Crotch into his counsels. The latter may be credited with the idea of taking the phrase of four notes from the fifth bar of the opening symphony of Handel's "I know that my Redeemer liveth" and, by a system of variations not unworthy of Fabian Stedman, expanding it "into this musical chime." It was said by Pratt that when the chimes were first heard they were thought so strange that they were nicknamed "Jowett's Hornpipe." Very few except those who had known Crotch were aware that he had anything to do with their composition.'

It is doubtful whether the initial phrase was borrowed from Handel, but although Crotch had left Cambridge some five years before the chimes were put up, it is highly probable that he was responsible for the arrangement and variation of the notes which constitute the now famous quarter chimes, which were in use for over half a century before they attracted any attention.

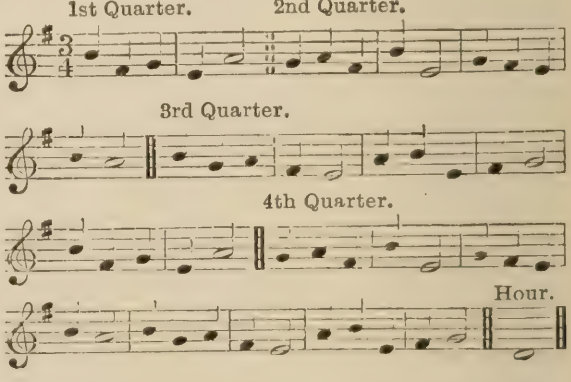
They were first copied at the Royal Exchange, London, in 1845. The groups of four notes were not changed, but the sequence was altered, and the arrangement was no improvement on the original. In 1859–60 they were copied at the Houses of Parliament, and it was after this that they became popularly known as 'Westminster Quarters.'

'Cambridge Chimes,' so called, on domestic clocks are frequently met with. They are merely ringers' changes on 8 bells, and are often exactly the same as those which do duty for 'Whittington Chimes.'

(2) Magdalen Chimes, Oxford, erected in 1713, unique and fascinating on account of their indefinite rhythmic progression.

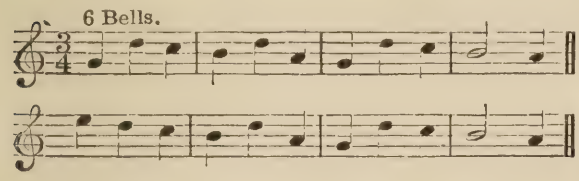


(3) Carfax Chimes, Oxford, arranged by John Smith, clockmaker, Derby. They were first erected at Freshwater in 1895 and called Tennyson Chimes; copied at Oxford, 1898; also at Uppingham and Maralin; and now known as Carfax Chimes.

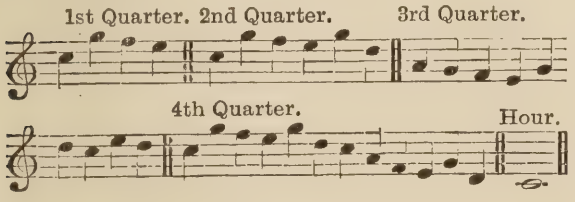


(4) Whittington Chimes.—In their oldest form these chimes were played on six bells and based on the ancient tune, 'Turn again,

Whittington,' to be found in D'Urfey's *Wit and Mirth; or Pills to Purge Melancholy:*

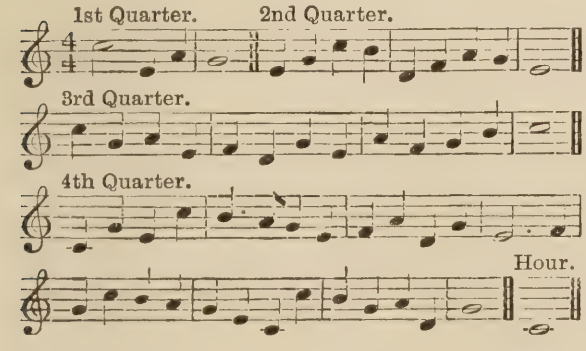


The earliest reference to the tune is in Shirley's 'Constant Maid,' Act II. Scene ii. 'Six bells in every steeple, And let them all go to the city tune, "Turn again, Whittington"' (1640). It is with Bow Church that the Whittington tradition is connected. If the chime was played by the clock, it must have been in existence before the great fire of 1666, as the six-bell tune has not been played since that date. In 1905 Sir Charles Villiers Stanford wrote a new set of quarter chimes based on the old tune and using the *twelve* bells now in the tower:

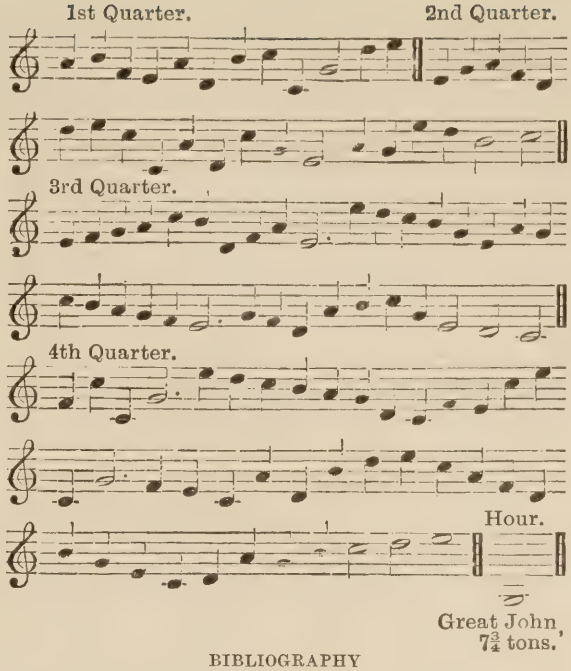


Whittington Chimes, commonly so called, are to be found exclusively on domestic clocks and vary considerably as to the notes played. The different 'runs' are merely ringers' changes on a specified number of bells.

(5) Guildford Chimes, composed by George Wilkins, organist of St. Nicholas Church, Guildford, were first set up in Holy Trinity Church, Guildford, 1843; copied at Chard, Bournville, Irthlingborough, Macclesfield, Northleach and Stratton.



(6) Beverley Minster Chimes, arranged by Rev. Canon Nolloth, D.D., in such a way that the different length and ending of each strain should make it easy to distinguish the particular quarter it indicates. The full compass of the ten bells is employed and anything like a tune avoided. They are the longest quarter chimes in the British Isles and were put up in 1902.



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W. W. S.

CHINESE PAVILION (Chinese Crescent, Chapeau Chinois, Turkish Crescent, Jingling Johnny). This instrument consists of a pole with several transverse brass plates of some crescent or fantastic form, and generally terminating at top with a conical pavilion or hat, whence its several names. On all these parts a number of very small bells are hung, which the performer causes to jingle, by shaking the instrument, held vertically, up and down. (See *PLATE XXX.* No. 4.) It was used in military bands. (See Glockenspiel.)

V. de P.

CHINZER, Giovanni (mid 18th cent.), a German-Swiss (?) musician, who appears to have written several operas in Italy between 1735 and 1742. In about 1750 he settled in Paris, where he brought out several books of trio-sonatas, sonatas for violin as well as flute or violin and bass, violin duets, a Mass, Dixit Dominus and arias. He appears to be identical with the Sigr. Chinzer who was in London *c.* 1796, some of whose violin duets Preston published at that time (*Fétis*; *Q.-L.*).

CHIPP, Edmund Thomas, Mus.D. Cantab., (*b.* London, Christmas Day, 1823; *d.* Nice, Dec. 17, 1886), organist, eldest son of T. P. Chipp (well known as the player of the 'Tower drums'), was a chorister in the Chapel Royal, St. James's.

He studied the violin under Nadaud and Tolbecque, and was in the Queen's private band from 1843–45; became known as an organist of some repute, from his holding the position of honorary organist at Albany Chapel, Regent's Park, 1843–46. In 1847 he succeeded Dr. Gauntlett at St. Olave's, Southwark, a

position he resigned on being elected organist to St. Mary-at-Hill, Eastcheap, in 1852. On W. T. Best's retirement from the Panopticon in 1855, Chipp was chosen to succeed him as organist, and retained the appointment until the close of that institution. He was invited to become organist to Holy Trinity, Paddington, where he remained from 1856 until his appointment asorganist of the Ulster Hall, Belfast, in 1862. He took the degree of Mus.B. at Cambridge in 1859, and of Mus.D. in 1860. In 1866 he was appointed organist to the Kinnaird Hall, Dundee, and also to St. Paul's Church, Edinburgh. In November of that year both appointments had to be resigned, as he was appointed organist and Magister Choristarum to Ely Cathedral.

The works produced by this composer are the oratorio of 'Job'; 'Naomi, a Sacred Idyl'; much church music; a book of 24 sketches for the organ, and various minor works, songs, etc. M.

CHIROPLAST, see LOGIER, Johann Bernard.

CHITARRONE (Ital., augmentative of *chitarra*), a theorbo, or double-necked lute of great length, with wire strings and two sets of tuning-pegs, the lower set having twelve, and the higher eight strings attached; the unusual extension in length affording greater development to the bass of the instrument. (See *PLATE XLV.* No. 5.)

The Italian chitarra was not strung with catgut like the Spanish guitar, but with wire, like the German cither and the old English cithern. The chitarrone, as implied by the suffix, was a large chitarra; and the Italian instrument called by this name is a theorbo with a shorter neck, strung with wire, and played with a plectrum. In Italy the instrument figured here is called Arciliuto; but the German authorities, Praetorius (1619) and Baron (1727), call it Chitarrone. Both the chitarrone and the archlute were employed in Italy in the 16th century with the clavicembalo and other instruments to accompany the voice, forming a band, the nutty, slightly bitter timbre of which must have been very sympathetic and agreeable. Lists of these earliest orchestras are extant, notably one that was got together for the performance of Monteverdi's 'Orfeo' in 1607, in which appear two chitarroni. A very fine specimen of this interesting instrument is in the South Kensington Museum. The length of it is 5 feet 4 inches. It is inscribed inside 'Andrew Taus in Siena, 1621.' (See ARCHLUTE, CITHER, LUTE, THEORBO.) A. J. H.

CHLADNI, ERNST FLORENS FRIEDRICH (*b.* Wittemberg, Nov. 30, 1756; *d.* Breslau, Apr. 3, 1827), has been called the father of modern acoustics.

His father was a stern educator, and his youth was consequently spent in close application to the study of a variety of subjects, of which geography seems to have been the chief, and music very subordinate, for he did not begin to study the latter consistently till he was nineteen. At the college of Grimma he studied law and medicine, apparently uncertain to which to apply himself. At Leipzig in 1782 he was made doctor of laws, but soon abandoned that position and the study of jurisprudence to apply himself exclusively to physical science. His attention was soon drawn to the imperfection of the knowledge of the laws of sound, and he determined to devote himself to their investigation. His first researches on the vibrations of round and square plates, bells and rings, were published as early as 1787. It was in connexion with these that he invented the beautiful and famous experiment for showing the modes of vibration of metal or glass plates, by scattering sand over the surface.

His researches extended over a considerable part of the domain of acoustics; embracing, besides those mentioned above, investigations on longitudinal vibrations, on the notes of pipes when filled with different gases; on the theory of consonance and dissonance; the acoustical properties of concert-rooms; and the distribution of musical instruments into classes. With shortsightedness characteristic at once of the greatest and least of mortals, he thought the noblest thing to do would be to invent some new instrument on a principle before unknown. To this object he himself said that he devoted more time, trouble and money than to his great scientific researches. The result was first an instrument which he called Euphon, which consisted chiefly of small cylinders of glass of the thickness of a pen, which were set in vibration by the moistened finger. This he afterwards developed into an instrument which he called the Clavi-cylinder, and looked upon as the practical application of his discoveries, and the glory of his life. In form it was like a square pianoforte, and comprised four and a half octaves. The sound was produced by friction from a single glass cylinder connected with internal machinery, by which the differences of the notes were produced. Its advantages were said to be the power of prolonging sound and obtaining 'crescendo' and 'diminuendo' at pleasure. After 1802, when he published his *Treatise on Acoustics*, he travelled in various parts of Europe taking his clavi-cylinder with him, and lecturing upon it and on acoustics. In Paris, in 1808, he was introduced to Napoleon by Laplace. The Emperor with characteristic appreciation of his importance gave him 6000 francs, and desired him to have his great work translated into French, for the benefit of the nation. This work he undertook himself, and in 1809 it was published with a short autobiography prefixed,

and dedicated to Napoleon. After this he resumed his travels and lectures for some years. His labours in science, mostly but not exclusively devoted to acoustics, continued up to the year of his death, which happened suddenly, from apoplexy.

The following is a list of his more important works in connexion with acoustics, in the order of their appearance:

1. Entdeckungen über die Theorie des Klanges. 1787.
2. Über die Längentöne einer Saite. 1792.
3. Über die Longitudinalschwingungen der Saiten und Stäbe. 1796.
4. Über drehende Schwingungen eines Stabes.
5. Beiträge zur Beförderung eines bessern Vortrags des Klanglehre. 1797.
6. Über die Töne einer Pfeife in verschiedenen Gasarten.
7. Eine neue Art die Geschwindigkeit der Schwingungen bei einem jeden Töne durch den Augeschein zu bestimmen. 1800.
8. Über die wahre Ursache des Consonirens und Dissonirens. 1801 (?).
9. Nachricht von dem Clavicylinder, einen neugefundenen Instrumente. 1800 (?).
10. Zweite Nachricht von dem Clavicylinder, und einem neuen Baue desselben. 1837 (?).
11. Die Akustik. Breitkopf und Härtel. 1802.
12. Neue Beiträge zur Akustik. *Ib.* 1817.
13. Beiträge zur praktischen Akustik, etc. (with remarks on the construction of instruments). *Ib.* 1821.
14. Kurze Übersicht der Schall- und Klanglehre, etc. Schott, 1827.

C. H. H. P.

CHLUBNA, Osvald (*b.* Brno, 1893), a Moravian composer, pupil of Janáček for composition, whose works are making their way in his own country. He holds a post in the Conservatoire at Brno. His works include: 'Píseň mé touhy' (A Song of Yearning), for orchestra; 'Tiché usmíření' (Quiet Reconciliation); 'Šumařovo dítě' (The Fiddler's Child), for voices and orchestra; 'Pomsta Catullova' (Catullus's Revenge), opera, the libretto from Vrchlický.

R. N.

CHOICE OF HERCULES, THE, a 'musical interlude' for solos and chorus; words from Spenser's 'Polymetis'; music by Handel, partly adapted from his 'Alcestis.' Autograph in Royal Library (B.M.)—begun June 28, 1750, finished July 5, 1750; but last chorus added afterwards. Produced at Covent Garden, Mar. 1, 1751. G.

CHOIR, sometimes spelt Quire. (1) The part of the church east of the nave, in which the services are celebrated. The term is now generally restricted in England to cathedrals and abbey churches, 'chancel' being used for the same part of a parish church.

(2) The body of singers or other ministers occupying the choir and participating in the services of the church.

(3) Any body of singers, not necessarily ecclesiastical. In this sense the term is synonymous with 'chorus.'

(4) Divisions of a body of singers into sections, as when a work is written for 2, 3, 4 or more choirs.

(5) Divisions of the orchestra according to instrumental timbre, as strings, wood-wind and brass. This last use of the term choir is more frequent in America than in England. C.

CHOIR ORGAN, the name given to the small organ which, in cathedral and other churches, used to hang suspended in front of, and below, the larger or great organ. It derived its name from its employment to accompany the vocal choir in the chief portions of the choral service except the parts marked 'Full,' and the Glorias, which were usually supported by the 'Loud Organ' as it was sometimes called. The choir organ was generally of very sprightly tone, however small it might be; one of three stops only not unfrequently consisting of the following combination — Stopped Diapason, Principal, Fifteenth. As a rule a good choir organ should have a sufficient proportion of string and reed-toned stops to give variety, colour and contrast in accompanying voices; and for use in solo-playing as opposed to the reedy tone of the swell organ and the powerful tone of the great.

Father Smith's choir organ at St. Paul's Cathedral (1694–97), the most complete he ever made, had the following eight stops: Stopped Diapason (Wood), Principal, Flute (Metal), Gemshorn Twelfth, Fifteenth, Mixture III ranks, Cremona (through), Vox humana (through).

In modern instruments this organ is much enlarged, and is often enclosed in a swell-box. There is generally a better balance of tone than was formerly the case, and the octave and fifteenth are much less fierce and assertive in tone. Occasionally a Tuba is played from the choir manual, so as to leave the great and swell available for its accompaniment.

E. J. H.; addns. T. E.

CHOLLET, Jean Baptiste Marie (*b.* Paris, May 20, 1798; *d.* Nemours, Jan. 9, 1892), a popular opéra-comique tenor, director of the theatre at Bordeaux, maître de chapelle to the King of Holland, from 1804–16 was taught singing and the violin at the Conservatoire, and in 1814 gained a solfeggio prize.

In 1815, the Conservatoire having been closed owing to political events, he became chorus singer at the Opéra and the Italian and Feydeau Theatres. From 1818–25 he played in the provinces, under the name Dôme-Chollet, the quasi-baritone parts played formerly by Martin and others. In 1825 he played both at Brussels and the Opéra-Comique, Paris, and obtained in 1826 an engagement at the latter, where, having adopted the tenor repertory, he remained until 1832. His principal new parts were in operas of Hérold and Auber, viz. Henri ('Marie'), Aug. 12, 1826, in which he made his first success by his singing of the song 'Une Robe légère'; Fritz, in 'La Fiancée,' Jan. 10, 1829; 'Fra Diavolo,' Jan. 28, 1830, and 'Zampa,' May 3, 1831. He then sang with great success at Brussels, The Hague, etc. From 1835–47 he was again at the Opéra-Comique, being most successful in new operas of Hérold ('L'Éclair') and Adam ('Postillon de Longjumeau'), etc. He directed the Hague Theatre for a time. In 1850 he played with Mitchell's company at St. James's Theatre, viz.

as Lejoyeux ('Val d'Andorre'), in which he made his début, Jan. 4, and in some of his well-known parts. He was well received, on account of his easy, gentlemanly and vivacious acting, and his command both of humour and pathos, which atoned for loss of voice. From 1852–1854 he sang at the Lyrique without success, and soon after retired. His farewell benefit took place at the Opéra-Comique, Apr. 24, 1872, when Roger reappeared in a scene from 'La Dame blanche,' and Chollet himself as Barnabé in the celebrated duo from Paer's 'Maître de chapelle' with Mlle. Ducasse, the favourite, then 'Dugazon' at the above theatre. A. C.

CHOPIN, Frédéric François (*b.* Zelazowa Wola, near Warsaw, Feb. 22, 1810[1]; *d.* Paris, Oct. 17, 1849), the composer who endowed the modern pianoforte with a great literature of its own, was the son of Nicholas Chopin (*b.* Nancy, 1770), who came to Warsaw about 1787 as a book-keeper in a manufactory of snuff. The business collapsed during the political troubles of the close of the 18th century. Nicholas became a captain in the National Guard, and on retiring, a teacher of French. In this capacity, while acting as tutor to the son of Countess Skarbek, he made the acquaintance of Justine Kryzanowska, whom he married in 1806. Three daughters and one son were born to the Chopins, and the father was appointed professor of French in the newly founded Lyceum of Warsaw. He held similar appointments in the school of artillery and engineering from 1812, and in the military preparatory school from 1815, besides keeping a boarding-school of his own.

The general education which the composer received seems to have been of a strangely superficial order, considering his father's profession. A fair amount of French, a little Latin, and mathematics and geography are mentioned; but in music he had the advantage of learning from a good all-round musician, Adalbert Zywny, a Bohemian, who was a violinist, pianist and composer, and from whom he learnt with such success that he played a concerto by Gyrowetz in public on Feb. 24, 1818, before he was 9 years old. He was called a second Mozart, and became the object of that female adoration, one instance of which had an important effect on the circumstances of his later life. In 1820, Mme. Catalani (*q.v.*) heard him play, and gave him a watch with an inscription. He had already attempted composition, and dedicated a march to the Russian Grand Duke Constantine, who had it scored for a military band. The lessons with Zywny were continued until Chopin was 12 years old, and in 1824 he entered the Lyceum. About the same time his father sent him to the head of the Warsaw Conservatorium, Joseph Elsner, for instruction in harmony and counterpoint. According to Liszt,

'Elsner taught Chopin those things that are the most difficult to learn and most rarely known; to be exacting to one's self, and to value the advantages that are only obtained by dint of patience and labour.'

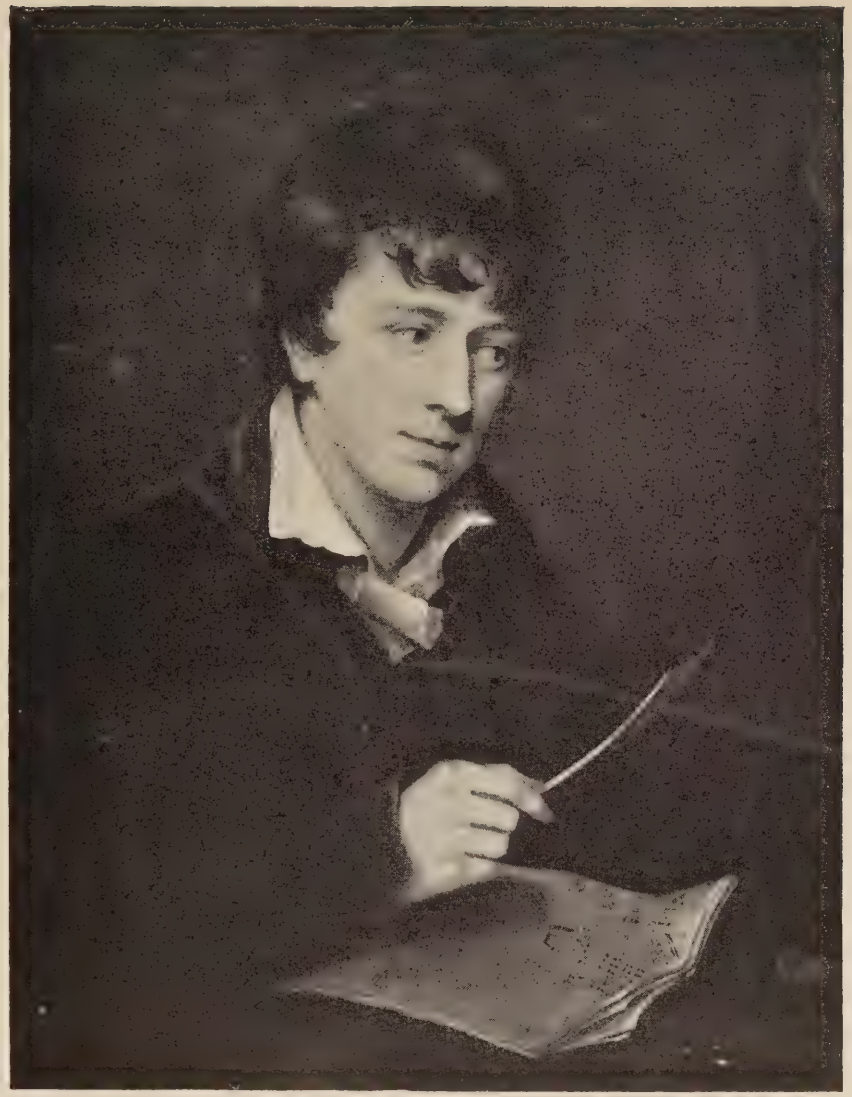
There is evidence that while at the Lyceum, whatever may have been the shortcomings of his general education, he was a lively boy, so fond of private theatricals as to call from an eminent Polish actor the opinion that he ought to have gone on the stage. This opinion was endorsed in after years by some French professional actors, and by John Parry, who met Chopin at Chorley's house in 1848.[2] He collaborated with his youngest sister in writing a one-act comedy, 'The Mistake; or the Pretended Rogue.' In 1825 he played again in public in the first movement of a concerto by Moscheles; he also improvised upon one of the instruments invented about that time, which aimed at uniting the harmonium with the pianoforte. (See Aeolodion.)

This year, 1825, saw the publication of Chopin's op. 1, the first rondo, in C minor; but he remained at the Lyceum until 1827, and it seems probable that his efforts to do his school work without diminishing the amount of time he wished to devote to his music, acted detrimentally on his health, and perhaps laid the foundations of that delicacy which has been so absurdly exaggerated. On leaving the school he was allowed to devote himself exclusively to music, and in the course of certain short excursions, such as that to Reinerz in Silesia, and to the country house of a member of the Skarbek family, he appeared as a pianist. Prince Radziwill, Governor of Posen, took great interest in the boy, but there is no foundation for the assertion made by Liszt, that Radziwill paid for Chopin's education. About this time, too, he wrote the variations on 'La ci darem,' op. 2, and the trio, op. 8, for piano and strings; the other works of the period were published posthumously, such as the rondo for two pianos, the sonata, op. 4, the E minor nocturne, and the polonaises in G minor, D minor and B flat.

In 1828 Chopin got his first sight of the great world. He was taken by a friend of his father, Professor Jarocki, to Berlin, where a congress of scientists under Alexander von Humboldt was to be held. In Berlin Chopin caught sight of several musical celebrities, among others, Spontini, Zelter and Mendelssohn, but seems to have been too shy to introduce himself. He heard a few operas, such as Spontini's 'Cortez,' and the 'Matrimonio segreto' of Cimarosa, and was much impressed by Handel's 'Ode on St. Cecilia's Day,' which was given at the Singakademie. After some months spent at home in Warsaw, during

[1] The discovery of the certificate establishes this fact, which was previously questioned, in spite of the evidence of the tombstone.

[2] This was told to the writer by Chorley in 1864.



JOHN FIELD

From a painting in the possession of Messrs. Collard & Collard



CHOPIN

From a drawing by F. X. Winterhalter in the possession of H. Davan Wetton

which he heard Hummel and Paganini, he went, in July 1829, to Vienna, where he found that Haslinger was about to publish his 'La ci darem' variations. Count Gallenberg and others urged him to give a concert, and this took place on Aug. 11, 1829, a time when the fashionable world was away from Vienna. The composer was announced to play his variations, and the 'Krakowiak,' both for piano and orchestra. The parts of the latter piece were so illegible that it had to be withdrawn, and he improvised in its stead, taking as his theme a subject from 'La Dame blanche,' and a Polish tune. His success was great, and another concert, at which both the variations and the 'Krakowiak' were given, took place one week afterwards, on Aug. 18. The criticisms on his playing are full of interest; one writer noticed as a defect 'the non-observance of the indication by accent of the commencement of musical phrases,' and there are allusions to his 'precision and accuracy,' as well as to the fact that his tone was considered by some, Moscheles for instance, as insufficient for a large room.

We gather from confidential letters to a bosom friend and schoolfellow named Woyciechowski,[1] that about this time Chopin was (or believed himself) in love with a pupil of the Warsaw Conservatorium, Constantia Gladkowska, whose attractions inspired some of the compositions of the period, notably the adagio of the concerto in F minor, and the valse in D flat, op. 70, No. 3 (posthumously published).

He was now to set forth upon the regular career of a travelling virtuoso, and a farewell concert was given on Mar. 17, 1830. The interest taken in him was so great that every seat was occupied, and a second, and even a third concert had to be given, in spite of the fact that at the first he and the audience were not in perfect sympathy. It is significant of the state of musical taste in Warsaw that on each of the three occasions the concerto was divided; on the first occasion the allegro from the F minor concerto was separated from the remainder by a divertissement for the French horn; and at the second concert by a violin solo. At the third, which took place on Oct. 2, 1830, the E minor concerto was subjected to similar treatment, and on each of the three occasions Chopin played potpourris on Polish tunes, either written down beforehand or extemporised. At the second the 'Krakowiak' was also given, and the profits were about £125. At the third Mlle. Gladkowska was one of the singers, so it was no wonder that the concert was the most successful of the three in point of Chopin's own performances. He left Warsaw on Nov. 1, 1830, and went to Breslau, Dresden, Prague, Vienna, Munich and Stuttgart, on the way to Paris. Besides the works already enumerated, his compositions now included the polonaise in E flat, with orchestra, the introduction and polonaise for piano and violoncello (in its first form), and a number of études, nocturnes, valses, polonaises and mazurkas. The tour, from a financial point of view, was not a success; Haslinger, in Vienna, found it too expensive to publish good music, and so laid everything but waltzes aside. Some of Chopin's letters from Vienna contain amusing remarks on those whom he met. Thalberg 'takes tenths as easily as I do octaves, and wears studs with diamonds'; 'Moscheles does not at all astonish me'; Czerny 'has again arranged an overture for eight pianos and sixteen performers, and seems to be very happy over it,' and so on. In July 1831 he was obliged to wait at Munich till money was sent him from home; he gave a concert, at which he played the E minor concerto, and the fantasia on Polish airs.

At Stuttgart he heard of the taking of Warsaw by the Russians, an event which is said to have inspired the wild despair of the study in C minor, op. 10, No. 12.

Although Chopin arrived in Paris in a mood of despondency and rather short of money, the Parisians received him all the more readily because he was a Pole, and a wave of sympathy with the troubles of Poland was just then passing over the French nation. With his clear-cut profile, high forehead, thin lips, tender brown eyes, delicately formed hands and pale complexion, it was little wonder that he rapidly made friends among the most important musical people of Paris. Of the pianists of the time, he chiefly admired Kalkbrenner for his technique, and even went so far as to join some of his classes! Although much of the information that is forthcoming as to Chopin's first impressions of Paris must be considered apocryphal, we know from his letters that he was not slow in realising the kind of work which lay before him to do, and that this was something else than the career of a mere virtuoso-pianist. On all hands it is admitted that he did not excel in the interpretation of music other than his own, and that his technique was less certain than that of some of his contemporaries.

'Perhaps I cannot create a new school, however much I may wish to do so, because I do not know the old one; but I certainly *do* know that my tone-poems have some individuality in them, and that I always strive to advance. . . . So much is clear to me, I shall never become a Kalkbrenner; he will not be able to alter my perhaps daring but noble resolve —to create a new era in art.'

Among Chopin's earliest friends in Paris were Cherubini, Bellini, Berlioz, Meyerbeer, Liszt, Hiller, Osborne, among composers, and Baillot, Brod, Franchomme and Pixis, among executive artists. His first concert took place on Feb. 26, 1832. He played the F minor concerto and the 'La ci darem' variations,

[1] Quoted in Karasowski's *Life*, vol. ii.

besides taking part with Kalkbrenner in a duet for two pianos by the latter, accompanied on four other pianos. Hiller tells us that Mendelssohn, who was present, 'applauded triumphantly.' Another appearance was made by Chopin on May 20, 1832, at a charity concert given by the Prince de la Moskowa. In another letter he touches upon the sordid little tragedy which must have been the lot of so many artists at various times, the need of keeping up the appearance of a larger income than was actually existing, in order to secure the patronage of the fashionable world, and to pose as a successful teacher. He speaks of having many pupils belonging to the Conservatoire, as well as private pupils of Moscheles, Herz and Kalkbrenner, and says that they profess to regard him as the equal of Field (!). When John Field came to Paris, in the winter of 1832–33, he and Chopin had not very much personal sympathy, in spite of the undoubted influence which Field's characteristics as a composer had exercised upon the younger man. Field spoke of Chopin as 'un talent de chambre de malade.' In the same winter Chopin took part with Hiller and Liszt in a performance of Bach's concerto for three harpsichords (played on pianos), in the intervals of a theatrical performance for the benefit of Miss Smithson, afterwards the wife of Berlioz. Both Berlioz and Liszt were not quite sympathetic to Chopin, and their excesses of style seemed to him ridiculous. As early as 1833, it is said [1] that Chopin declared that Berlioz's music was such as to justify any man who chose to break with him,—an unusually violent expression of opinion for Chopin. It was not till after Chopin's death that Berlioz uttered his famous sneer, 'Il se mourait toute sa vie.'

Meanwhile Chopin's music was steadily making its way, and between 1833 and 1847 every year saw the publication of some of his works, so that it must have been worth the publishers' while, financially speaking, to bring them out. The vogue of his music was started in Germany with Schumann's article on 'op. 2,' and the often-quoted words, 'Hats off, gentlemen! a genius!'

After the winter of 1834–35 Chopin's appearances as a virtuoso were very rare; three quasi-private concerts were given in 1841, 1842 and 1848, but they were distinctly for the sake of bringing forward new works, not in order to exhibit the composer's ability as a pianist. On Dec. 7, 1834, he played an andante (probably that which stands as the introduction to the polonaise in E flat (at a concert given by Berlioz in the Conservatoire, and on Christmas Day of the same year he played with Liszt Moscheles' 'grand duo,' op. 47, and a duet on two pianos written by Liszt on a theme of Mendelssohn's (the MS. of which has disappeared). Chopin's retirement from the public career of a pianist seems to date from Apr. 1835, and a performance of his E minor concerto, at which he met with a lukewarm reception from the public. His actual last appearance in public (not including the quasi-private concerts already referred to) was at Habeneck's benefit at the Conservatoire, where he played the andante and polonaise, op. 22. In the summer of the same year he met his parents at Carlsbad, and afterwards visited Dresden and Leipzig, where Mendelssohn introduced him to Schumann, and he and Clara Wieck played to each other; she played her future husband's sonata in F sharp minor, op. 11, and he 'sang' (as Schumann says) his nocturne in E flat, op. 9. Mendelssohn gives an amusing account [2] of an evening during which he played 'St. Paul' to Chopin, the two parts of which were separated by Chopin's performance of some new études and a concerto movement: 'It was just as if a Cherokee and a Kaffir had met and conversed.' With Schumann's opinions of Chopin every musical reader is familiar.

In the summer of 1836 a similar journey was made to Marienbad, Dresden and Leipzig, the first place being visited with the object of meeting again a certain Mlle. Maria, daughter of Count Wodzinski, whose three sons had been at the school kept by Nicholas Chopin. Chopin proposed to, and was rejected by, the young lady, who subsequently made a better match in a worldly point of view. The most permanent trace of the affair is in a 'tempo di valse' in F minor, op. 69, No. 1, which is dated 'Dresden, Sept. 1835, pour Mlle. Marie'; the lady cherished the autograph as 'L'Adieu.'

The first of Chopin's visits to England took place in July 1837; his object was primarily to consult a doctor, and to arrange certain business matters, the latter resulting in the publication of his works by the firm of Wessel & Co. (later Ashdown & Parry, now Edwin Ashdown). Chopin played at the house of James Broadwood in Bryanston Square, but his delicate state of health was one of the obstacles to his visiting or receiving visits. It was about this time that the first unmistakable signs of pulmonary disease began to show themselves.

Chopin used to say that his life consisted of an episode without a beginning and with a sad end. He referred to the intimacy with Georges Sand (Mme. Dudevant), the history of which has been related by various persons, with greater or less opportunities for ascertaining the truth, but, as regards a good many of them, with very incomplete success, so far as absolute veracity is concerned. The acquaintance began, at Liszt's instigation, early in 1837, when Chopin visited the novelist at Nohant.

[1] Franchomme is the witness.

[2] *Letters to his Family*, Oct. 8, 1835.

They planned a sojourn in the island of Majorca, where Chopin was to recover his health in the company of his friend. He borrowed money for his expenses, and the party, consisting of Mme. Sand, her son, daughter and maid, and Chopin, started by Port-Vendres and Barcelona in Nov. 1838 for Palma, where for a time everything was *couleur de rose*. After some time an exceptionally wet season set in, and Chopin was miserable, his illness increasing on him to such an extent that the landlord insisted on their quitting his house, and paying for the process of disinfecting it. To add to the other troubles, his piano was seized by the Custom-house officers, and not released till Feb. 1839. The various accounts of the sojourn in Majorca are embodied, in a more or less credible way, in George Sand's *Un Hiver à Majorque* and *Histoire de ma vie*; the other side of the picture is given, after the quarrel and separation, in *Lucrezia Floriani* (published in 1847), where Chopin figures as Prince Karol—a high-flown, consumptive and exasperating nuisance. The most important of the works completed at Palma is the set of preludes, op. 28, in which the curious may see reflected the various moods of the composer's temperament during this famous 'episode.' The ballade in F, op. 38, the polonaise in C minor, op. 40, No. 2, and the scherzo in C sharp minor, op. 39, seem all to have been conceived about the same time. Early in Mar. 1839, Chopin and Georges Sand returned to France, and after being nursed at Marseilles the invalid was taken to Genoa, and thence to Nohant. For the next seven years or so their summers were spent at Nohant, the rest of the year in Paris—at first at No. 10 rue Pigalle, and afterwards in the Cité d'Orléans. During this period his relations with publishers were satisfactory, and his lessons commanded a high price. He played at St. Cloud before the royal family, together with Moscheles, in the winter of 1839, and gave two concerts of his own, on Apr. 26, 1841, and Feb. 21, 1842. On the second occasion we learn from Maurice Bourges that Chopin played the mazurkas in A flat, B major and A minor; three studies (probably op. 25, Nos. 1 and 2, and op. 10, No. 12); the ballade in A flat; four nocturnes, one of which was in F sharp minor, op. 55; the prelude in D flat; and the impromptu in G flat. The conditions of these concerts appear to have been almost ideal in their avoidance of the ordinary drawbacks of public entertainments. The audience consisted mainly of his friends and pupils, and the tickets were eagerly taken up in private. About this time Moscheles says of him in his Diary:

'His ad libitum playing, which, with the interpreters of his music, degenerates into disregard of time, is with him only the most charming originality of execution; the amateurish and harsh modulations which strike me disagreeably when I am reading his compositions no longer shock me, because his delicate fingers glide lightly over them in a fairy-like way; his piano is so soft that he does not need any strong forte to produce contrasts; it is for this reason that one does not miss the orchestral effects which the German school demands from a pianoforte player, but allows one's self to be carried away, as by a singer who, little concerned about the accompaniment, entirely follows his feelings.'

In another place he says:

'Personally I dislike the artificial, often forced, modulations; my fingers stumble and fall over such passages; however much I may practise them I cannot execute them without tripping.'

In 1847 Chopin's connexion with Georges Sand came to an abrupt and painful end. It is unnecessary to discuss the details of the quarrel between them, but it is pretty certain that the consequent distress of mind accelerated the composer's ill-health, if it was not a primary cause of his early death. In Oct. 1847 was published Chopin's last composition, the sonata for piano and violoncello, op. 65, in G. minor. His last concert was given in Paris on Feb. 16, 1848, when the approach of the Revolution was already being felt. He played with Alard and Franchomme in Mozart's trio in G (Köchel, No. 496), and with Franchomme in three movements of his new sonata, besides a number of solos, among which were the Berceuse, the valse in D flat, op. 64, and the Barcarolle. Sir Charles Hallé, who was present on the occasion, gave an account to the writer of how Chopin played the forte passages towards the end of the Barcarolle pianissimo with all manner of refinements. Like so many other musicians, Chopin fled from the disturbances of the Revolution to London, where he arrived on Apr. 21, 1848. He played at Lady Blessington's, at Gore House, Kensington, and at the Duchess of Sutherland's, at Stafford House. Erard, Broadwood and Pleyel sent him pianos, and almost whenever he played he had to be carried upstairs. That, nevertheless, his playing could occasionally produce the effect of unexpected force, as in the octaves of the A flat polonaise, was recorded by the late Mr. Henry Fowler Broadwood. Two morning concerts were given at Mrs. Sartoris's and Lady Falmouth's, and the price of tickets was a guinea. He appeared at Manchester on Aug. 28, 1848, but did not excite as much enthusiasm as was to have been expected, and he also played at Glasgow and Edinburgh, the latter on Oct. 4. At Edinburgh, miserable in lodgings and ill, he collapsed, and Dr. Zyschinski carried him off to his own house and tended him there.[1] Between whiles he had been visiting Scotch friends, such as Miss J. W. Stirling, Lady Murray and Lord Torphichen. At the close of this tour he was in the deepest dejection of spirits, and was evidently nearing the end. He returned to Paris, and died there between three and four in the

[1] We owe the record of Chopin's last visit to England to the late A. J. Hipkins, whose notes were incorporated in Bennett's Biographical Sketch of Chopin (*Mus. T.*), Niecks's Life, and an article by Hueffer in the *Fortnightly*.

morning of Oct. 17, 1849. There was a grand funeral service at the Chapelle de la Madeleine, when Mozart's Requiem was sung; the body was afterwards interred in the cemetery of Père la Chaise, near the graves of Cherubini and Bellini.

An Estimate of Chopin.—Robert Schumann, when reviewing Chopin's Preludes for the *Neue Zeitschrift für Musik*, in 1839, called him 'the boldest and proudest poetic spirit of the times!' (*Ges. Schriften*, iii. 122); he might have added with at least equal truth, and in the face of all contemporary opposition, that Chopin was a legitimately trained musician of quite exceptional attainments, a pianist of the first order, and a composer for the pianoforte pre-eminent beyond comparison—a great master of style, a fascinating melodist, as well as a most original manipulator of puissant and refined rhythm and harmony. As he preferred forms in which some sort of rhythmic and melodic type is prescribed at the outset,—such as the mazurka, polonaise, valse, bolero, tarantelle, etc., he virtually set himself the task of saying the same sort of thing again and again; yet he appears truly inexhaustible. Each étude, prelude, impromptu, scherzo, ballade, presents an aspect of the subject not pointed out before; each has a *raison d'être* of its own. With few exceptions, all of which pertain to the pieces written in his teens, thought and form, matter and manner, shades of emotion and shades of style, blend perfectly. Like a magician he appears possessed of the secret to transmute and transfigure whatever he touches into some weird crystal, convincing in its conformation, transparent in its eccentricity, of which no duplicate is possible, no imitation desirable. He was a great inventor, not only as regards the technical treatment of the pianoforte, but as regards music *per se*, as regards composition. He spoke of new things well worth hearing, and found new ways of saying such things. The emotional materials he embodies are not the highest; his moral nature was not cast in a sublime mould, and his intellect was not profound; his bias was romantic and sentimental rather than heroic or naïve—but be his material ever so exotic, he invariably makes amends by the exquisite refinement of his diction. He is most careful to avoid melodic, rhythmic or harmonic commonplaces; a vulgar melody or a halting rhythm seem to have been revolting to him; and as for refined harmony, he strove so hard to attain it, that in a few of his last pieces he may be said to have overshot the mark, and to have subtilised his progressions into obtuseness.

The list of his works extends only up to op. 74, and when bound up in a few thin volumes Chopin is certainly not formidable, yet his published pieces represent an immense amount of care and labour. With regard to rare musical value, originality and perfection of style, the solo pieces may be classed as follows: études and preludes; mazurkas and polonaises; ballades and scherzi; nocturnes and valses; etc. The two concertos are highly interesting as far as the treatment of the solo part is concerned, but the orchestration is poor. This obvious fact has led certain lovers of Chopin's music to rescore the accompaniments of the two concertos; but it may be maintained that Chopin did not intend to accompany the solo part more heavily than he has done. At the same time, the concertos and other works with orchestra are more effective when played on two pianos than in their original form. In his treatment of other instruments than the piano, he is hardly at his ease, and neither the trio, op. 8, nor the sonata with violoncello, op. 65, represents him at his best. In the light but effective polonaise in C for piano and violoncello, Franchomme made various modifications in the violoncello part which are undoubtedly great improvements; the melodic value of the work becomes greater, as well as its general effect. But these changes were made with the composer's sanction.

The seventeen Polish songs, which were published as op. 74, owe much to traditional sources. They are characteristic of the sort of thing Chopin often contributed, and liked to contribute, to the social gatherings, and to the albums of his female compatriots. The collection consists of a number of fine old tunes, set to new words, and arranged by Chopin. In one or two instances, such as Nos. 16 and 17, it may be that the songs are the work of some amateur, corrected by Chopin.

Chopin's Teaching.—From certain records by his pupils, it is possible to realise what qualities in a pianist seemed to Chopin most valuable. Touch was of supreme importance; scales were to be practised legato with full tone, very slowly at first, and gradually increasing in speed. Scales with many black keys were chosen first, and C major last of all. Selections were made from the studies of Clementi, Cramer and Moscheles, from the suites, preludes and fugues of Bach, and from his own études. Several of Field's nocturnes were recommended for the production of a rich singing tone. 'Everything is to be read cantabile, even my passages; everything must be made to sing—the bass, the inner parts, etc.' Double notes and chords in music of Hummel's date and later, had to be struck together, no arpeggio being allowed unless indicated by the composer. He generally played shakes according to the old tradition of beginning with the auxiliary note. Many old-fashioned tricks in fingering were revived by Chopin, in spite of the horror with which the pedants of his time regarded them. He would pass the thumb under the

little finger, or *vice versa*, with a distinct bend of the wrist. He would slide from one key to another with the same finger, and this not merely when gliding down from a black to a white key, and he allowed the longer fingers to pass over the shorter, without the aid of the thumb. The fingering of chromatic thirds as he himself marked it in the study, op. 25, No. 5, gives the possibility of a perfect legato with a quiet hand.

As to tempo rubato, it is most interesting to learn that Chopin always kept a metronome on his piano; his rubato was by no means the unreasoning abandonment of rhythm which we often hear in the present day; 'the singing hand,' as he said, 'may deviate from strict time, but the accompanying hand must keep time.' 'Fancy a tree with its branches swayed by the wind—the stem is the steady time, the moving leaves are the melodic inflections.' He disliked exaggerated accentuation, which 'produces an effect of pedantic affectation.' He also strongly advised his pupils to cultivate ensemble playing.

As to the comparative value of the various editions of Chopin's works, a few words may not be out of place. The earliest, and in many ways the most authoritative, are those published in Paris during the composer's lifetime. Next in order of importance come the collective editions of Tellefsen, Klindworth and Mikuli (Paris, Moscow and Leipzig respectively). The English edition of Wessel & Co. (now Edwin Ashdown) ranks as one of the early editions, but there is no evidence that Chopin corrected the proofs. Klindworth's edition is of considerable practical value; his fingerings, however, and occasionally his alterations of the text, diminish its authority. The Peters and Litolff editions are fairly accurate as far as the text is concerned, though the fingering is often queer (*i.e.* based on Klindworth), and the Breitkopf & Härtel edition of the complete works, including the songs and the ensemble pieces, is convenient, although various misprints are copied from older editions, and it is not always a safe guide in regard to details of harmony.

A selected list of lives and other works on Chopin is given below. Liszt's *F. Chopin* is based on some articles which appeared in the *Gazette musicale* in 1851–52, and was published in book-form in 1879; an English translation, by M. Walker Cook, appeared in 1877, and a German version in 1881. Mme. de Wittgenstein was Liszt's collaborator in this book, as well as in other of his literary productions. Many of the misleading statements regarding Chopin are said to be due to the reminiscences of a Pole named Grzymala. Professor Niecks's *Life* in two volumes, London, 1888, is thoroughly trustworthy. Certain books by Georges Sand, referred to above, may be consulted.

The list of Chopin's works is as follows. Those marked with an asterisk were published posthumously:

Op.	
1.	Rondo, C minor.
2.	'La ci darem' Variations (with Orchestra).
3.	Introduction and Polonaise, in C (PF. and V'cello).
4.	*Sonata, C minor.
5.	*Rondeau à la Mazur.
6.	Four Mazurkas.
7.	Five Mazurkas.
8.	Trio (PF. and Strings).
9.	Three Nocturnes.
10.	Twelve Studies.
11.	Concerto, E minor.
12.	Variations (with Orch.), 'Ludovic' (Hérold).
13.	Fantasia on Polish airs.
14.	Krakoviak Rondo (with Orch.).
15.	Three Nocturnes.
16.	Rondo, E♭.
17.	Four Mazurkas.
18.	Valse, E♭.
19.	Bolero.
20.	Scherzo, B minor.
21.	Concerto, F minor (with Orch.).
22.	Polonaise, E♭ (with Orch.).
23.	Ballade, G minor.
24.	Four Mazurkas.
25.	Twelve Studies.
26.	Two Polonaises.
27.	Two Nocturnes.
28.	Twenty-four Preludes.
29.	Impromptu, A♭.
30.	Four Mazurkas.
31.	Scherzo, B♭ minor.
32.	Two Nocturnes.
33.	Four Mazurkas.
34.	Three Valses.
35.	Sonata, B♭ minor.
36.	Impromptu, F♯.
37.	Two Nocturnes.
38.	Ballade, F.
39.	Scherzo, C♯ minor.
40.	Two Polonaises.
41.	Four Mazurkas.
42.	Valse, A♭.
43.	Tarantelle.
44.	Polonaise, F♯ minor.
45.	Prelude, C♯ minor.
46.	Allegro de Concert.
47.	Ballade, A♭.
48.	Two Nocturnes.
49.	Fantasia, F minor.
50.	Three Mazurkas.
51.	Impromptu, D♭.
52.	Ballade, F minor.
53.	Polonaise, A♭.
54.	Scherzo, E.
55.	Two Nocturnes.
56.	Three Mazurkas.
57.	Berceuse.
58.	Sonata, B minor.
59.	Three Mazurkas.
60.	Barcarolle.
61.	Polonaise Fantaisie.
62.	Two Nocturnes.
63.	Three Mazurkas.
64.	Three Valses.
65.	Sonata, G minor (PF. and Violoncello).
66.	*Fantaisie Impromptu.
67.	*Four Mazurkas.
68.	*Four Mazurkas.
69.	*Two Valses.
70.	*Three Valses.
71.	*Three Polonaises.
72.	*Nocturne, E minor, Marche funèbre in C minor, and three Écossaises.
73.	*Rondo for two PF.s in C.
	Without opus number.
	*Seventeen Songs with PF. acct.
	Three Studies.
	*Mazurkas in G, B♭, D, C and A minor.
	*Valses, E major and minor.
	*Polonaises, G♯ minor and B♭ minor.
	*Variations in E, 'The Merry Swiss Boy.'
	Duet Concertante. on 'Robert' (for PF. and V'cello. written with Franchomme).

In addition to these a fugue and a nocturne have appeared the musical value of which is *nil*.

E. D., with addns.

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CHORAGUS, a titular functionary in the University of Oxford, who derives his name from the leader of the chorus in the ancient Greek drama (χορᾱγός). In the year 1626 Dr. William Heyther, desirous to ensure the study and practice of music at Oxford in future ages, established the offices of Professor, Choragus and Coryphæus, and endowed them with modest stipends. The Professor was to give instruction in the theory of music, the Choragus and the Coryphæus were to superintend its practice. The ordinances of Dr. Heyther say,

'Twice a week is the Choragus to present himself in the Music School and conduct the practice, both vocal and instrumental, of all who may choose to attend.'

The instruments to be used by the students at these performances were furnished out of Dr. Heyther's benefactions; provision was made for obtaining treble voices, and everything

requisite to the regular and practical cultivation of music as one of the academic studies appeared to have been devised. Yet Dr. Heyther must have had certain misgivings as to the future of his institutions, for he enacts that

'if *no one* shall attend the meetings in the Music School, then the Choragus himself shall sing with two boys for at least an hour.'

Little as Dr. Heyther asked of posterity, he obtained still less.[1] The practices ceased; the instruments were dispersed, and their remnant finally broken up by the authorities as old lumber; and no Choragus has either conducted or sung in the Music School within the memory of man. Latterly the Choragus was charged, along with the Professor, with the conduct of the examinations for musical degrees, but this duty no longer exists, and even the name and office of the Coryphæus have become extinct. The emolument of the office, derived in part from the above-mentioned endowment, in part from fees paid on examination, amount in all to an insignificant total. C. A. F.

CHORAL or CHORALE (Ger. *Choral*), a choral song (*cantus choralis*) of ecclesiastical use, whether (*a*) the choral plain-song (*cantus planus*, *cantus firmus*) of the Roman Office; or (*b*) the Protestant Church-hymn (*Kirchenlied*: *Chorgesang*).

The Gregorian Choral

In Roman use the Choral represented the *concentus* as distinguished from the *accentus* or intonation of the Collect, Epistle, Gospel, prayers, and other portions of the Office — *Preface*, *Paternoster*, etc. The Gregorian Choral, generally sung by more than one voice (hence *Choral*) in proximity to the altar, was essentially a Mass-song (*Messegesang*) treating, usually, a Bible text: of 630 Mass-songs in a 10th-century Codex at St. Gall, more than 430 are from the Psalms, 160 from other parts of the Bible; only 25 are non-Biblical. To the category of Chorals belong the *Introitus*, *Offertorium*, *Communio*, sung by the choir; the *Tractus* (*cantus tractus*), *Gradual* (*responsorium graduale* or *gradale*), *Alleluias*, sung by a voice or voices distinct from the choir between the Epistle and Gospel; and the *Ordinarium Missae*, *i.e.* the *Kyrie*, *Gloria in excelsis*, *Credo*, *Sanctus*, *Benedictus*, *Agnus Dei*, and *Sequences* (*prosa*), sung by the choir. There developed also a large *corpus* of Latin hymns and antiphons for the Church seasons and hours — Julian (p. 547) enumerates more than 500 in English mediæval use. Sung by the clergy and choir, they were as little intelligible to the passive congregation as the Mass itself. But in Germany, as elsewhere, short vernacular hymns were early admitted into public worship and, after their refrain, were called 'Kirleison,' 'Leisen,' or 'Leichen.' They were the earliest congregational hymns, and consisted of a stanza or stanzas prefixed to the *Kyrie eleison* or *Christe eleison*, ejaculations which had passed from the Greek into the Latin Church, especially for festival use. The oldest of them dates from the end of the 9th century; the first of its three stanzas reads:

'Unsar trohtin hat farsalt sancte Petre giwalt
Daz er mag ginerjan zeimo dingenten man.
Kyrie eleyson! Christe eleison.'

Other rare examples of pre-Reformation popular hymnody are: the Easter 'Christ ist erstanden,' the Whitsuntide 'Nun bitten wir den heiligen Geist,' the Christmas 'Gelobet seist du, Jesu Christ,' the Trinity 'Das helfen uns die Namen drei,' the Good Friday 'Gott ward an ein Kreuz geschla'n,' and the intercessory 'Mitten wir im Leben sind.' Their abnormal liturgical use is suggested by the conjecture (Koch, i. 208) that the second of those named was sung by the congregation while a wooden dove or a living bird was released from the roof of the church. Another opportunity for congregational utterance was afforded by the post-gradual *Alleluias* sung at Easter. The Christmas Mystery plays also invited vernacular hymns — *e.g.* the Latin-German 'In dulci jubilo,' and 'Ein Kind geborn zu Bethlehem' ('Puer natus in Bethlehem'). The best Latin hymns, too, were frequently translated—*e.g.* the *Te Deum*, *Gloria in excelsis*, *Veni creator spiritus*, as well as the *Credo*, *Paternoster*, *Sanctus*, and some of the Psalms. Hence, when Luther set himself to provide the apparatus of congregational praise, he was able to draw upon a tradition of ecclesiastical song and a fund of popular hymnody. Between Otfrid of Weissenburg (9th century) and 1518 upwards of 1440 German vernacular hymns were written. Yet throughout the mediæval centuries church music was almost exclusively the province of the choir and clergy. The Reformation gave a voice to the laity, but without immediately destroying the choir's monopoly.

The Protestant Choral

As signifying a congregational hymn, the word Choral came into general use in the second half of the 16th century, at a period when the principles of melodic symmetry and rhythm were being grasped; when, too, steps were first taken to transfer the *cantus planus* from the tenor to the discant in the interests of congregational singing. The Choral was the peculiar interest of the Evangelical (Lutheran) Church. The Reformed (non-Lutheran) bodies, deeming the Psalter the sole inspired manual of Church praise, disapproved of original hymns as a detail of public worship, and condemned their communities consequently to musical infertility.

[1] At the festival held in Oxford, 1926, to commemorate the tercentenary of Heyther's foundation the music practice, under the Choragus, was revived.

Luther, steeped in and esteeming the music of the ancient Church, was himself the first Evangelical hymnist, the Ambrose of the Reformation, who equipped the Protestant liturgy with the apparatus of choral song. His materials were fourfold: (1) official Latin hymnody; (2) pre-Reformation popular hymns; (3) secular folk-song; (4) original hymns.

1. Official Latin Hymnody.—Of the Latin hymns, with (for the most part) their adapted melodies, which the Evangelical Church took over, the following are the most familiar:

'Allein Gott in der Höh' sei Ehr'' (*Gloria in excelsis*), by Nikolaus Decius; 'Also heilig ist der Tag' (*Salve festa dies*); 'Christe, der du bist Tag und Licht,' by Wolfang Meusel, or 'Christe, du bist der helle Tag' (*Christe qui lux es et dies*), by Erasmus Alber; 'Christum wir sollen loben schon' (*A solus ortus cardine*), by Luther; 'Christus, der uns selig macht' (*Patris sapientia, veritas divina*), by Michael Weisse; 'Da Christus geboren war' (*In natali domini*); 'Der du bist drei in Einigkeit' (*O lux beata trinitas*), by Luther; 'Der Tag der ist so freudenreich' (*Dies est laetitiae*); 'Erhalt uns, Herr, bei deinem Wort' (*Sit laus, honor et gloria*), by Luther; 'Herr Gott, dich loben wir' (*Te Deum laudamus*), by Luther; 'Jesus Christus, unser Heiland, Der von uns' (*Jesus Christus, nostra salus*), by Luther; 'Komm, Gott, Schöpfer, heiliger Geist' (*Veni Creator Spiritus*), by Luther; 'Komm, heiliger Geist, Herre Gott' (*Veni Sancte Spiritus*), by Luther; 'Nun komm, der Heiden Heiland' (*Veni redemptor gentium*), by Luther; 'Verleih' uns Frieden gnädiglich' (*Da pacem, domine*), by Luther; 'Was fürcht'st du, Feind Herodes, sehr' (*Hostis Herodes impie*), by Luther; 'Wir glauben all' an einen Gott' (*Credo in Deum patrem omnipotentem*), by Luther.

To these must be added many Psalm versions and paraphrases of Holy Scripture.

2. Pre-Reformation Popular Hymns.—Realising the strength of their appeal, Luther and his colleagues appropriated many popular mediæval hymns, rewriting or expanding their words and adapting their melodies. This process of 'Verbesserung' was natural in a Reformation which was itself a gigantic act of correction. Hans Sachs (1494–1576), for instance, 'christlich verändert und korrigiert' the pre-Reformation 'Dich Frau vom Himmel ruf' ich an' to 'Christum vom Himmel ruf' ich an.' Luther described his 'Jesus Christus unser Heiland' as John Hus's hymn verbessert'; while the antiphon *Regina coeli* of Lossius was adopted as 'correctum per Herm. Bonnum.' Sacred folk-song attached thus to the service of the Evangelical Church provided the following hymns or melodies or both:

The Christmas 'Gelobet seist du, Jesu Christ,' and 'In dulci jubilo'; the Passiontide 'Da Jesus an dem Kreuze stund' and 'O du armer Judas'; the Easter 'Christ ist erstanden,' 'Christ lag in Todesbanden,' and 'Freu' dich, du werthe Christenheit' (whose melody was also set to 'Es ist das Heil uns kommen her'); the Trinity 'Christ fuhr gen Himmel'; the Whitsuntide 'Nun bitten wir den heil'gen Geist'; as well as 'Dies sind die heil'gen zehn Gebot,' 'Gott der Vater wohn uns bei,' 'Gott sei gelobet und gebenedeiet,' and 'Mitten wir im Leben sind.'

3. Secular Folk-song. — Already in the 15th century Heinrich von Laufenberg had written religious parodies ('contrafacta') of secular ditties. Luther was not less sensitive to the value of popular art as a contributor to the apparatus of religion; the Calvinist Church also, owing to the paucity of material at its disposal, was compelled to borrow freely. In their action, however, the early Lutheran compilers were moved also to purify popular art by substituting — to quote a Frankfort title-page dated 1571 — 'geistige, gute, nütze Texte and Worte' for the 'böse und ärgerliche Weise, unnütze und schampare Liedlein' in popular use. Thus the hymn 'Ach gott, thu' dich erbarmen' received its melody from the secular 'Frisch auf, ihr Landsknecht alle'; 'Durch Adams Fall' from the Pavia song; 'Freut euch, freut euch in dieser Zeit' from 'So weiss ich eins, das mich erfreut'; 'Helft mir Gott's Güte preisen' and 'Von Gott will ich nicht lassen' from 'Ich ging einmal spazieren'; 'Herr Christ, der einig Gott's Sohn' from 'Ich hört ein Fräulein klagen'; 'Hilf Gott, das mirs gelinge' from (?) 'Könnt ich von Herzen singen'; 'Ich dank dir, lieber Herre' from 'Entlaubt ist uns der Walde'; 'Ich hab' mein Sach Gott heimgestellt' from 'Ich weiss mir ein Röslein hübsch und fein'; 'In dir ist Freude' from an Italian dance-measure, 'A lieta vita'; 'Nun freut euch, lieben Christen g'mein' from a melody heard and noted by Luther, 'Wach auf, wach auf, du schöne'; 'Nun höret zu, ihr Christenleut' from 'Und wollt ihr hören neue Mär'; 'O Christe Morgensterne' from 'Er ist der Morgensterne'; 'O Haupt voll Blut' and 'Herzlich thut mich verlangen' from 'Mein G'mut ist mir verwirret'; 'O Welt ich muss dich lassen' from 'Inspruck ich muss dich lassen'; 'Vom Himmel hoch da komm ich her' and 'Vom Himmel kam der Engel Schaar' from 'Aus fremden Landen komm ich her'; 'Wacht auf, ihr Christen alle' from a Netherlandish folk-song, 'Waer is mijn alder liefste'; 'Warum betrübst du dich, mein Herz' from 'Dein g'sund mein Freud''; 'Was mein Gott will' from the French 'Il me souffit de tous mes maulx'; and 'Wenn wir in höchsten Nöthen sein' from (?) a French folk-song.

4. Original Hymns. — Among the writers whose work enriched evangelical hymnody Luther stands pre-eminent. Between 1523 and 1543 he wrote 38 pieces, the majority of them translations, revisions, or enlargements of pre-Reformation material. His original, or mainly original, hymns are 8 in number:

1. 'Christ lag in Todesbanden.' (1524.)
2. 'Christ unser Herr zum Jordan kam.' (1543.)
3. 'Ein neues Lied wir heben an.' (1524.)
4. 'Erhalt uns, Herr, bei deinem Wort.' (1542.)
5. 'Jesus Christus unser Heiland, Der den Tod.' (1524.)
6. 'Nun freut euch, lieben Christen g'mein.' (1523.)
7. 'Vom Himmel hoch da komm ich her.' (1535.)
8. 'Vom Himmel kam der Engel Schaar.' (1543.)

It is a testimony to their virility, as it is to the conservatism of German hymnody, that all but two (No. 3 *supra* and 'Für allen Freuden auf Erden' (1538)) of Luther's hymns are still in German use. Seventeen of them received original tunes in the hymn-books in which they first appeared:

1. 'Ach Gott vom Himmel sieh' darein.' (1524.)
2. 'Aus tiefer Noth schrei ich zu dir.' (1524.)
3. 'Ein neues Lied wir heben an.' (1524.)
4. 'Ein feste Burg ist unser Gott.' (1535.)
5. 'Es spricht der Unweisen Mund wohl.' (1524.)
6. 'Es wollt uns Gott genädig sein.' (1524.)
7. 'Jesaia dem Propheten.' (1526.)
8. 'Jesus Christus, unser Heiland, Der den Tod.' (1524 and 1535.)
9. 'Jesus Christus, unser Heiland, Der von uns.' (1524 and also 1535.)

10. 'Mensch, willst du leben seliglich.' (1524.)
11. 'Mit Fried' und Freud' ich fahr' dahin.' (1524.)
12. 'Nun freut euch, lieben Christen g'mein.' (1524 and 1535.)
13. 'Sie ist mir lieb die werthe Magd.' (1545.)
14. 'Vater unser im Himmelreich.' (1539.)
15. 'Vom Himmel hoch da komm ich her.' (1539: not the secular melody (1535) already referred to.)
16. 'Wär Gott nicht mit uns diese Zeit.' (1524.)
17. 'Wohl dem der in Gottes Furcht steht.' (1524.)

What share Luther himself had in their composition cannot be stated positively. Johann Walther (1496–1570) and Konrad Rupff, his predecessor as cantor at the Saxon court, assisted the Reformer at Wittenberg in 1524. But Luther concerned himself directly in their task, a fact established by the MS. of a discarded melody by him (Zahn, No. 2562) for his 'Vater unser im Himmelreich.' The virile melody 'Ein feste Burg,' if reminiscent of Gregorian material, is generally attributed to him. 'Jesaia dem Propheten' discloses a similar borrowing (from the *Sanctus*). Zelle (pp. 11, 64) suggests that 'Nun komm, der Heiden Heiland,' and the melody of M. Weisse's 'Nun lasst uns den Leib begraben,' are also Luther's compositions.

The Earliest Hymn-books.—The second and third quarters of the16th century represent the productive period of Lutheran hymnody. More than 200 books published in that period contain the rugged, objective hymns of the Reformation set to melodies as direct and massive, for the most part, as themselves. Edited by Walther, the earliest of them—the so-called 'Achtliederbuch'—was published at Wittenberg in 1524 under the title *Etlich christlich lider Lobgesang, und Psalm, dem rainen wort Gottes gemess . . . in der Kirchen zu singen.* It contained four melodies ('Nun freut euch, lieben Christen g'mein,' 'Es ist das Heil uns kommen her,' 'In Gott gelaub' ich das er hat,' and 'In Jesus Namen heben wir an'), set to four hymns by Luther, three by Paulus Speratus (*d.* 1551), his assistant, and one by an anonymous writer. A larger book, *Enchiridion oder eyn Handbuchlein . . . geistlicher Gesenge, und Psalmen, rechtschaffn und kunstlich vertheutscht,* was published at Erfurt in a duplicated edition in 1524, probably under the direction of Justus Jonas (*d.* 1555) and Johannes Lange. The two editions contained 16 melodies set to 25 hymns — the eight of the 'Achtliederbuch,' 14 others by Luther, one each by Justus Jonas, Erhart Hegenwalt, and Elisabethe Cruciger (*d.* 1535), the wife of Luther's favourite pupil.

Simultaneously with, or soon after, the publication of the *Enchiridion,* Walther issued from Wittenberg (1524) the first hymn-book to which Luther contributed a Preface. Repeatedly reissued and enlarged, his *Geystliche gesangk Buchleyn* contained 35 melodies set to 32 hymns (24 by Luther) and 5 Latin texts. Besides the writers already mentioned, Michael Stiefel (1486–1567) and Johannes Agricola (1492–1566) each contributed a hymn. Walther's five-part (Discantus, Altus, Tenor Bassus, Vagans or Quintus) settings of the melodies were designed, as Luther remarked in his Preface, to attract youths from 'der Buhllieder und fleischlichen Gesänge' to 'etwas Heilsames.' Five years later (1529) Joseph Klug published at Wittenberg for Luther, who added a new Preface, his *Geistliche Lieder. Auffs new gebessert zu Wittenberg,* an enlarged collection of hymns and melodies of which no copy has survived. On the evidence of a later (1535) edition it appears to have contained 50 German hymns, 29 of them by Luther, with others by Hans Sachs (1494–1576), Adam von Fulda (1493–1558), Johann Kolross (*d.* 1558), and other writers already named. The last hymn-book published under Luther's supervision was the *Geystliche Lieder. Mit einer newen vorrhede D. Mart. Luth.,* printed in two parts by Valentin Babst at Leipzig in 1545. The collection contained 101 German hymns, including all of Luther's. Other contributors to it, besides some of those already mentioned, were Matthäus Greitter (*d.* 1550 or 1552), Wolfgang Dachstein (*d. circa* 1561), Adam Reissner (1496–*c.* 1575), Johannes Schneesing (*d.* 1567) and Michael Weisse (*d.* 1534).

Melodies grew in number less rapidly than hymns. But Zahn (vol. vi.) distinguishes nearly 200 new tunes in the hymn-books of 1524–45. Surveying the whole century the notable composers are: Joachim von Burck (1541?–1610), Sethus Calvisius (1556–1615), Wolfgang Dachstein (*d. circa* 1561), Nikolaus Decius (*d.* 1541), Johann Eccard (1553–1611), Wolfgang Figulus (*c.* 1520–91), Bartholomäus Gesius (1556–1613 or 1614), Matthäus Greitter (*d.* 1550 or 1552), Nikolaus Herman (1485?–1561), Johann Kugelmann (*d.* 1542), Joachim Magdeburg (*b.* 1525), Philipp Nikolai (1556–1608), Cyriakus Schneegass (1546–97), Nikolaus Selnecker (1528–92), Johann Spangenberg (1484–1550), Melchior Vulpius (*d.* 1616), Johann Walther (1496–1570) and Luther himself.

Later Development. — The Lutheran revolution did not immediately substitute congregational for professional singing. Composers continued to place the *canto fermo* in the tenor in four- or five-part settings for the choir, leaving to the congregation restricted opportunities to participate. As in the pre-Reformation period, congregational hymns were sung *unisono* without accompaniment, vocal or instrumental. But before the 16th century ended, the first step was taken to release the Choral from the traditions of the Motet and to admit the congregation to associate with the choir in singing it. Lukas Osiander (1534–1604), a Protestant minister, published at Nürnberg in 1586 his *Funfftig geistliche Lieder und Psalmen,* a collection of (for the most part) old melodies, whose *cantus,*

however, he removed from the tenor to the discant, in order 'das ein gantze christliche Gemein durchauss mit singen kan,' supposing that the clearer definition of the melody would encourage the congregation to do so. Inadequate as it was — for a small choir could afford inadequate support to a congregational melody — Osiander's innovation was repeated by later editors: Johann Raw(partially)in 1589, Rogier Michael in 1593, Sethus Calvisius and Johann Eccard in 1597, the Eisleben Gesangbuch of 1598 (all but eleven melodies), the Regensburg compilation in 1599 ('Mit 5 Stimmen also gesetzt, dass jederman den Choral und bekandte Melodey jedes Gesangs ungehindert wol mit singen kan'), the Nürnberg hymn-book of 1608, Georg Quitschreiber's Jena collection of 1608, and Hans Leo Hassler's *Kirchengesang* of 1608, whose melodies were 'simpliciter gesetzt' to promote their congregational rendering.

The ultimate substitution of a discant for a tenor melody was also due to the weakening of the Netherlandish contrapuntal tradition and the penetration of the Italian melodic style into Germany in the 17th century, a development of which Hans Leo Hassler (*d.* 1612) and Heinrich Schütz (1585–1672) were pioneers. It is significant that already in 1591 Adam Gumpelzhaimer had published at Augsburg his *Neue teutsche geistliche Lieder*, three-part settings (cantus, tenor, bass) 'nach art der Welschen [*i.e.* Italian] Villanellen.' In the half-century that followed, the Italian Concerto invaded the precincts of Lutheran hymnody, revolutionising the treatment of the Choral, which composers began to offer to the public under the title of 'Harmoniae,' 'Cantiones sacrae,' 'Geistlicher Harfenklang,' 'Rosetulum musicum,' 'Rosengärtlein,' and so forth. The Concerto, however, was essentially non-congregational, while the choir of the period was inadequate to afford the harmonic support which effective congregational singing required.

On the other hand, the organ, a newly perfected instrument, was available for that service, while the introduction of figured bass (*continuo*) aided the organist to underprop the melody and decided the victory for the discant over the tenor. The earliest important hymn-book of the 17th century—Johann Hermann Schein's (1586–1630) *Cantional* (1627)—added a figured bass to its melodies for the use of 'organists, instrumental players and lutenists.' The organ decisively assumed the responsibility which the choir was unable to fulfil, when in 1650 Samuel Scheidt (1587–1654), the Halle organist, published his *Tabulatur Buch* containing 112 settings of 100 melodies to serve as accompaniments of congregational singing.

As he distinguished the separate stanzas of the hymns, Scheidt may be regarded as the father of the Choral cantata, and no less is the founder of Germany's organ school, which built itself upon the Choral and thereby was happily diverted from mere virtuosity. From Scheidt onwards, German organists developed their technique upon the Choral, treating it either in free counterpoint with the melody as the *cantus firmus* (*praeambulum*), or in canonic variations, or fugally. Pre-eminent in this art were Michael Praetorius (1571–1621), Johann Christoph Bach (1642–1703), Johann Michael Bach (1648–94), Johann Pachelbel (1653–1706), Dietrich Buxtehude (1637–1707), Georg Böhm (*b.* 1661), Johann Adam Reinken (1623–1722), Johann Gottfried Walther (1684–1748), and Johann Sebastian Bach (1685–1750). In modern times the full revelation of Bach's grandeur has brought the organ and Choral again into association in a literature which Hubert Parry (1848–1918) in England, Johannes Brahms (1833–97), Sigfrid Karg-Elert and Max Reger (1873–1916) in Germany, have enriched.

German composers in the 17th century, on the whole, were less successful in writing fine melodies than in rearranging the treasures of the past to satisfy the taste of their period. The most notable of them are: Michael Praetorius (1571–1621), Melchior Franck (*d.* 1639), Johann Michael Altenburg (1584–1640), Heinrich Schütz (1585–1672), Johann Hermann Schein (1586–1630), Johann Schop (*d.* 1664 or 1665), Johann Crüger (1598–1662), the finest melodist of the century, Heinrich Albert (1604–1651), Andreas Hammerschmidt (1612–75), Johann Rosenmüller (1619–84), Christoph Runge (1619–81), Georg Neumark (1621–81), Peter Sohren (*d.* 1692 or 1693), Jakob Hintze (1622–1702), Johann Rodolph Ahle (1625–73), Johann Georg Ebeling (1637–76), Gottfried Vopelius (1645–1715) and Joachim Neander (1650–80). Zahn enumerates upwards of 450 hymn-books published in the 17th century. In addition to Schein's (1627) already mentioned, the most important of them are: Johann Crüger's *Newes vollkömliches Gesangbuch* (Berlin, 1640); his *Praxis pietatis melica* (Berlin, 1648 (3rd edn.)); the Crüger-Runge hymn-book (Berlin, 1853); and Gottfried Vopelius's *Neu Leipziger Gesangbuch* (Leipzig, 1682). The publication of local hymn-books was very general in the latter part of the century.

Poetry of the Choral.—Viewed as poetical literature,the Choral passed in the 17th century through the testing experience of the Thirty Years' War (1618–48), a period of unrelieved and universal gloom whose agony found a relief in 'Kreuz- und Trostlieder' and a hymnody subjective, sincere, devout. Paul Gerhardt (1607–76), the principal hymnist of the century, is second only to Luther in popularity, and in fertility his superior. The second half of the century culminated in the Pietistic revival led by Philipp Jakob Spener (1635–1705), a reaction from the formalism of official Lutheranism

which, however, except in Bohemia and Moravia, never developed into organised dissent. Of hymn-writers, to the earlier period belong Johann Michael Altenburg (1584–1640), Johann Heermann (1585–1647), Martin Rinkart (1586–1649), whose 'Nun danket alle Gott' (1636) voiced the people's relief at the conclusion of the devastating war, Georg Weissel (1590–1635) and Paul Flemming (1609–40). In the second half are notable, besides Gerhardt, Christian Keimann (1607–62), Johann Rist (1607–67), Johannes Olearius (1611–84), Johann Franck (1618–77), Georg Neumark (1621–81), Johann Georg Albinus (1624–79), Louise Henriette of Brandenburg (1627–67), Gottfried Wilhelm Sacer (1635–99), Emilie Juliane of Schwarzburg-Rudolstadt (1637–1706), Salomo Liscow (1640–89) and Christoph Tietze (1641–1703).

The change which passed over the spirit of German hymnody in the 17th century was reflected consequently in its melody. The rugged, rhythmic tunes of the Reformation, so congregational in their simplicity and directness, were dispossessed by unmetrical, aria-like tunes, and even by dance rhythms. In Hallé, the centre of Pietism, Johann Anastasius Freylinghausen published (1704) the classic *Gesangbuch* of that school. It contained nearly 700 hymns, set to 174 melodies, with figured bass. Nearly half (82) of the tunes were new; only five represented the 16th century and the traditions of Luther. Pietism, indeed, connoted for the Choral the end of its creative period, a fact strikingly illustrated in the case of Bach. Spitta (i. 367) has dispelled the illusion that he contributed tunes to Freylinghausen's 'Spiritual Hymn-Book,' though there are countless proofs in his Passions and cantatas that he had much in common with a literature so intimate and warm. Also he contributed to Schemelli's *Gesangbuch* (1736) melodies for three hymns included in Freylinghausen's collection — 'Dir, dir Jehovah, will ich singen,' 'Eins ist not; ach Herr dies eine,' and 'Wie wohl ist mir, O Freund der Seelen.' But they are typical of all his compositions in this form. Unapproachable in his treatment of the ancient melodies, as his preference for them is patent, Bach's original hymn-tunes (*e.g.* No. 42 of the 'Christmas Oratorio') are of the aria type, and, if they cannot be said to be wholly uncongregational, distinctly lack the characteristics of an effective congregational hymn.

It does not follow from the presence of Chorals *simplice stylo* in Bach's cantatas and oratorios that he desired them to be sung by the congregation, though his orchestration of them strongly suggests that they were so sung. But his art and the Choral are inextricably associated. His earliest compositions were Choral studies for the clavier or organ. All the famous hymn melodies in common use he enriched with matchless harmonies. They are rarely absent from his cantatas and oratorios. Their stanzas and their melodies inspired the work of his maturest genius. His organ technique was developed upon them, and they are the theme of the bulk of his music for that instrument. It would appear, as Spitta (iii. 107) comments, that Bach was impelled to connect the Choral with all his work for the service of God, and to display it in its fullest brilliance. So complementary are they that Bach and the Choral together fell under the ban of 18th-century Rationalism, awaiting the 19th-century Revival which restored them to repute. It is not merely a coincidence that Philipp Spitta, who first interpreted the resurrected Bach, was the son of the author of *Psalter und Harfe*, through whom Evangelical hymnody recovered the spirit of which Rationalism had deprived it.

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C. S. T.

CHORALEON, see AEOLODION.

CHORAL HARMONIC SOCIETY. The members of this amateur society met at the

Hanover Square Rooms for the practice of concerted vocal and instrumental music. In 1837, J. H. B. Dando was the leader, Holderness the conductor and H. Bevington the organist. The programmes usually included a glee or madrigal with symphonies, overtures and vocal solos. C. M.

CHORAL HARMONISTS' SOCIETY, an association of amateurs devoted to the performance of great choral works with orchestral accompaniments, held its first meeting at the New London Hotel, Bridge Street, Blackfriars, Jan. 2, 1833, and the subsequent ones at the London Tavern until the last Concert, Apr. 4, 1851, twelve months after which the Society was dissolved. It had a full band (containing, in 1838, 14 violins, 6 violas, 3 violoncellos, 3 basses, with complete wind) and chorus. The solo singers were professionals—Clara Novello, Miss Birch, Miss Dolby, J. A. Novello, etc. Its conductors were V. Novello, Lucas, Neate and Westrop; leader J. H. B. Dando. The programmes were excellent. Among the works performed were Beethoven's Mass in D (Apr. 1, 1839, and again Apr. 1, 1844), Haydn's 'Seasons,' Mendelssohn's 'Walpurgisnacht,' etc.

The Choral Harmonists were a secession from the CITY OF LONDON CLASSICAL HARMONISTS, who held their first meeting Apr. 6, 1831, and met alternately at Farn's music shop, 72 Lombard Street and the Horn Tavern, Doctors' Commons. T. H. Severn was conductor, and Dando leader, and the accompaniments were arranged for a septet of strings. Among the principal works thus given were—'Oberon,' Spohr's Mass in C minor, and 'Letzten Dinge,' a selection from Mozart's 'Idomeneo,' etc. The name 'City of London' was intended to distinguish it from the CLASSICAL HARMONISTS, a still older society, meeting at the Crown and Anchor Tavern, Strand, of which Griffin and V. Novello were conductors. C. M.

CHORAL SYMPHONY, the ordinary English title for Beethoven's ninth symphony (op. 125) in D minor, commissioned by the Philharmonic Society, but first performed at the Kärnthnerthor Theatre, May 7, 1824. First performance in London, by the Philharmonic Society, Mar. 21, 1825. At the Paris Conservatoire it was played twice, in 1832 and 1834, half at the beginning and half at the end of a concert. At Leipzig, on Mar. 6, 1826, it was played from the parts alone; the conductor having never seen the score! In America, by the New York Philharmonic Society, May 20, 1846. G.

CHORD is the simultaneous occurrence of several musical sounds, producing harmony. The term is used when such occurrences are considered independently of context. Certain of the more frequently recurring chords are named, such as the 'common chord,' the chord of the sixth, of the dominant, of the diminished seventh, of the ninth, etc. (See HARMONY.) C. H. H. P., with addns.

CHORDING is a word of recent origin, used to express the distribution of notes within a chord, whether clustered or spaced out. It is as important an element now of orchestration as it was of vocal writing in the 16th century. Since it may redistribute the upper partials, there is a point where it merges into tone-quality. A. H. F.-S.

CHORISTER (Querestere and other variants). The origin of the word is obvious—a singer in a CHOIR (*q.v.*). Strictly speaking, the designation has no age limit or sex restriction, but it is now generally reserved for boy singers in cathedrals or church choirs. This ecclesiastical office is of ancient origin. The oldest choral grammar school in this country is that of St. Paul's Cathedral, which dates from the time of Edward the Confessor. It is mentioned by Ingulphus; and through all the vicissitudes of more than eight centuries, this Foundation still exists, and to-day the Choir School of St. Paul's Cathedral is a model of its kind. The office of Master of the Children (choristers) at the Chapel Royal can be traced as far back as the reign of Henry VI., who appointed John Plummer to that post, Sept. 29, 1444.

In the Foundation Statutes of Cathedrals, Chapels Royal and College Chapels at the Universities of Oxford and Cambridge choristers find a place. When, nearly six hundred years ago, King Edward III. founded the College of Windsor (St. George's Chapel), provision was made for six choristers (increased to thirteen by Edward IV.), who should have 'clear tuneable voices' and

'be duly instructed in grammar and song, when not engaged in the services of the chapel.'

In 1550 it was provided further that

'every chorister of the College, whose voice from henceforth shall change, shall have five marks yearly for his exhibition towards his finding at grammar school for the space of four years, if he be apt and will diligently apply himself to learn.'

Also it was enjoined that

'one of the priests or clerks should be chosen yearly to be Grandsire of the choristers, and to teach them the catechism and the principles of grammar and to write, and also to see to their manners.'

He was

'bound to teach ten other poor children at the least freely, if they resort unto him.'

He was to

'teach the ten choristers every week day in the year from six o'clock in the morning until eight, and from twelve o'clock daily until two; which teacher should receive for his labours quarterly twenty-five shillings. The rest of the day the teacher of Music shall instruct the choristers diligently to sing and to play upon instruments.'

As an example of a Cathedral 'choir school' Foundation, that of Durham may be instanced. Patrick Sanderson, in his *Antiquities of the*

Abbey, or Cathedral Church of Durham (1767), p. 62, thus refers to it :

'In the centry-garth, under the south end of the nine altars betwixt two pillars adjoining to the nine altars door, was a song-school, erected for the teaching six children to sing, for the maintenance of God's service in the Abbey Church, who had their meat and drink among the children of the Almery, at the expence of the house. This school was built with the Church, and was neatly wainscotted within, round about, two yards high, and had a desk from one end of the school to the other to lay their books on. The floor was boarded for warmness, and round about it long forms were fastened in the ground for the children to sit on, and the place where the master sat and taught was all close boarded for warmness. His office was to teach the six children to sing, and play on the organs every principal day, when the monks sang their high mass, and at even-song ; but when the monks were at mattens, and service at midnight, one of them played on the organs himself, and none else. The master had his chamber adjoining to the song-school, where he lodged, and his diet in the prior's hall among the prior's gentlemen : and his other necessaries were supplied at the common charge, till the suppression of the house, when the school was pull'd down, so it is difficult to find where it stood.'

The Durham Statutes were revised in 1555. Statute XXVII., 'The Choristers and their Master,' reads thus :

'There shall be ten young boys as choristers, with good voices, to serve in the choir ; to teach whom (as well in singing as in good manners, besides the number of clerks) a person shall be appointed, of good fame and conversation, skilful in singing and in the management of the organ : And to encourage his greater attention, he shall have leave of absence on ordinary days ; but he must constantly attend upon Sundays and holidays to perform the service.

'When he has leave of absence, the precentor shall appoint one of the minor canons, or singing-men who understands playing on the organ, to do that office. If the master is negligent of the boys' health or education, after a third admonition, to be removed. He shall likewise be sworn to perform his duty.'

Statute XXXI. (' of the commons ') was to the effect that the minor canons, the upper-master of the Grammar School, and the master of the choristers should receive six shillings per month ; the singing men each four shillings and eightpence ; the grammar scholars and choristers three shillings and fourpence. Statute XXXII. (The Minister's Vestments, commonly called *Liveries*) enacted that

'The minor canons, clerks, and other ministers of the church, choristers, grammar scholars, cooks, and poor men shall use an upper vestment of the same colour. Each minor canon, and the head-master of the grammar school, four yards of cloth for his gown at five shillings a yard ; the master of the choristers three yards of the same ; the choristers, grammar scholars, and under-cook, two yards and a half at three shillings and fourpence.'[1]

Early in the 19th century cathedral choristers suffered scandalous neglect at the hands of deans and chapters, and the treatment meted out to those children of tender years by the masters set over them was often brutal. Miss Maria Hackett (1783–1874) devoted her time and means to ameliorating the condition of choristers in all parts of the kingdom, by personal visitations to the various cathedrals, and by her pen in vigorously waging war with deans and chapters, and bringing them to a sense of their duties. Miss Hackett was permitted to see the realisation, to a very large extent, of the object to which she had devoted her beneficent life.

For literature on the subject see :

(1) *Historical Notices of the Office of Choristers*, by the Rev. James Elwin Millard, B.A. (Joseph Masters), 1848 ; (2) Sir F. A. Gore Ouseley's *Essay on Cathedral Choristers* in *Essays on Cathedrals*, edited by Dean Howson (John Murray), 1873 ; (3) *The Organists and Composers of St. Paul's Cathedral*, by John S. Bumpus, 1891 ; (4) an article on *St. Paul's Cathedral Choir School*, in *Mus. T.*, May 1900 ; (5) an article on *The Choir School of St. George's Chapel, Windsor, Mus. T.*, Mar. 1903 ; (6) a series of articles, by John S. Bumpus, on *St. Paul's Cathedral Choir School*, in *Musical News*, beginning Nov. 21, 1903 ; and (7) especially the various writings of Miss Maria Hackett.

F. G. E.

CHORLEY, Henry Fothergill (*b.* Blackley Hurst, Lancashire, Dec. 15, 1808 ; *d.* London, Feb. 16, 1872), journalist, author and art critic. The only approach to systematic teaching in music which he ever received was from J. Z. Herrmann, afterwards conductor of the Liverpool Philharmonic Society. He frequented all the performances within reach ; and his notes of these in his journal bear witness to the steady growth of his judgment. In Sept. 1830 he made his first appearance in the columns of the *Athenæum*, and shortly after was received upon its staff. He then settled in London, and continued to write for the *Athenæum* until within a few years of his death in 1872. At the same time he attempted composition in other branches of literature —novels, dramas, biographies and poems. Among these may be mentioned :

Sketches of a Seaport Town (1834) ; *Conti, the Discarded* (1835) ; *Memorials of Mrs. Hemans* (1836) ; *The Authors of England* (1838) ; *The Lion, a Tale of the Coteries* (1839) ; *Music and Manners in France and North Germany* (1841) ; *Pomfret* (1845) ; *Old Love and New Fortune* (1850), a five-act play in blank verse ; *The Lovelock* (1854) ; *Roccabella* (1859) ; *The Prodigy* (1866) ; *Duchess Eleanour* (1866).

He dramatised G. Sand's ' L'Uscoque,' set to music by Benedict ; for whom also he wrote the libretto of ' Red Beard.' Besides translating many foreign libretti, he wrote the original word-books of one version of the ' Amber Witch ' (Wallace), of ' White Magic ' (Biletta), of the ' May Queen ' (Bennett), ' Judith ' and ' Holyrood ' (Leslie), ' St. Cecilia ' (Benedict), ' Sapphire Necklace ' and ' Kenilworth ' (Sullivan), and words for many songs by Meyerbeer, Goldschmidt, Gounod, Sullivan, etc. He will be best remembered, however, as a musical critic. Within a year of his joining the staff of the *Athenæum* he had that department entrusted entirely to him, which he did not give up till 1868. His two published works which contain the deliberate expression of his opinions on the subject of music are *Modern German Music* (1854)—a republication, with large additions, of his former work *Music and Manners*—and *Thirty Years' Musical Recollections* (1862). Beside these may be mentioned his *Handel Studies* (1859) and *National Music of the World* (edited by H. G. Hewlett after Chorley's death, and published 1880). (See *H. F. Chorley, Auto-*

[1] The writer is indebted to the late P. A. organist of Durham Cathedral for this information. See also William Hutchinson's *History and Antiquities of the County Palatine of Durham* (Newcastle, 1785–94), vol. ii. p. 133 *et seq.*, for further information.

biography, Memoir, and Letters, by H. G. Hewlett. London, 1873.) Chorley is buried in Brompton Cemetery. J. M.

CHORON, Alexandre Étienne (*b.* Caen, Oct. 21, 1772; *d.* Paris, June 29, 1834), writer and composer. He was a good scholar before becoming a musician. He began the study of music without assistance, but afterwards received lessons from the Abbé Roze and the Italian Bonesi.

Highly gifted by nature, he soon acquired great knowledge in mathematics, languages and every branch of music, and published his *Principes d'accompagnement des écoles d'Italie* (Paris, 1804, 3 vols.), in which he introduced Sala's practical exercises on fugue and counterpoint, Marpurg's treatise on fugue, many exercises from Padre Martini's 'Esemplare,' and a new system of harmony of his own—a work which cost him much time and money. In 1805 he became a music publisher, and published many fine works of the best Italian and German masters. In conjunction with Fayolle he then undertook the publication of his *Dictionnaire des musiciens* (2 vols. 8vo, Paris, 1810–11). Though devoted to his scientific studies and hampered with an unsuccessful business, Choron could not resist the temptation of trying his powers as a composer, and gave to the public 'La Sentinelle,' a song long popular, and introduced in many French plays. But his great scheme was his *Introduction à l'étude générale et raisonnée de la musique*, a capital book, which he left unfinished, because his necessities obliged him to devote his time to teaching music and to accept the situation of 'Directeur de la musique des fêtes publiques' from 1812 to the fall of Napoleon. Under Louis XVIII. he had the charge of reorganising the precentorship of the Cathedrals. He was appointed director of the Académie royale de Musique (Opéra) in Jan. 1816, but the appointment having been rudely revoked in 1817 he founded a school for the study of music, which was supported by the Government from 1824–30 under the title of Institution royale de Musique classique et religieuse, but declined rapidly when deprived of external aid. It was taken up later by Niedermayer under the name of 'École de musique religieuse classique.' Amongst the musicians educated by Choron in this famous school we must mention the composers Dietsch, Monpou, Boulanger-Kunzé, the tenor G. Duprez, the critic Scudo; the singers Clara Novello, Rosine Stolz and Hébert-Massy.

The premature death of Choron may be attributed to disappointments and difficulties after the fall of Charles X. This learned musician and very kind-hearted man composed a Mass for three voices, a Stabat for three voices, and a number of hymns, psalms and vocal pieces for the church; but his best titles to fame, after the works already mentioned, are his translations and editions of Albrechtsberger's works, his *Méthode concertante de musique à plusieurs parties* (Paris, 1817), his *Méthode de plain-chant* (1818), his *Manuel complet de musique vocale et instrumentale ou Encyclopédie musicale*, which was published by his assistant Adrien de La Fage in 1836–38 (Paris, 6 vols. and 2 vols. of examples), and several other didactic treatises, which contributed greatly to improve the direction of musical studies in France. In fact, Choron may be considered as a pedagogue of genius, and he had the credit of opening a new field to French musicians, such as Fétis, Geo. Kastner and Adrien de La Fage (see *Fétis* and *Q.-L.*). The reader may also be referred to the *Éloge* of Gauthier (Caen, 1845), and A. de La Fage (Paris, 1843). Scudo, in his *Critique et littérature musicales* (Paris, 1852, p. 333), has given a vivid picture of Choron as director of his school of music. G. C.; addns. M. L. P.

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Bulletin de la Société des Beaux-Arts de Caen, vol. vi.

CHORTON, the 'Chorus' or ecclesiastical pitch to which organs were usually tuned in the 17th and 18th centuries. It was considerably higher than the chamber pitch used for secular music. This chamber pitch (*Kammerton*) was of two kinds, the high and the low, but both were below the chorus pitch. (See Pitch; also Spitta, *J. S. Bach*, Engl. tr. ii. 286, 324, 676, etc.) M.

CHORUS (from Gr. χόρος; Fr. *chœur*; Ger. *Chor*; Ital. *coro*). (1) Any body of singers, originally in the drama, subsequently in works of the oratorio type derived from drama, whose performance is of an ensemble as opposed to a solo kind. The word is equally applicable whether such singers sing in unison or polyphony. (See Choir.)

(2) Compositions written for such a body.

(3) In the 17th and 18th centuries the word was commonly used to denote the concerted conclusion of duets, trios, etc. Thus 'Coro' in the scores of Handel's operas.

(4) The refrain of a song, or the part repeated by all available singers. C.

CHORUS, the name in mediæval Latin for the Crot, Crwth (*q.v.*), or Crowd. A manuscript of the 11th century written in England (B.M. Tib. c. vi.) gives an illustration of the chorus and informs us that it was made of wood and had four strings, whilst Aimeric de Peyrac in the 14th century states that they were arranged in two pairs and tuned a fourth apart. Another 11th-century illustration of this bowed crot is in the University Library, Cambridge (MSS. Ff. 1.23), where it is shown without a finger-board and played at the shoulder: the

finger-board appears in a 13th-century MS. of English workmanship (B.M. Add. MSS. 35,166).

Owing to the fact that this Latin name is given at times to a primitive form of bagpipe (as in Gerbert's *De cantu et musica sacra*), the antiquity and popularity of the bagpipe in Scotland and Wales at the end of the 12th century has been strongly advocated; for Giraldus Cambrensis, writing at that time, states that the chorus was in general use in both these countries. But he is evidently alluding to the crot or crwth, however appropriate the name chorus may have been to the bagpipe when the drone or two drones were added to that instrument in the 13th and 14th centuries. F. W. G.

CHOUDENS FILS. This important Parisian music-publishing business was founded in June 1845 by Antoine de Choudens, at whose death, in 1888, his son Paul (*d.* Paris, Oct. 7, 1925) succeeded him. The publications of the firm, which began with an anthology of over 200 vocal pieces called 'I canti d' Italia,' include most of the works of Berlioz, Gounod, Reyer, Lalo, Bruneau, Offenbach, Audran, etc. G. F.

CHOUQUET, Adolphe Gustave (*b.* Havre, Apr. 16, 1819; *d.* Paris, Jan. 30, 1886), wrote the verses of a great many choruses and songs.

From 1840–56 he was teaching in New York. He contributed for a number of years to *La France musicale*, and *L'Art musical*, giving occasional musical articles to *Le Ménestrel* and the *Gazette musicale*; but his chief works are *Histoire de la musique dramatique en France, depuis ses origines jusqu'à nos jours*, Paris, 1873, and *Le Musée du Conservatoire national de Musique*, Paris, 1875, two works containing original views and much information. Chouquet was made keeper of the museum of the Conservatoire in 1871, and made large additions to it. He published the catalogue of the museum in 1875. G.

CHRISMANN, Franz Xavier (*d.* May 20, 1795), secular priest and eminent organ-builder. He worked chiefly in Upper and Lower Austria and in Styria. His name first appears in connexion with a monster organ at the monastery of St. Florian, near Linz, begun in 1770, but left unfinished in consequence of a quarrel with the provost. The fame of this organ spread far and wide, though it was not completed till 1837. He also built organs at the abbey Spital-am-Pyhrn, and in the Benedictine monastery at Admont, both organs destroyed by fire. The latter he considered his best work. Mozart and Albrechtsberger were present in 1790 at the opening of an organ built by Chrismann in the church of Schottenfeld, one of the suburbs of Vienna, and both pronounced it the best organ in Vienna. Though little known it is still in existence, and in spite of its small dimensions the workmanship is admirable, particularly the arrangement and voicing of the stops. Chrismann died in his seventieth year, when engaged upon an organ for the church of the small town of Rottenmann in Styria, where there is a monument to his memory. C. F. P.

CHRISTMANN, Johann Friedrich (*b.* Ludwigsburg, Sept. 10, 1752; *d.* Heutingsheim, near Ludwigsburg, May 21, 1817), Lutheran clergyman, composer, pianist, flautist and writer on the theory of music.

He was educated at Tübingen, and in 1783 was appointed minister of Heutingsheim. His great work *Elementarbuch der Tonkunst* is in two parts (Spire, 1782 and 1790) with a book of examples. He was joint editor of the Spire *Musikalische Zeitung*; in which, among other articles of interest, he detailed a plan (Feb. 1789) for a general Dictionary of Music. This scheme was never carried out. He was also a contributor to the *Musikalische Zeitung* of Leipzig. Christmann composed for voice and piano, and with Knecht arranged and edited a valuable collection for the Duchy of Würtemberg, entitled 'Vollständige Sammlung . . . Choral-melodien.' Many of the 266 hymns were his own composition. He was a friend of the Abbé Vogler. M. C. C.

CHRISTMAS ORATORIO (Ger. *Weihnachtsoratorium*), a sequence of 6 church cantatas, by Bach, for the various holy days of Christmastide. The words are written and compiled by Picander and Bach himself, and the series was composed in 1734 (see Spitta, *Bach*, Engl. tr., ii. 570 ff.; see also Bach).

CHRISTO, Fr. Estevão de (*b.* Torres Novas, nr. Lisbon; *d.* Thomar, 1613), a Portuguese monk, who professed in the Monastery of Thomar in 1559 where he arranged and edited music for processions and for Holy Week, for general use in Portugal. His 'Processionale' was printed at Coimbra in 1593; his 'Liber Passionum,' at Lisbon in 1595. The latter was provided with a preface by the celebrated composer Duarte Lobo, but was afterwards found to be incorrect. The 'Introducção facilissima e novissima do canto fermo' attributed to him was probably the work of Vicente Lusitano. J. B. T.

CHRISTO, Fr. Luiz de (*b.* Lisbon ?, 1625; *d.* there, Sept. 7, 1693), a Portuguese monk of the Carmelite order, who was also an organist and composer. His works include Passions according to the four evangelists (for 4 v.), 'Liçoẽs ? (lectiones) de Defunctos,' motets and vilhancicos. J. B. T.

CHRISTUS: (1) Mendelssohn's unfinished oratorio, the completed portions of which were first performed at the Birmingham Musical Festival, Sept. 8, 1852 (see Mendelssohn). G.
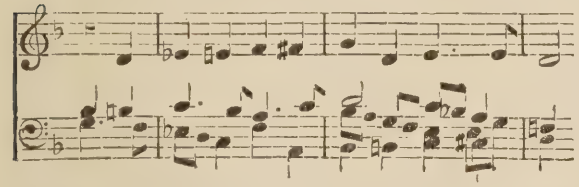
(2) Liszt's second oratorio performed Budapest 1873, in celebration of the jubilee of the composer's career (see Liszt).

CHRISTUS AM ÖLBERGE, the original title of Beethoven's MOUNT OF OLIVES.

CHROMATIC. A word derived from the Greek χρωματικός, the name of one of the ancient tetrachords, the notes of which were formerly supposed to be similar to the scale known as 'chromatic' in later times.

(1) Instruments are said to be chromatic when throughout the whole or a substantial part of their compass they can be made to produce all the notes of the chromatic scale.

(2) In melodic and harmonic analysis the term chromatic is generally applied to notes marked with accidentals which are abnormal to the scale of the key in which the passage occurs. Hence a note which is chromatic with reference to a particular key may cease to be chromatic if a suitable modulation occurs at the same time. This is also true of chords which are chromatic in this sense. The exact application of the word chromatic will therefore depend on the view which is taken of the true definition of key in the chosen context. Thus in the following example from John Daniel ('Chromatic Tunes,' 1606) the first part of the
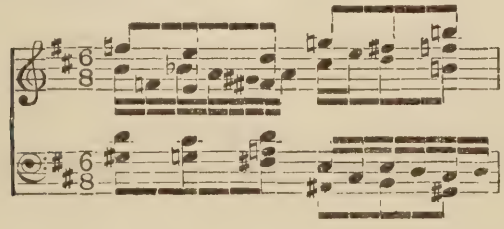


melody is chromatic. So in the broad sense is the character of the whole harmonic structure, with reference to the prevailing key of G minor. But if the incidental modulations, to C minor, F major, and so forth, are taken into particular account, then no one of the notes of the melody is actually chromatic at the moment of utterance. Ambiguity of this kind is very frequent in what is commonly called chromatic harmony, though in the music of the classical period, when the definition of keys was strongly emphasised, there is usually no difficulty in using the term chromatic with fair consistency.

The following melody from Mozart's symphony in D is highly chromatic.



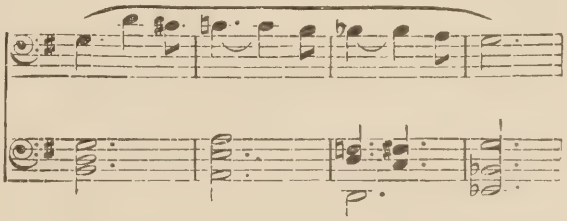
So is the following passage from Beethoven's sonata in B♭ (op. 106), the movement quoted being in the key of D.



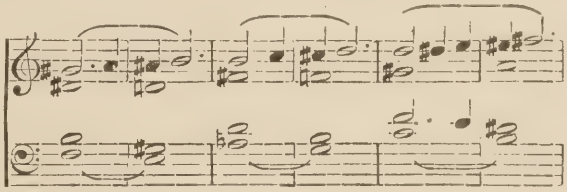
G. D.

CHROMATIC HARP, see HARP.
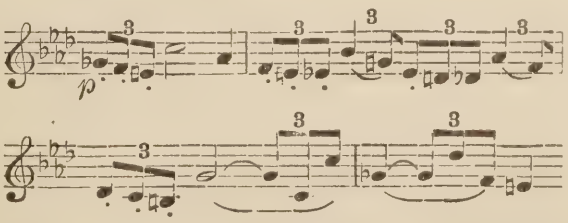
CHROMATICISM. A consistent historical tendency towards scalar and harmonic expansion, which takes the form of bringing into ordered relation to a given system elements that were originally chromatic and external to it. There were, even in the rigid technique of the ecclesiastical modes, contingencies in which a foreign note might be introduced, but it was not until classical tonality made the major and minor scales the exclusive pivots around which all developments had to be grouped, that chromaticism became a marked feature of melodic and harmonic evolution. The fundamental position of the chromatic scale as a limit of expansion no doubt reinforced this tendency, and in a comparatively short time there was no element in it which had not found a more or less formal relation to the prevailing melodic and harmonic values. The examples already given under the heading CHROMATIC will be sufficient to show how far this tendency had progressed up to the period of Beethoven. The 19th century took for granted the ground already gained, and proceeded to knit these chromatic features ever more closely into the classical fabric. From chromaticisms that were comparatively unaccented, as in the following from Wagner's 'Tannhäuser,' the step was made to harmonies



in which the prevailing colour was unmistakably chromatic. The following example is reduced from Wagner's 'Tristan und Isolde.'
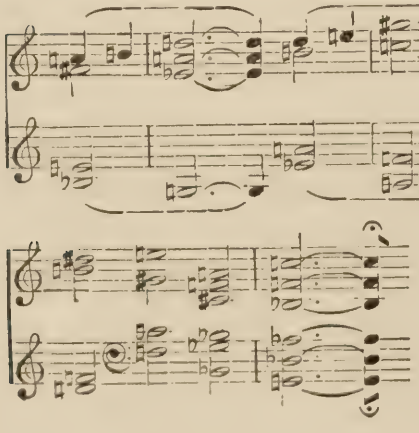


At the same time melody, which had heretofore moved somewhat circumspectly with reference to chromatic notes, began to treat them with marked freedom, as in the following, which is also reduced from Wagner's 'Tristan und Isolde.'



And this freedom in the incorporation of chromatic material has been steadily pursued by Wagner's successors.

In analogous fashion, chromaticism in the sense defined is a feature in the neo-modal and other non-classical systems which contemporary music is in process of exploring. Whether such systems are derived from the past or are modern inventions of modal type, they are rarely used rigidly. All kinds of progressions which are chromatic with reference to the chosen system are incorporated freely, and at least one of these modern modes, the whole-tone scale, is itself inherently chromatic in derivation. The combination of tonalities also involves, from the traditional point of view, an increasingly chromatic attitude towards the elements of music, and all these technical expansions, whatever their derivation, serve to encourage the tendency under discussion. The expansion of any scale or mode may indeed achieve, as the classical system has achieved, a chromaticism which is complete to a degree.

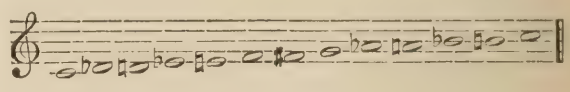
There is, however, a still more radical view of the structure of music which is discernible in some of the features of contemporary work, and which seems to point to a logical end towards which all expansions might theoretically converge. This is the adoption, more or less acknowledged, of the chromatic scale itself as a homogeneous musical medium. In extreme form this would be pure chromaticism. Considered from such a point of view, all the various scales, with their respective melodic and harmonic values, to which music has hitherto attached itself, become stages in the approach towards what is undoubtedly an all-inclusive system. The chromatic scale is in fact the final arbiter as to what shall be music, and this has been true both in theory and practice ever since equal temperament in tuning fixed our system of intervals. There is therefore a certain logical appeal in a theory that would accept chromaticism without reservation, and attempts have been made to write in this medium, all the traditional values being modified or ignored. It cannot be said that there is as yet any æsthetic evidence that the method is more than an intellectual abstraction, but the following passage from Arnold Schönberg's op. 11 may be taken as embodying



in comparatively simple terms the extreme point of view.

CHROMATIC SCALE. The scale of twelve semitones, which is the fundamental scale of all the music of western civilisation. Since permanent values were given to all the traditional intervals of pitch, the chromatic scale has included all the notes available in our notation, and has also coincided with the notes produced by instruments which have a fixed mechanism. It therefore represents a technical limit beyond which variations of pitch have no recognised place in our musical system.

The notation of the chromatic scale has never been altogether consistent, owing to the fact that the accidentals employed were originally related to the more variable intervals which preceded equal temperament. Thus for every note in the chromatic scale there are now, admitting double sharps and double flats, at least two forms of notation. Moreover, composers have tended to become less concerned with the theoretical basis of notation, with the result that simplicity in writing or reading has often been the only reason for a particular choice of method. With reference to the key of C the following is theoretically consistent.



The choice of notation here follows the traditional analysis of classical harmony, and similar relations to other keys can be deduced by regarding each sound respectively as representing, in the chosen key, the tonic, minor second, major second, minor third, major third, perfect fourth, augmented fourth, perfect fifth, minor sixth, major sixth, minor seventh and major seventh. It is clear, however, that the use of natural signs would be largely avoided if sharps in ascending, and flats in descending, were more frequently chosen. Practical convenience of this kind has led many composers to prefer this latter method.

(See also EQUAL TEMPERAMENT; HARMONY; MODE; NEO-MODAL; SCALE; TONALITY.)

G. D.

CHRYSANDER, FRIEDRICH (*b.* Lübthee, Mecklemburg, July 8, 1826; *d.* Bergedorf, Sept. 3, 1901), is known to the musical world chiefly through his profound and exhaustive researches on Handel, to which he devoted his life.

He studied at the University of Rostock, lived for some time in England, and later on his own estate at Bergedorf, near Hamburg. His biography of Handel, standing evidence of his studies, remains incomplete.[1] In detail and historical research it remains the ground-

[1] Breitkopf & Härtel, Leipzig: vol. i. 1858; vol. ii. 1860; vol. iii. part 1, 1867.

work of all subsequent study of Handel's history, although certain details have since received correction, and its view of Handel's abstract importance as a musician must be accepted with reservation. He represents him not only as the culminating point of a previous development, and the master who perfected the oratorio, but as the absolute culminating point of all music, beyond whom further progress is impossible. While holding these views Chrysander was naturally a declared opponent of all modern music; he was also partial, if not unjust, in his criticisms on the older masters, such as J. S. Bach. Besides these biographical studies Chrysander edited the complete works of Handel for the German 'HÄNDEL-GESELLSCHAFT' (*q.v.*). His laborious collations of the original MSS. and editions, his astounding familiarity with the most minute details, and his indefatigable industry, combine to make this edition a work of the highest importance, at once worthy of the genius of Handel and honourable to the author. In continuation of his task of popularising Handel's works in Germany, after the completion of the undertaking, Chrysander issued several of the oratorios with suggested abbreviations such as are required in the present day, and with the addition of many cadenzas from old copies. Some so treated are 'Hercules,' 'Deborah,' 'Esther' and 'Messiah.' Amongst other writings of Chrysander may be mentioned two admirable treatises, *Über die Molltonart in Volksgesängen*, and *Über das Oratorium* (1853); also *Die Jahrbücher für musikalische Wissenschaft*, in 2 vols., 1863–67 (Breitkopf & Härtel); and finally a number of articles in the *Allgemeine musikalische Zeitung* of Leipzig (which he edited from 1868–71, and again from 1875 to its cessation in 1882), violently criticising the productions of the modern school. Of the highest importance in musical literature was the *Vierteljahrsschrift für Musikwissenschaft*, undertaken with Spitta and Guido Adler, which appeared between 1885 and 1895. He also published some excellent editions of Bach's 'Klavierwerke' (4 vols., with preface; Wolfenbüttel, 1856), and Carissimi's oratorios 'Jephte,' 'Judicium Salomonis,' 'Jonas' and 'Baltazar,' which appeared in his collection *Denkmäler der Tonkunst* (Weissenborn, Bergedorf). Complete editions of the works of Corelli (ed. Joachim) and Couperin (ed. Brahms) began in the same series. As a supplement to the Handel edition, five works were reissued, from which Handel had appropriated ideas or portions: No. 1 was the Magnificat of Erba; No. 2 the Te Deum of Urio (previously published in the *Denkmäler*); No. 3 a serenata of Stradella; No. 4 a book of duets by Clari; and No. 5 Gottlieb Muffat's harpsichord pieces, 'Componimenti musicali' (see DENKMÄLER). An interesting obituary notice, by his son-in-law, Mr. Charles Volkert, appeared in the *Mus. T.* for Oct. 1901. A. M., with addns.

CHUECA, FEDERICO (*b.* Madrid, May 5, 1846; *d.* there, June 20, 1908), a Spanish composer of comic operas whose mind was steeped in the popular street-songs of his country and who had the happy knack of composing the kind of music which Madrid audiences liked to hear. 'Cadiz' and 'Caramelo' are Andaluz in feeling, 'La alegría de la huerta' is Murcian, while the third act of 'La Caza del Oso' is built on tunes from the Asturias. He received a good education, and spent his vacations with a street band which he had organised for the amusement of himself and his friends. A set of waltzes for orchestra, 'Lamentos de un preso,' attracted the attention of Barbieri, who was conductor of the Sociedad de Conciertos, and their success in performance decided Chueca to adopt music as a career. He produced a large number of delightful comic operas, including 'Pobre Chica,' 'El Caballero de Gracia,' 'La Gran Via' (with VALVERDE); while 'Cadiz' has a charm and lightness of touch comparable with that of Barbieri, Sullivan or Offenbach. Chueca is the typical composer of the period of modern Spanish history known as the Restoration. J. B. T.

CHURCH, (1) JOHN (*b.* Windsor, 1675; *d.* Jan. 6, 1741), received his early musical education as a chorister of St. John's College, Oxford. On Jan. 31, 1697, he was admitted a gentleman of the Chapel Royal, and on Aug. 1 following was advanced to a full place, vacant by the death of James Cobb.

He obtained also in 1704 the appointments of lay vicar and master of the choristers of Westminster Abbey. He is buried in the south cloister of Westminster Abbey. Church composed some anthems and services (Tudway Collection, MSS., R.C.M., B.M., Ch. Ch., etc.). His service in F appears in Ouseley's 'Cathedral Music,' 1853; he wrote also many songs, and was the author of an *Introduction to Psalmody*, published in 1723. The editorship of *Divine Harmony*, an important collection of the words of anthems used in the Chapel Royal (1712), has been frequently ascribed to Croft, but Davey,[1] on the evidence of Thomas Ford's MSS. in the Bodleian, considers it to have been the work of Church. (2) RICHARD (1699–1776), cousin of the above, was organist of Gloucester Cathedral (Davey). W. H. H., with addns.

CHURCH CHORAL SOCIETY, see NEW YORK.

CHURCH MUSIC SOCIETY, THE, was inaugurated March 20, 1906, at a meeting held at the Church House, Westminster, with the object of facilitating

'The selection and performance of the music which is most suitable for different occasions of Divine Worship, and for choirs of varying powers.'

Its organisation consists of a president,

[1] *Hist. Eng. Mus.* (ed. 1921), p. 343.

vice-presidents, treasurer, one or more secretaries, a council and executive committee, all of whom are elected annually. The 19th annual report (1925) gives a list of about 1000 members who are of three classes: (1) Life members (a donation of not less than £5), (2) ordinary members (annual subscription 5s.) and (3) Associates (organists, choirmasters, parochial clergy, etc., who are asked only to pay for postage of literature).

The society has done much useful work of an advisory kind; it arranges lectures, practices and courses of study in church music, and has published a Choral Service Book, many occasional papers and a valuable series of reprints of old church music for parish choirs. Sydney H. NICHOLSON (*q.v.*) is chairman of the executive, and the Lady Mary Trefusis, with others, is honorary secretary. C.

CHUTE, the name of an *agrément* of the French school. The word is sometimes used of the COULÉ (see ORNAMENTS). E. B[L].

CHVALA, EMANUEL (*b.* Prague, Jan. 1, 1851), writer and composer, studied the pianoforte with Cainer and Celestin Müller, and theory with Josef Foerster and Fibich; he also occupied himself to some extent with composition. In 1878, Josef Sladka persuaded him to write on musical questions for his publication *Lumir*, and it is in this direction that he has done the greatest service to Czechoslovak art, contributing also important articles to 'Dalibor,' 'Politik' and other journals. His criticism is sound and free from exaggerated Chauvinism. A series of essays in German, entitled *A Quarter of a Century of Bohemian Music* (1862–87), helped to introduce the works of his compatriots to a wider public. His compositions include songs—many in the folk-style; pianoforte pieces; a romance and little suite for violin; string quartets in D minor and C minor, a trio in G minor and a quintet in B flat major; a concert overture in C, a sinfonietta, 'Impressions of Spring,' and a tone picture, 'Wake-night,' considered the most successful of his compositions. Chvala fills an important official position as director in chief of State railways. R. N.

CHWATAL, (1) FRANZ XAVER (*b.* Rumburg, Bohemia, June 19, 1808; *d.* Soolbad, Elmen, June 24, 1879), was a music-teacher from 1832 at Merseburg, and from 1835 at Magdeburg.

He produced salon-pieces for the piano (to the number of 200 or upwards), and two pianoforte methods.

His brother, (2) JOSEPH (*b.* Jan. 12, 1811), founded an organ-factory at Merseburg, under the name of Chwatal und Sohn, which has brought out several small improvements in organ-action. M.

CIAJA, AZZOLINO BERNARDINO DELLA (*b.* Siena, Mar. 21, 1671), composer, organist and amateur organ-builder.

Besides his published works—'Salmi concertati' (Bologna, 1700), 'Cantate da camera' (Lucca, 1701, and Bologna, 1702), 'Sonate per cembalo' (Rome, 1727)—he left in MS. 4 masses and several cantatas and motets (see *Q.-L.*); but it is by his instrumental composition that he is now known, and his treatment of the sonata form is held to be of some importance in the history of the art (see Adolf SANDBERGER: *Zur älteren italienischen Klaviermusik*). In 1733, Ciaja, as a Knight of St. Stephen, presented a magnificent organ to the church of that order in Pisa, still one of the finest in Italy, containing 4 manuals and 100 stops. He not only superintended its construction, but personally assisted the workmen. M. C. C.

CIAMPI, FRANCESCO (*b.* Massa, *c.* 1704), an excellent violinist who went to Venice *c.* 1728, where he composed and produced a number of operas between 1729 and 1762. Burney praises a Mass and a Miserere; and Mendel confirms his opinion with regard to the latter, which is in the Hofburg Library, Vienna. E. v. d. S.

CIAMPI, LEGRENZIO VINCENZO (*b.* Piacenza, 1719), dramatic composer, now remembered chiefly as the composer of the famous song 'Tre giorni son che Nina' (see *Oxf. Hist. Mus.* vol. iv. p. 234, and *Mus. T.*, 1899, pp. 241-3), erroneously ascribed to Pergolesi. The song was introduced into his opera, 'Gli tre cicisbei ridicoli,' by Ciampi.

He came to London in 1748 with a company of Italian singers, and between that year and 1762 produced 'Gli tre cicisbei ridicoli,' 'Adriano in Siria,' 'Il trionfo di Camilla,' 'Bertoldo in Corte,' previously performed in Italy, 'Didone,' 'Catone in Utica,' 'Il negligente,' and some songs in the pasticcio 'Tolomeo.' Burney says that 'he had fire and abilities' but no genius. His comic operas were the most successful, but 'Didone' is said to contain beautiful music. He also composed 12 trios for strings, 6 organ concertos, 6 concertos of 6 parts, Italian songs, overtures, and a Mass (1758), now in the State Library at Berlin. M. C. C., with addns.

CIANCHETTINI, (1) VERONICA ELIZABETH (*née* DUSSEK) (*b.* Czaslau, Bohemia, 1779; *d.* London, 1833), pianist and composer, studied the pianoforte under her father from infancy. In 1797 she joined her brother, J. L. Dussek, in London, where she married Francesco Cianchettini. She was a successful teacher, and composed two concertos and several sonatas for the pianoforte.

Her son, (2) PIO (*b.* London, Dec. 11, 1799; *d.* Cheltenham, July 20, 1851), was a composer and pianist. At 5 years old he appeared at the Opera House as an infant prodigy. A year later he travelled with his father through Holland, Germany and France, where he was hailed as the English Mozart. By the age of

8 he had mastered the English, French, German and Italian languages. In 1809 he performed a concerto of his own composition in London. Catalani appointed him her composer and director of her concerts, and frequently sang Italian airs which he wrote to suit her voice. He published a cantata for two voices and chorus to words from 'Paradise Lost'; music to Pope's 'Ode on Solitude'; 'Sixty Italian Notturnos' for two, three and four voices, and other vocal pieces. He was also editor and publisher of a book of canons by Padre Martini, as well as of the scores of many symphonies and overtures of Mozart and Beethoven. M. C. C.

CIBBER, Susanna Maria (*b.* Feb. 1714; *d.* Jan. 30, 1766), singer, sister of Dr. Thomas Augustine Arne, the celebrated composer, made her first public appearance, Mar. 13, 1732, at the Haymarket Theatre, as the heroine of Lampe's opera 'Amelia,' with considerable success.

In Apr. 1734 she became the second wife of Theophilus Cibber. On Jan. 12, 1736, Mrs. Cibber made 'her first attempt as an actress' at Drury Lane Theatre in Aaron Hill's tragedy of 'Zara,' and was soon accepted as the first tragedian of her time, a position which she maintained for thirty years. Her success as an actress did not, however, lead her to abandon her position as a vocalist; in the theatre she continued to represent Polly in 'The Beggar's Opera,' and other like parts. The contralto songs in the 'Messiah,' and the part of Micah in 'Samson,' were composed by Handel expressly for her. Her voice, according to all contemporary testimony, although small, was indescribably plaintive, and her powers of expression enabled her to impress most forcibly upon the mind of the hearer the meaning of the language to which she gave utterance. And what sterling advantages must have been derived from the combination of the powers of a great actress with those of a vocalist in the delivery of recitative! Mrs. Cibber is buried in the north cloister of Westminster Abbey. It is said that Garrick, on hearing of her death, exclaimed, 'Then Tragedy expired with her.' W. H. H.

CICONIA (? a translation of 'Ooijevaar' = stork), Joannes (*b.* Liège, late 14th cent.), was a canon at Padua, theorician and composer. There is a MS. treatise (*De proportionibus*) in the Ferrara library, and at Pisa; *Nova musica* (4 vols., MS. copy), Bologna; *Incipit praephatio nove musice* (5 vols.), Florence; Riccardiana, chansons, etc., in collect. cod. of various towns; new editions by Wolf, Riemann, Stainer. (See *Q.-L.* and *Riemann.*) E. v. d. S.

CID, LE, opera in 4 acts; words by Ad. D'Ennery, Louis Gallet, and Édouard Blau; music by J. Massenet. Produced Opéra, Paris, Nov. 30, 1885. (See also Cornelius.)

CIFRA, Antonio, (*b.* Rome, *c.* 1575; *d.* Loreto, *c.* 1638), was one of the few pupils actually taught by Palestrina during the short time that the great master associated himself with the school of Nanini.

In 1609 he was maestro at the German college in Rome, in 1610 he was maestro at Loreto, but in 1623 removed to San Giovanni in Laterano. Two years later he entered the service of the Archduke Charles, and about 1628 returned to Italy. That he was an erudite and elegant musician is shown by the fact that the Padre Martini inserted an Agnus Dei of his, as a specimen of good work, in his essay on counterpoint. He himself published a large quantity of his masses (1619 and 1621), motets, madrigals and psalms, at Rome and at Venice, of which a detailed catalogue is given in *Q.-L.* After his death Antonio Poggioli of Rome published a volume containing no less than 200 of his motets for 2, 3, 4, 6 and 8 voices. The title-page of this book contains a portrait of him taken in the 45th year of his age. Underneath the engraving are the following exceedingly poor verses—

'Qui poteras numeris sylvas lapidesque movere,
Siccine praeruptus funere, Cifra, siles?
Fallimur; extincto vivis laetissimus aevo.
Et caneris propriis clarus ubique modis.'

Cifra is among the 'masters flourishing about that time in Italy,' of whose works Milton sent home 'a chest or two of choice music books.' (Phillips's *Memoir.*) E. H. P.

CILÈA, Francesco (*b.* Palmi, Calabria, July 29, 1866), composer.

His parents were Giuseppe Cilèa, an advocate, and Felicità Grillo. Although passionately devoted to music from his earliest years, he received no regular instruction, until at the age of 9 he was fortunate enough to enlist the sympathy of Francesco Florimo, the friend of Verdi, and the librarian at the Conservatorio of Naples. Florimo strongly recommended his parents to devote him to a musical career, and the boy was sent a year later to a *Liceo-convitto* at Naples, where he devoted himself ardently to the study of the pianoforte. In 1881 he entered the Naples Conservatorio, where he studied the pianoforte with Beniamino Cesi, and counterpoint and composition with Paolo Serrao. In 1889, while still at the Conservatorio, he produced his first opera, 'Gina,' a work in three acts, to a libretto by Golisciani. Its success was so marked that Sonzogno, the publisher, commissioned the young composer to write another opera in three acts, 'La Tilda,' which was produced at the Pagliano Theatre, in Florence, Apr. 1892, and was received with much favour. Cilèa continued to write much for the pianoforte, and in 1894 produced a sonata for violoncello and pianoforte. In 1896 his 'L'Arlesiana,' an opera in three acts, founded upon Alphonse Daudet's famous drama, was produced at the Teatro Lirico,

Milan. The music was charming, and the composer's clever use of folk-tunes was much admired, but the libretto was poorly constructed and the opera was not very successful. In 1896 Cilèa was appointed professor at the R. Istituto Musicale at Florence, where he remained until 1904. His next opera was 'Adriana Lecouvreur,' written to a libretto drawn by Colautti from Scribe's well-known play. This was produced at the Teatro Lirico, Milan, in Nov. 1902. 'Adriana' first carried his fame beyond the Alps. It was produced at Covent Garden in Nov. 1904. Though not conspicuous for dramatic power, it is a work of decided charm and accomplishment. The lighter scenes, in particular, are very cleverly handled, and show welcome signs of the genial influence of Verdi's 'Falstaff.' A later opera, 'Gloria,' written to a libretto by Colautti, was produced with emphatic success on Apr. 15, 1907, at La Scala theatre, Milan. R. A. S.

CIMA, (1) Giovanni Paolo, of Milan, organist there in 1609. He wrote motetti, ricercari, concerti ecclesiastici, etc.; also instrumental music between 1598 and 1610 (*Q.-L.*). (2) Tullio (*b.* Ronciglione, near Rome, *c.* 1620), a singer at the Lateran, Rome. In 1621 he signs the dedication of his 'Sacrae Cantiones' at Valentani, and in 1648 he calls himself LL.D. He wrote a considerable number of church compositions, motets, etc. (See *Q.-L.*) E. v. d. S.

CIMADOR, Giambattista (*b.* Venice, *c.* 1761; *d.* London, *c.* 1808), composer, and player on the violin, violoncello and pianoforte, born of a noble family in Venice.

In 1788 he produced in Venice 'Pimmalione,' an interlude, with which, notwithstanding its success, he was so dissatisfied as to burn the score and renounce composition for the future. Cherubini used the words of several scenes from this interlude for his opera of 'Pimmalione.' About 1791 Cimador settled in London as a teacher of singing. Hearing that the orchestra of the King's Theatre, in the Haymarket, had refused to play Mozart's symphonies on account of their difficulty, he arranged six of them as sestets for strings and flute. The work was well done, and the symphonies first made known in this form speedily took their proper place with the public. He composed duos for two violins and violin and alto, a concerto for the double-bass, and a few vocal pieces.

M. C. C.

CIMAROSA, Domenico (*b.* Aversa, Naples, Dec. 17, 1749; *d.* Venice, Jan. 11, 1801), one of the most celebrated Italian dramatic composers.

Cimarosa, who was the son of poor working people, received his musical training at the Conservatorio Santa Maria di Loreto. He attended that celebrated school for 11 years (1761–72), and acquired a thorough knowledge of the old Italian masters under Manna, Sacchini, Fenaroli and Piccinni. In 1772 he produced his first opera, 'Le stravaganze del conte,' at the Teatro de' Fiorentini in Naples, which was so successful as to give him at once a place among composers. From that date till 1780 he lived alternately at Rome and Naples, and composed for the two cities some 20 operas, 'L' Italiana in Londra' (Rome, 1779) among the number. Between 1780 and 1787 he was busy writing as the acknowledged rival of Paisiello, who, up to that time, had been undisputed chief of Italian operatic composers. His operas were also performed abroad, not only in London, Paris, Vienna and Dresden, where an Italian opera existed, but elsewhere, through translations. To this period belong 'Il pittore parigino' (1781), 'Il convito di pietra' (1781), 'La ballerina amante' (Venice, 1783), 'L' Olimpiade' (1784), 'Artaserse' (1784), 'Il sacrifizio d' Abramo,' and 'L' impresario in angustie' (1786). In 1787 Cimarosa was invited to St. Petersburg as chamber composer to Catherine II., and there developed an amazing fertility in every species of composition. Among his operas of this time should be mentioned 'La Cleopatra' and 'La vergine del sole' (1788). Some years later, on the invitation of Leopold II., he succeeded Salieri as court Kapellmeister, and it was in Vienna that he composed his most celebrated work, 'Il matrimonio segreto' (1792), a masterpiece of its kind, which at the time roused an extraordinary enthusiasm, and is the only work by which Cimarosa is at present known. So great was the effect of its first performance, that at the end the Emperor had supper served to all concerned, and then commanded a repetition of the whole. His engagement at Vienna terminated by the Emperor's death (1792). Salieri was again appointed Kapellmeister, and in 1793 Cimarosa returned to Naples, where he was received with every kind of homage and distinction; 'Il matrimonio segreto' was performed fifty-seven times running, and he was appointed Kapellmeister to the King, and teacher to the princesses. From his inexhaustible pen flowed another splendid series of operas, among which may be specified 'Le astuzie feminili' (1794), 'L' amante disperato' and 'L' impegno superato' (1795), and the serious operas 'Gli Orazii e Curiazii' (1794), 'Penelope' (1795), 'Achille all' assedio di Troja' and 'Semiramide' (1799). His last years were troubled by a melancholy change of fortune. The outbreak of revolutionary ideas carried Cimarosa with it, and when the French republican army marched victoriously into Naples (1799) he expressed his enthusiasm in the most open manner. Cimarosa was imprisoned and condemned to death. Ferdinand was indeed prevailed upon to spare his life and restore him to liberty on condition of his leaving

Naples, but the imprisonment had broken his spirit. He set out for St. Petersburg, but died at Venice, leaving half finished an opera, 'Artemisia,' which he was writing for the approaching carnival. It was universally reported that he had been poisoned, and in consequence the Government compelled the physician who had attended him to make a formal attestation of the cause of his death.

Besides his operas (66 are enumerated in *Q.-L.*), Cimarosa composed several oratorios, cantatas and masses, etc., which were much admired in their day. His real talent lay in comedy—in his sparkling wit and unfailing good-humour. His invention was inexhaustible in the representation of that overflowing and yet naïf liveliness, that merry teasing loquacity which is the distinguishing feature of genuine Italian 'buffo'; his chief strength lies in the vocal parts, but the orchestra is delicately and effectively handled, and his ensembles are masterpieces, with a vein of humour which is undeniably akin to that of Mozart. It is only in the fervour and depth which animate Mozart's melodies, and perhaps in the construction of the musical scene, that Cimarosa shows himself inferior to the great master. This is more the case with his serious operas, which, in spite of their charming melodies, are too conventional in form to rank with his comic operas, since taste has been so elevated by the works of Mozart. Cimarosa was the culminating point of genuine Italian opera. His invention is simple, but always natural; and in spite of his Italian love for melody he is never monotonous; but both in form and melody is always in keeping with the situation. In this respect Italian opera has manifestly retrograded since his time. A bust of Cimarosa, by Canova, was placed in the Pantheon at Rome.

Diaghilev's production of 'Le astuzie feminili' (Paris and London, 1920), in a highly decorative version, marked the beginning of a revived interest in Cimarosa and the opera of his time. A. M.

Bibl.—P. Cambiasi, *Notizie sulla vita e sulle opere di D. Cimarosa.* (1901.) R. Hirschfeld, Biography in Cat. of Viennese Exhibition on the occasion of Cimarosa's Centenary. (1901.) F. Polidoro, *La vita, le opere di D. Cimarosa.* (1902.)

CIMBALOM, see Dulcimer.

CINCINNATI, Ohio, has been an important centre of musical activity since the foundation of the biennial musical festival in 1873, described below. A number of efforts, important in the musical history of America, led up to this event.

The story begins, logically, with the first of the German 'Sängerfeste,' which have been held periodically in different cities of the United States since 1849. German societies devoted to 'Männergesang' existed in the large cities of the Atlantic coast before they did in the Ohio valley, but the first union of such societies for festival purposes took place in Cincinnati in 1849. It was an extremely modest affair, the choir numbering only 118 singers, and only one concert being given. But as a result of the meeting the North American 'Sängerbund' was formed, and its festivals soon grew to such enormous dimensions that it became necessary to erect temporary halls for their accommodation. In 1870 one of these festivals was given in the city which had seen their birth. Nearly 2000 singers participated, and the merchants of the city, desirous of having a building spacious enough to accommodate a textile fabrics exhibition, aided the 'Sängerfest' officials in the erection of a large hall, and after the festival preserved it for exhibition purposes.

At this period Theodore Thomas (*q.v.*) used to visit the larger cities of the middle West with his symphony orchestra. When in Cincinnati one day in the spring of 1872, the project of holding a national festival of the singers of the United States in the convenient Exposition Hall was broached to him. The plan was not essentially different from that of the German festivals which had prompted it, except that it was to be a meeting of mixed choirs, the English language was to be used and the orchestral feature was to be lifted into prominence.

Cincinnati Musical Festival.—A committee was formed, a guarantee fund collected and an invitation issued 'to the Choral Societies of America,' describing the projected festival, and stating its object to be

'to elevate and strengthen the standard of choral and instrumental music, and also to bring about harmony of action between the musical societies of the country, and more especially of the West.'

Thirty-six societies, representing 1250 singers, accepted the invitation. Some of the acceptances came from cities many hundred miles distant, but the majority were from Cincinnati and the cities and towns of Ohio. Twenty-nine societies were present at the first general rehearsal. The festival was held on May 6, 7, 8, 9, 10, 1873. The chorus numbered about 1000, the orchestra 108, with Thomas's band as a nucleus, and the principal works performed were Beethoven's 'Choral Symphony,' Handel's 'Dettingen Te Deum' and scenes from Gluck's 'Orpheus.' The festival aroused much popular enthusiasm, and steps were at once taken for a second meeting two years later, the most important being the formation of the Cincinnati Biennial Musical Festival Association, a corporate body that has conducted the business affairs of all the festivals since. The second festival, held in 1875, was followed by a movement looking to the permanency not only of the festivals but also of their home. The wooden building which had housed the German 'Sängerfest' of 1870 was replaced by a substantial and beautiful hall with wings constructed to serve exposition purposes, a gift to

the city made by Reuben R. Springer, a retired merchant, and other public-spirited citizens. The hall was provided with a magnificent organ (at the time of its construction one of the half-dozen largest in the world). The erection of this building compelled the postponement of the third festival to 1878, but public interest had been so wrought up that with expenses aggregating $55,595, there was yet a profit from the festival of over $32,000, nearly one-half being given by the Festival Association to the fund then being raised for the organ, the building of which had been undertaken by a special organisation. The plan of uniting societies in the festival was now abandoned, and the singers organised into a permanent choir, whose affairs are all managed by the Festival Association. In 1880 this choir contained over 600 voices, but since 1890 it has numbered about 400.

With the single exception noted above, the festivals have been held regularly every two years in May. Thomas continued to conduct until 1904. He was succeeded by van der Stucken (see STUCKEN), 1906–12; Ernst Kunwald conducted the festivals of 1914 and 1916; Eugène YSAŸE (*q.v.*) that of 1918.

The programmes have ranged widely, including with most of the great choral classics new works by such composers as Elgar, Pierné and Wolf Ferrari, as well as occasional works by native composers.

H. E. K.; addns. from *Amer. Supp.*, etc.

THE CINCINNATI SYMPHONY ORCHESTRA was organised in 1895 under the auspices of the Cincinnati Orchestra Association, supported by stock-holders and subscribers to a guarantee fund. In the first season there were three series of concerts conducted by Frank van der Stucken, Anton Seidl and Henry Schradieck. Van der Stucken was then engaged as sole conductor and remained for twelve years, during which period ten afternoon and ten evening concerts were given annually. At the close of the 13th season (1906–07) the Orchestra Association, rather than submit to the dictation of the American Federation of Musicians, disbanded the orchestra. It was reorganised in 1909, with Leopold Stokowski as conductor, who continued in that capacity till May 1912. In October of that year Dr. Ernst Kunwald succeeded him, remaining till Dec. 1917. During the rest of that season the orchestra had as guest conductors Walter Rothwell, Victor Herbert, Henry Hadley, Ossip Gabrilowitsch and Eugène Ysaÿe. In 1918 Ysaÿe was engaged as permanent conductor; he resigned in 1922, and was succeeded by Fritz Reiner, who was re-engaged in 1923 for a period of four years.

The orchestra during Stokowski's time consisted of 77 men; in Kunwald's of 85, and during the regime of Ysaÿe was increased to 90, at which number it still stood in 1924. Fourteen pairs of concerts are given on alternate weeks during the season; also twelve popular concerts on Sunday afternoons and four children's concerts and an average of thirty concerts on tour. The orchestra is supported by an endowment fund of $700,000 bequeathed by the late Cora Dow in 1915 and by a generous guarantee fund subscribed by citizens of Cincinnati to cover the inevitable annual deficit. R. A.

CONSERVATORY OF MUSIC.—The Cincinnati Conservatory was started in 1867 by Clara Baur and directed by her until her death in 1912. Her niece, Bertha Baur, then carried on the institution. The instruction is arranged in five grades from juvenile to 'master' courses. The staff numbers about 75, students from 1200 to 1500. A students' orchestra conducted by P. A. Tirindelli has been an important feature in the training. (See *Amer. Supp.*)

CINELLI, the Italian name for CYMBALS (*q.v.*). M.

CINQ MARS, an 'opéra dialogué' in 4 acts; words by Poirson and Gallet, music by Gounod. Produced Opéra-Comique, Paris, Apr. 5, 1877; in London (in English) Coronet Theatre (Carl Rosa Co.), Nov. 17, 1900. M.

CINQUES, the name given to changes rung on 11 bells. The word, from its derivation, indicates that *five* pairs of bells change their places in each successive permutation. It must be understood that although the changes are rung on 11 bells, 12 bells are used, the 12th (tenor) being the last bell in every change. W. W. S.

CINTI, see DAMOREAU.

CIPRANDI, ERCOLE (*b. circa* 1738; *d.* after 1790), an excellent tenor, who sang in London from 1754–65. He played Danao in 'Ipermestra' by Hasse and Lampugnani, produced at the King's Theatre, Nov. 9, 1754. In 1765 he was still singing at the same theatre, and appeared as Antigone in 'Eumene.' Burney found him at Milan in 1770, as fine a singer as before. J. M.

CIPRIANI, LORENZO, a *buffo* singer at the Pantheon, London, about 1790. He performed in the same company with Pacchierotti, Mara and Morelli. In 1791 he played Valerio in 'La Locanda' of Paisiello. There is a capital sketch-portrait of him in the character of Don Alfonso Scoglio, in 'La bella pescatrice,' performed at the King's Theatre, Pantheon, Dec. 24, 1791; drawn by P. Violet, and engraved by C. Guisan, pupil to F. Bartolozzi, R.A. J. M.

CIRCASSIENNE, LA, opéra-comique in 3 acts; words by Scribe, music by Auber; produced Opéra-Comique, Paris, Feb. 2, 1861, and in London. G.

CIRULLO, GIOVANNI ANTONIO, of Andria, Naples, a 16-17th century madrigal composer.

In 1607–09 he lived at Andria. He wrote 6 books of madrigals, and 3 madrigals appeared in Phalese's 'Il Helicone' in 1616.

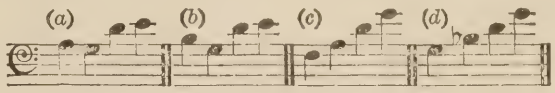
E. v. d. S.

CIS, CES, the German term for C♯ and C♭. (See C.) G.

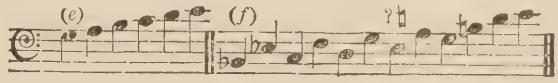
CISNEROS, Eleonora de (*née* Broadfoot) (*b.* New York, Nov. 1, 1878), operatic mezzo-soprano. She studied in Italy and Paris after making her début as one of the maidens in 'Die Walküre' at the Metropolitan Opera House, New York. Her successful career in Italy started at the Reggio, Turin, in 1902, with Amneris, her best part. Possessing a voice of unusual power and compass, and a striking stage appearance, she excelled especially in modern heroic rôles, ranging from Brünnhilde, Ortrud, Venus and Dalila to Herodias and Clytemnestra. The last named she sustained in the first Italian performance of Strauss's 'Elektra' at La Scala in 1908, and she similarly created there the title-rôle in Tchaikovsky's 'Pique-Dame' in 1905. Altogether she sang at 16 opera-houses in Italy in about seven years, besides taking part in the Verdi centenary at Parma. She first sang at Covent Garden in 1904 during the autumn season conducted by Cleofonte Campanini, under whose baton she also appeared at the Manhattan Opera House, New York, in 1906–08, earning emphatic success in various parts. Subsequently she was heard in London for several (chiefly autumn) seasons, besides touring extensively in Europe and visiting Australia with the Melba Opera Co. in 1911. Mme. de Cisneros, who was married in Havana in 1901, brought her active career to a close in 1916. H. K.

CITHER, Cithern, Cithorn or Cittern (Fr. *cistre, sistre,* or *courante*; Ger. *Cither, Zither*; Ital. *cetera*), an instrument shaped like a lute, but with a flat back, and with wire strings, generally adjusted in pairs of unisons, and played with a plectrum of quill (see *PLATE XXVIII.* No. 2). The classical cither described here is to be distinguished from its descendant known as the Zither (*q.v.*).

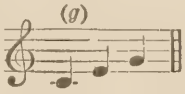
The cither during the 16th and 17th centuries appears to have enjoyed great favour on the Continent and in England. The English citherns had usually four pairs of wire strings, but according to Carl Engel (*Musical Instruments*, etc., 1874) they were not limited to this number. He quotes a curious title-page: 'New Citharen Lessons with perfect Tunings of the same from four course of strings to fourteene course, etc.,' adorned with an engraving of a Bijuga (two-necked) cither, the counterpart of a theorbo or two-necked lute, strung with seven pairs of strings over the finger-board, and seven single strings at the side. The date of this is 1609. John Playford published a book entitled *Musick's Delight, containing new and pleasant lessons on the Cithern, London, 1666.* Praetorius (*Synt. Mus.*, 1618) gives various cither tunings, including the common French (*a*) and Italian (*b*) four-course tunings—



He speaks of the *illiberale sutoribus et sartoribus usitatum instrumentum*; he gives the old lute-tunings (*c*) and (*d*), and says that the last is called *in corda valle*, and is used with small instruments an octave higher, and, as usual, with strings of brass or steel. Among other tunings there is an old Italian six-course (*e*) and, in Prague, a twelve-course (*f*) with resonance, says Praetorius, like a Clavicymbel or Symphony.



He gives woodcuts in *Sciagraphia* (1620) of these larger citherns, and two of the smaller. The Cetera or Italian cither was used by improvisatori, and extant specimens are often tastefully adorned with ornament. Stradivari is known to have made one. Finally, keyed cithers with hammers were patented by English and German makers. The cither, under the name of English Guitar, and tuned in the common chord (*g*), was very popular in this country during the 18th century. Many specimens are to be met with, bearing the name of Preston, a music-seller in the Strand. The German Streichzither, as the name indicates, was played with a bow. This was horizontal, like the Schlagzither and its prototype the Scheidholt, all of which variants will be more conveniently described under the accepted modern appellation of Zither, an instrument to place upon a table, well known in South Germany. The difference between a cither and a lute is in the shape of the body, flat-backed in the former, pear-shaped in the latter; the cither has wire strings and is played with a plectrum, while the lute has catgut strings to be touched with the fingers. The cither-notation, or tablature, is similar to that of the lute, but is written on four lines, to correspond with one of the commoner tunings (*a*) or (*b*).



A. J. H.; addns. G. E. P. A.

CITOLE (Cythol, Sythole, Sitole, Cytele), a mediæval instrument with wire strings plucked by the fingers or with a plectrum (see *PLATE I.* No. 1). It was identical with the cetera, Cither (*q.v.*) or cittern, and the name is probably a corruption of cithola, a Provençal contraction of citharola. An accomplished minstrel was expected to play the citole, and frequent mention is made of it in

the English Romances of the 14th and 15th centuries. A very early illustration of the instrument occurs in the title-page of a copy of the Gospels executed for the Emperor Charlemagne in the 8th century. (See Bastard's *Peintures et ornements des manuscrits.*) The court band of King Edward III. contained a 'cyteler,' and an excellent example in sculpture of the citole at this period is to be found on the front of the Minstrels' Gallery at Exeter Cathedral in the hands of the first musician on the left.

Rimbault's suggestion that the citole was a square-shaped psaltery, of which he gives an illustration in *The Pianoforte* (1860), is without any authority. F. W. G.

CITY GLEE CLUB. Founded in 1853 as successor to the much older 'Civil Club' in the City of London, this Club remains one of the most active of the glee-singing institutions. Its original meeting-place was the New Corn Exchange Hotel (Mark Lane), but it removed to the London Tavern (Fenchurch Street) in 1878. It holds bi-monthly meetings for the singing of glees, partsongs, etc., during the winter months, the singers being for the most part members of the choirs of Westminster Abbey, St. Paul's Cathedral, the Chapel Royal. Originally the membership of the Club was limited to 100, but in the season 1923–24 it numbered 150. It possesses a valuable library of music and has assiduously maintained the special character of its musical meetings. A president is elected annually. The present (1926) hon. secretary and treasurer is A. J. Brown, who has held office since 1921, when he succeeded Howard Smith, whose connexion with the Club in a secretarial capacity had extended for over 50 years. (Information from Souvenir Programme of the 'Ladies' Concert,' Dec. 3, 1923.)

C.

CITY OF LONDON CLASSICAL HARMONISTS, see CHORAL HARMONISTS.

CLAGGET, CHARLES (*b.* Waterford, 1740; *d. circa* 1820), a violinist who made a number of inventions in the construction of instruments.

He was leader of the band at the theatre in Smock Alley, Dublin, from 1762–64, and at Crow St. Theatre Royal from 1764–68. He conducted at Liverpool (1771–73) and at Manchester (1773–75). Coming to London in 1776, he devoted his attention to the improvement of various musical instruments. In Dec. 1776 he took out a patent for

'Improvements on the violin and other instruments played on finger boards,'

which he asserted rendered it 'almost impossible to stop or play out of tune.' In Aug. 1788 he took out another patent for

'Methods of constructing and tuning musical instruments which will be perfect in their kind and much easier to be performed on than any hitherto discovered.'

Among these methods were the following:

(1) A new instrument called the Teliochordon, in form like a pianoforte, but capable of being put much better in tune, for the grand pianoforte or harpsichord divide every octave only into thirteen[1] parts or semitones, whereas on this instrument every octave can be divided into thirty-nine parts or gradations of sound; for any finger-key will, at the pleasure of the performer, produce three different degrees of intonation.

He represented that by this instrument all thirds and fifths could be highly improved, and what is called the 'woulfe' entirely done away with.

(2) A method of uniting two trumpets or horns, one in D and the other in E flat, so that the mouthpiece might be applied to either instantaneously, thereby getting the advantage of a complete chromatic scale (see VALVE).

(3) Tuning-forks with balls or weights for the more easy tuning of musical instruments.

(4) A new instrument composed of a proper number of these tuning-forks or of single prongs or rods of metal fixed on a standing board or box and put in vibration by finger keys. Or a celestina stop made by an endless fillet might be applied, producing the sounds on these forks or prongs as it does on the strings.

(5) Tuning keys of a form which rendered them steadier and easier to use than others.

And (6) a better method of fitting the sounding post of a violin to its place.

Clagget was also the inventor of the

'Aiuton, or, Ever-tuned Organ, an instrument without pipes, strings, glasses or bells, which will never require to be retuned in any climate.'

Of this instrument and others he published a descriptive account under the title of *Musical Phenomena.* He kept his collection of instruments at his house in Greek Street, Soho, which he called 'The Musical Museum.' About 1791 he exhibited them publicly at the Hanover Square Rooms. On Oct. 31, 1793, Clagget gave what he termed an 'Attic Concert' at the King's Arms Tavern, Cornhill, several of the pieces being played on or accompanied by the various instruments invented or improved by him. The performance was interspersed with *A Discourse on Musick,* the object of which was professedly to prove the absolute necessity of refining the harmony of keyed instruments, and to insist that Clagget's inventions had effected that object. In the course of this address a letter from Haydn to Clagget, dated 1792, was read, in which the great composer expressed his full approbation of Clagget's improvements on the pianoforte and harpsichord. The *Discourse* was published with the word-book of the concert, and to it was prefixed a well-engraved portrait of Clagget, who is described beneath it as 'Harmonizer of Musical Instruments,' etc. etc. He is represented with a violin bow in his right hand, and in the left one of the sounding bars of his 'Aiuton.' He wrote 6 solos for 2 violoncellos and 6 for violin and violoncello; also a duet for violins, and some songs.

W. H. H., with addns.

CLAIRSEACH, see CLARSETH.

CLAPISSON, ANTOINE LOUIS (*b.* Naples,

[1] Actually twelve.

Sept. 15, 1808; *d.* Paris, Mar. 19, 1866), was a good violin-player before becoming a composer, and published a great many romances and songs, which exhibit an easy vein of melody.

His operas are :

'La Figurante' (5 acts, 1838); 'La Symphonie' (1839); 'La Perruche' (1840); 'Frère et mari' (1841); 'Le Code noir' (3 acts, 1842); 'Les Bergers-Trumeau' (1845); 'Gibby la cornemuse' (3 acts, 1846); 'Jeanne la folle' (5 acts, 1848); 'La Statue équestre' (1850); 'Les Mystères d'Udolphe' (3 acts, 1852); 'La Promise' (3 acts, 1854); 'La Fanchonnette' (3 acts, Mar. 1, 1856); 'Le Sylphe' (2 acts, Nov. 1856); 'Margot' (3 acts, 1857); 'Les Trois Nicolas' (3 acts, 1858); 'Madame Grégoire' (3 acts, 1861).

The plots are generally poor, and many of them were unsuccessful. In fact 'La Promise' and 'La Fanchonnette' are the only two of his operas which gained public favour. There is, however, much good music in 'Gibby,' 'Le Code noir' and several others.

Clapisson was violinist in the opera orchestra from 1832–38, and became professor of harmony at the Conservatoire. He was made Chevalier de la Légion d'Honneur in 1847, and member of the Institut in 1854. He collected ancient instruments of music, and sold his collection to the French Government in 1861; it is now included in the museum of the Conservatoire. Annibale dei Rossi's splendid spinet, ornamented with precious stones and exhibited at the South Kensington Museum, was bought from Clapisson. G. C.

CLAPP, Philip Greeley (*b.* Boston, Mass., Aug. 4, 1888), an American composer, who studied music at Harvard College and in Europe as Sheldon Fellow of the university. He has taught in various schools of music. His most important compositions are :

Symphonies in E minor, E flat, and A; an orchestral prelude, 'In Summer,' a tone poem 'Norge,' for orchestra and piano, and a dramatic poem for trombone and orchestra. R. A.

CLAQUEBOIS, see Xylophone.

CLARABELLA, a wooden organ stop (open) of 8-foot pitch, invented by Bishop. (See under Organ: Vocabulary of Stops.) T. E.

CLARI, Giovanni Carlo Maria (*b.* Pisa, *c.* 1669; *d. circa* 1745), composer, studied music at Bologna, under the well-known Colonna, of whom he has always been considered to have been one of the best pupils. He was maestro di cappella at Pistoia about 1712, at Bologna in 1720 and at Pisa in 1736.

For Bologna he wrote in 1695 an opera entitled 'Il Savio delirante,' which had considerable success. But his renown chiefly comes from a collection of vocal duets and trios written with a basso continuo which he published between 1740 and 1747. A later edition is extant, published by Carli of Paris in 1823, and arranged with a modern accompaniment for the piano by a Polish composer named Mirecki, who called the composer 'Abate.' In these his novel treatment of fugue, and his approach towards the modulation of later times, help to mark an epoch in composition, and stamp him as a progressive and profound musician. Several of the duets were the subject of some of Handel's appropriations, and a selection of them was published by Dr. Chrysander, as No. 4 of the 'Supplemente' to his great edition of Handel.

There is a Stabat Mater by Clari in C minor in the Royal Library at Copenhagen and also in the Fitzwilliam MSS. at Cambridge; and Landsberg of Rome had the following works of his :

A Mass for 5 v., strings and organ; a Credo for 4 v.; Psalms for 4 v. in 2 dialogued choruses; a De Profundis for 4 v. and the organ; a Requiem for 9 v., strings and organ; a Missa di cappella for 4 v.; Psalms for Compline arranged for 2 choruses.

A fuller catalogue is in *Q.-L.* Novello's 'Fitzwilliam music' contains no fewer than 23 compositions of Clari from masses, and the Stabat Mater. E. H. P.

CLARIBEL, see Barnard, Charlotte A.

CLARINET (Fr. *clarinette*; Ger. *Klarinette*; Ital. *clarino, clarinetto*), a wooden or ebonite instrument played with a 'single' beating-reed. Clarinets are of various kinds: (1) The ordinary clarinet in B♭, A, C and E♭, the C, and the E♭ pitched a fourth higher than the B♭, being practically obsolete in the orchestra; (2) the basset-horn; (3) the alto and (4) the bass clarinets, respectively an octave lower than the ordinary clarinets in E♭ and B♭; (5) the pedal clarinet.
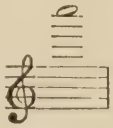
The following description defines the scheme on which all clarinets are based; but on the alto and bass instruments the side-holes covered by the fingers on the ordinary clarinet are closed by key work. (See *PLATES XVII.* Nos. 3 and 5; *LXXV.* No. 1.)
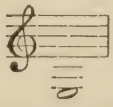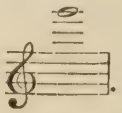
(1) The clarinet consists essentially of a mouthpiece furnished with a single beating-reed, and a cylindrical tube pierced with many side-holes, terminating in a bell. The fundamental scale comprises nineteen semitones from *e* in the bass stave to *b♭′*. As the lowest note is emitted through the bell, a true chromatic scale necessitates the use of eighteen side-holes as a minimum, but the simplest clarinet in customary use at the present day, and known as the ordinary thirteen-keyed instrument, has twenty side-holes, of which seven are closed by the left thumb and by the first, second and third fingers of the right and left hands, two by the little fingers acting through open standing keys, one by an open standing key closed by either or both of the second and third fingers of the right hand acting by means of ring touch-pieces, and ten by closed keys. The thumb and finger-holes being closed, and the keys untouched, the note produced is *g*, and the raising of the fingers successively gives *a*, *b*, *c′*, *d′*, *e′*, *f♯′*, *g′*, the last note sounding from the thumb-hole. The closing of the two lower keys gives the low *f* and *e*, intermediate semitones are obtained by keys, and by the same means the range of the fundamental compass upwards is completed from *g′*, the thumb-hole note, often called 'the open note,' to *b♭′*. The thumb-key, giving *b♭′*, is very generally known as the 'speaker-key,' as when it is open the twelfths

speak instead of the fundamental notes. This register is termed Chalumeau (see ABBREVIATIONS and CHALUMEAU), and is of a somewhat different quality from the higher notes. The latter are obtained by a contrivance which forms the chief initial difficulty in learning the instrument, but has the advantage of giving it a very extended compass. The lever of the B♭ key named above ends close to the back thumb-hole, and answers a double purpose. In conjunction with the A♮ key it produces its own open note, but when raised by the point of the left thumb, while the ball of the same closes the back hole, it serves to determine a node within the tube, and raises the pitch by an interval of a twelfth. If all the side-holes be now closed by the fingers, the note issuing by the bell is B♮, in the treble stave, and by successive removal of fingers or opening of keys fifteen more semitones are obtained, reaching to *c‴* sharp; the thumb being constantly kept at its double duty of closing the G hole and opening the B♭ key. With the high C♯, what may be termed the natural scale of the instrument ends, although a whole octave more of notes may be got by cross-fingerings, depending considerably on the individual skill of the player. It is usually understood that the extreme note obtainable is *c⁗* natural or sharp, an octave above that just given. But it is most undesirable to write for the instrument above the immediate *g‴*, and in piano passages above *c‴*. We thus have in all three octaves and a sixth, of which the lower three octaves are perfectly available for legitimate use; and which, it will be presently shown, are considerably extended by the employment of several instruments in different keys.

For the means of producing the tone see REED and MOUTHPIECE.

As the clarinet in C is now practically obsolete, the instrument belongs to the transposing class. Parts for the clarinet in B flat are written one tone higher than they sound; for the clarinet in A, a minor third higher; and for the clarinet in E flat, a minor third lower. The written compass of the B flat and

A clarinet is from  to about 

and of the E flat, from  to  .

Besides these instruments others have been occasionally used. A small clarinet in F, above the C instrument, has been happily given up, except in an occasional piece of German dance music. The D, between these two, has been considered by some composers to blend better with the violins than the graver-pitched clarinets. It corresponds to the E flat clarinet on which parts written for it, such as in 'Die Walküre' or Strauss's 'Till Eulenspiegel,' are generally played in this country. Generally speaking, the B flat and A instruments are used alternatively, in correspondence with the key of the music; and owing to the fact that the instrument, in common with all wind-instruments, is highly susceptible to change of temperature, a modification of the B♭ clarinet has been introduced by providing this instrument with an extra key, giving it the same compass downwards as that in A, and thus dispensing with any need for changing the instrument during the course of the music. Mention should also be made of the ingenious attempts to design an instrument that can be transposed as from A♮ to B♭ without suffering in quality. Simiot of Lyons early in the 19th century (and probably between 1820 and 1830) designed a B♭ model with a separate upper joint for A♮. The lower joint was fitted with a telescopic sliding addition by means of which the A♮ pitch could be obtained from the B♭ joint, but with some loss of correct intonation. The example known to the writer has several extra keys, and is a beautiful specimen of workmanship. Buffet exhibited another such instrument in the Paris Exhibition of 1867, and, more recently, the late Jas. Clinton brought out a very cleverly contrived instrument of the kind. In such instruments, however, it is difficult to attain to really accurate intonation, and there are also the objections of increased weight, cost and liability to get out of order.

Helmholtz has analysed the tone and musical character of the clarinet among the other wind-instruments, and shows that the sounds proper to the reed itself are hardly ever employed, being very sharp and of harsh quality; those actually produced being lower in pitch, dependent on the length of the column of air, and corresponding with the sounds proper to a stopped organ-pipe. With a cylindrical tube these are the third, fifth, seventh and ninth partial sounds of the fundamental tone. The upper register rising a twelfth from the lower or chalumeau, seems to carry out the same law in another form. On the other hand, the conical tubes of the oboe and bassoon correspond with open pipes of the same length, in which the octave, the twelfth and the double octave form the first three terms of the series. See Helmholtz's paper in the *Journal für reine und angewandte Mathematik*, vol. lvii.; and, for quality of tone, notes by D. J. Blaikley in the *Proceedings of the Musical Association*, 1879–80, p. 84; also observations by Dr. Dayton C. Miller in *The Science of Musical Sounds*, 1916.

The instrument is commonly said to have been invented about the year 1690 by Johann Christopher Denner, at Nuremberg The late



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1. SOPRANO SAXOPHONE. 2. ALTO SAXOPHONE. 3. BASS CLARINET.
4. BASSET HORN. 5. CLARINET.

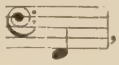
W. Chappell's opinion that he could trace the instrument back to mediæval times as the shawm, schalm or schalmuse (*Hist. of Music*, i. 264), must be accepted in a very general way only, as these names, probably derived from *calamus* (see CHALUMEAU), signified primarily merely an instrument made from a reed, or having a reed as its source of sound. The English shawm and German schalmey were conical tubes with double reeds, and were, therefore, essentially rudimentary oboes and not clarinets, while the French name chalumeau comes to us in connexion with a cylindrical tube in which a single beating-reed was cut. The radical difference between the clarinet and the oboe as now understood, as lying in the over-blowing to the twelfth instead of to the octave, was not then known, and any reed instrument, cylindrical or conical, and with single or double reed, would give the same fundamental scale, with only slight differences of tone-quality between one and the other. Hence the name shawm and its variants may have been used somewhat indiscriminately.

The present name for the single reed instrument, clarinet or clarionet, is evidently a diminutive of *clarino*, the Italian for the trumpet taking the highest parts in trumpet bands, and *clarion*, the English equivalent. If the chief characteristic of the clarinet, as distinguished from the chalumeau, that is to say, the register a twelfth higher than the fundamental, obtained by opening the 'speaker' key, is considered, a correspondence is seen both in compass and brightness of quality between the instrument and the clarino.
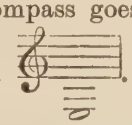
V. C. Mahillon (*Catalogue descriptif et analytique du Musée Instrumental du Conservatoire Royal de Musique de Bruxelles*, 1893) adduces evidence to show that the work of Denner in the transition from the chalumeau to the clarinet was in the nature of slight modifications rather than a distinct invention. Since Denner's time the instrument has been successively improved by Stadler of Vienna, Iwan Muller, Klosé and others, the improvements, or at least modifications, being continuous up to the present day.
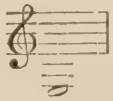
In 1843 Klosé completely reorganised the fingering of the instrument, on the system commonly called after Boehm, which is also applied to the flute, oboe and bassoon. It may, however, be remarked here that Boehm's or Klosé's fingering is hardly so well adapted to this as to the octave-scaled instruments. It certainly removes some difficulties, but at the expense of greatly increased complication of mechanism, and liability to get out of order.

Although Rameau had used clarinets in 1751 in his 'Acante et Céphise,' their introduction into the orchestra really dates from about 1770, when Mozart employed them in his Paris Symphony. Haydn too wrote for clarinets, though sparingly. Since then they have become an essential part of the wood-wind.

(2) BASSET-HORN (Fr. *cor de basset*; Ger. *Bassethorn*; Ital. *corno di bassetto*; sometimes *clarone*) is in F, furnished with additional low keys and a prolonged bore, enabling it to reach the note C, which is equivalent to F below the bass clef,  , the part being written a fifth higher than it sounds. With the exception of the last four semitones thus added, the instrument is in all respects a clarinet. These four notes are obtained by means of long keys worked by the thumb of the right hand, which, in the ordinary clarinet, has no other function besides that of supporting the instrument. For convenience of handling, the instrument has been made in various curved shapes; with a bend either between the right and left hands, or in the upper part just below the mouthpiece. Occasionally it has been made with a bore abruptly bent on itself like that of the bassoon. Its tone is fuller and more reedy than that of the clarinet. It is rather smaller in bore than the alto clarinet (see below), and the difference in tone-quality between the two instruments is chiefly due to this.

Mozart wrote much for this instrument, as in the Requiem where it replaces the clarinet, there being independent parts for two players, and the opera 'Clemenza di Tito,' while in his chamber music there are often parts for two or even three basset-horns.

It is generally replaced now by the (3) ALTO CLARINET, sometimes in the same key but more generally in E flat, a whole tone lower, but its compass goes no further than  , written  . It is also made in F with a compass corresponding exactly with that of the basset-horn. In build it follows the pattern of

(4) The BASS CLARINET (Fr. *clarinette basse*; Ger. *Bass Klarinette*; Ital. *clarone*, or *clarinetto basso*), an octave lower in pitch than the ordinary clarinets. To overcome the disadvantages attaching to a straight wooden pipe, there is curved metal tubing fixed at each end leading to the mouthpiece and to a wide bell pointing outwards and upwards. It has been made in three keys — B flat, C and A. The first named is that which is now generally used in England; the instrument in C is practically obsolete; while that in A is seldom met with outside Germany. The compass is from  to  , although instruments have been

made with keys to produce four semitones lower. The parts are generally written in the treble clef, sounding a major ninth or minor tenth lower. In German scores, however, it will be found written for in the bass clef, and the treble clef for the higher notes, in each case sounding a major second or minor third lower.

The tone-quality is somewhat similar to the ordinary clarinet, but 'looser' and more 'hollow.' Its introduction into the orchestra practically dates from its employment by Meyerbeer in the scores of 'Les Huguenots' and 'Le Prophète.'

Possessing, like the clarinet, the power of producing a beautifully smooth *pianissimo*, it is frequently made to play a certain solo passage in the first movement of Tchaikovsky's sixth symphony, originally written for the bassoon.

(5) PEDAL CLARINET (Fr. *clarinette contrebasse*; Ger. *Kontrabass Klarinette*; Ital. *clarino contrabasso*) is a military band instrument, being built in B flat, an octave lower than the bass clarinet, and has as yet been but rarely used in the orchestra. It has also been made in France an octave below the alto clarinet and styled 'contralto.' D. J. B.

CLARINO (Med. Latin *claro, clarasius*; English, clarion), the Italian name for clarinet (also clarinetto) and a TRUMPET (*q.v.*) of small bore, used chiefly in its extreme upper register. (See *PLATE LXXXIII.* No. 4.) D. J. B.

CLARION, an organ reed stop of 4-ft. pitch. (See under ORGAN: VOCABULARY OF STOPS.) T. E.

CLARK, the REV. FREDERICK SCOTSON (*b.* London, Nov. 16, 1840; *d.* there, July 5, 1883), teacher, organist and composer, of Irish parentage.

He received his earliest musical instruction from his mother (a pupil of Chopin) and Mrs. Anderson. He was soon sent to Paris to study the piano and harmony with Sergent, organist of Notre Dame, and at the age of 14 was appointed organist of the Regent Square Church. He next studied under E. J. Hopkins, and subsequently entered the R.A.M., where his masters were Sterndale Bennett, Goss, Engel, Pinsuti and Pettit. In 1858 he published a *Method for the Harmonium*, and for a few years was organist at different churches in London. In 1865 he founded a College of Music for students of church music and the organ. Soon after this he became organist of Exeter College, Oxford. He graduated Mus.B. in 1867, and was appointed head master of St. Michael's Grammar School, Brighton. Six months later he was ordained deacon, and afterwards priest. He next went to Leipzig, where he studied under Reinecke, Richter, etc. When in charge of the English Church at Stuttgart he pursued his musical studies under Lebert, Krüger and Pruckner. In 1873 he returned to London, and in 1875 resumed his connexion with the London Organ School. In 1878 he represented English organ-playing at the Paris Exhibition. Besides being a remarkable executant on the organ, he had great facility in composition. His works, which amount to over 500, consist principally of small organ and pianoforte pieces, many of which have attained great popularity. W. B. S.

CLARK, J. MOIR (*b.* Aberdeen, *c.* 1863), was a pupil of Professor Prout at the R.A.M., 1883–1886, and afterwards went to study in Germany. His quintet for piano and strings in F, first played in Dresden in 1892, was introduced to England by Miss Dora Bright in the following year. It even obtained an entrance into the programme of a Popular Concert (St. James's Hall) in Nov. 1894. Some pianoforte variations were also played by Miss Bright in 1889, and a suite for piano and flute was brought forward by Mr. F. Griffiths in 1893; a Scotch Suite for orchestra was performed by the Stock Exchange Orchestral Society in 1895. M.

CLARK, RICHARD (*b.* Datchet, Bucks, Apr. 5, 1780; *d.* Oct. 5, 1856). At an early age he became a chorister at St. George's Chapel, Windsor, and at Eton College. In 1802 he succeeded his grandfather, John Sale, the elder, as lay clerk at St. George's Chapel and Eton College; these appointments he held until 1811. In 1805 he was appointed secretary to the Glee Club. In 1811 he obtained the places of lay vicar of Westminster Abbey and vicar-choral of St. Paul's, and in 1820 succeeded Joseph Corfe as a gentleman of the Chapel Royal. In 1814 Clark published a volume of the words of the most favourite glees, madrigals, rounds and catches, with a preface containing an account of the song 'GOD SAVE THE KING' (*q.v.*), the composition of which he there attributed to Henry Carey. A second edition of this work appeared in 1824, but the subject of the popular tune was omitted, Clark having in 1822 published a separate volume assigning its composition to Dr. John Bull. He was the composer of a few anthems, chants and glees, and the author of pamphlets on *Handel and the Harmonious Blacksmith*, *Handel's 'Messiah'*; the derivation of the word 'Madrigale,' *Musical Pitch*. W. H. H.

CLARKE, JEREMIAH (*b. circa* 1659; *d.* London, Dec. 1, 1707), an English composer of some importance, began his career as a chorister in the Chapel Royal under Dr. Blow.

He was organist of Winchester College, 1692–1695 (see P. Hayes's *Harmonica Wiccamica*). In 1693 his master, Dr. Blow, resigned in his favour the appointments of almoner and master of the children of St. Paul's Cathedral. In 1695 he was appointed organist of St. Paul's

and a vicar-choral in 1705. On July 7, 1700, Clarke and his fellow-pupil, William Croft, were sworn in as gentlemen-extraordinary of the Chapel Royal, with the joint reversion of an organist's place, whenever one should fall vacant, a contingency which happened on May 15, 1704, by the death of Francis Piggott, on which Clarke and Croft were on May 25 sworn in as joint organists. For New Year's Day, 1706–07, Clarke composed an ode beginning 'O Harmony, where's now thy power?' the MS. of which is in the Bodleian (MS. Mus. C, 6). Clarke, having the misfortune to become enamoured of a lady whose position in life rendered his union with her hopeless, fell into a state of despondency, under the influence of which he shot himself at his house in St. Paul's Churchyard. He was buried in the New Crypt of St. Paul's, Dec. 3 (see *Athenæum*, Apr. 2, 1887).

Clarke composed several anthems, chiefly of a pathetic kind, but not deficient either in force or dignity. One of the most important was an 'Ode on the Glorious Assumption of the Blessed Virgin,' beginning 'Hark, she's call'd,' for solos (2 sopranos, 2 altos, tenor and bass), and chorus with accompaniment for 2 trumpets, 2 flutes, strings and continuo. An early MS. of it is at St. Michael's, Tenbury. He was the original composer of Dryden's famous ode, 'Alexander's Feast,' which was performed at Stationers' Hall on the occasion for which it was written, the feast on St. Cecilia's Day, Nov. 22, 1697, and at two or three concerts shortly afterwards; but the music was not printed, and seems now irretrievably lost. In 1699 Clarke (in conjunction with Daniel Purcell and Richard Leveridge) composed the music for the opera 'The Island Princess,' and (jointly with Daniel Purcell) for the opera 'The World in the Moon,' 1697. He also furnished music for

'The Fond Husband' (1676), Sedley's 'Antony and Cleopatra' (1677), 'The Virtuous Wife' (1680), 'Titus Andronicus' (1687), 'The Cornish Comedy' (1696); 'A Wife for any Man,' 'The Campaigners' (1698); 'The four Seasons,' or 'Love in every age' (1699); 'The Bath' (1701); 'All for the Better' (1702), and 'The Committee' (1706),

besides composing an ode in praise of the Island of Barbados, a cantata, some lessons for the harpsichord (some of which have been republished, 1923, in Fuller Maitland's collection, called *At the Court of Queen Anne*) and numerous songs published in the collections of the day. W. H. H., with addns.

CLARKE, John, Mus.D., afterwards known as Clarke-Whitfeld (*b.* Gloucester, Dec. 13, 1770; *d.* Holmer, near Hereford, Feb. 22, 1836), received his musical education at Oxford under Dr. Philip Hayes. In 1789 he was appointed organist of the parish church of Ludlow; in 1793 he took the degree of Bachelor of Music at Oxford; in the same year he was appointed master of the choristers at St. Patrick's Cathedral and Christ Church, Dublin. In 1794 he succeeded Richard Langdon as organist of Armagh Cathedral, which post he held till 1797. In 1795 he was given by private grace the degree of Mus.D. in Dublin, and in 1799 the Irish rebellion led him to resign his appointments and return to England, where he soon afterwards became organist and master of the choristers of Trinity and St. John's Colleges, Cambridge. In 1799 he was granted the degree of Doctor of Music at Cambridge, *ad eundem* from Dublin; in 1810 incorporated at Oxford. He assumed the name of Whitfeld, in addition to his paternal name of Clarke, on the death of his maternal uncle, Henry Fotherley Whitfeld, in 1814. In 1820 he resigned his appointments at Cambridge for those of organist and master of the choristers of Hereford Cathedral, and on the death of Dr. Hague, in 1821, he was elected professor of music in the University of Cambridge. In 1832, in consequence of an attack of paralysis, he resigned his appointments at Hereford. He is buried in the East Walk of the Bishop's cloister, Hereford Cathedral, where a mural tablet is erected to his memory. Dr. Clarke-Whitfeld's compositions consist of Cathedral Services and Anthems (published in four vols. in 1805 and subsequently), 'The Crucifixion and the Resurrection,' an oratorio, and numerous glees, songs, etc. He edited a collection containing 30 anthems from the works of various composers. Amongst the many works arranged by him for voices and pianoforte, his edition of several of Handel's oratorios and other pieces must not be forgotten, as being the first of that author's works so treated. W. H. H.

CLARKE, Rebecca (*b.* Harrow, Aug. 27, 1886), composer and viola-player, of musical parentage, grew up in an environment of chamber music. She showed early talent, and began to play the violin at the age of 8. At the R.C.M. she studied composition with Stanford, and took up the viola as the basis of her professional career. She played at several of the Classical Concerts, was a member of a quartet consisting of Adila and Jelly d'Aranyi, violins, and Suggia (afterwards May Mukle), violoncello, besides other combinations. In 1916 she went to America, originally for a season, but remaining until after the war; and she now divides her time between the two countries. As a composer she first attracted attention in the competition connected with the Berkshire (U.S.A.) Festival of 1919, where her sonata for viola and piano was at first bracketed with the suite of Ernest Bloch, but placed second by a casting vote. In 1921 she again secured the second place in the same competition with her trio for piano, violin and violoncello, and was afterwards commissioned to write another work for the 1923 Festival, which took the form of a Rhapsody for violoncello and piano. The same year she under-

took a journey round the world, playing the viola.

1914–18. Songs: 'Shy One,' 'The Cloths of Heaven,' 'Infant Joy,' 'Down by the Salley Gardens.'
1918. Two Duets for vla. and v'cl. (unaccompanied) (Lullaby and Grotesque).
1919. Sonata for vla. and PF.
1920. Psalm for Chorus.
1920. Psalm for voice and PF.
1921. Trio for PF., vln. and v'cl.
1922. 'The Seal Man,' for voice and PF.
'Chinese Puzzle,' for vln. and PF.
1923. Rhapsody, for v'cl. and PF.
1924. Three Old English Songs, arranged for voice and vln.
'Midsummer Moon,' for vln. and PF. E. E.

CLARONE, the Italian name for BASS CLARINET and sometimes for BASSET-HORN. (See CLARINET.)

CLARSETH (CLARSEACH), a large wire-strung Irish harp (*PLATE XXXVIII.* No. 3; see HARP).

CLASSICAL is a term which in music has much the same signification as it has in literature. It is used of works which have held their place in general estimation for a considerable time, and of new works which are generally considered to be of the same type and style. Hence the name has come to be especially applied to works in the forms which were adopted by the great masters of the latter part of the 18th century, as instrumental works in the sonata form, and operas constructed after the received traditions; and in this sense the term was used as the opposite of 'romantic,' in the controversy between the musicians who wished to retain absolutely the old forms, and those, like Schumann, who wished music to be developed in forms which should be more the free inspiration of the composer, and less restricted in their systematic development. (See ROMANTIC.) C. H. H. P.

CLASSICAL CONCERT SOCIETY. This Society came into existence after the death of Joachim to continue the series of chamber-music concerts which had been organised by the 'Joachim Committee' in London (see JOACHIM QUARTET), and gave its first concert at the Wigmore (then Bechstein) Hall on Oct. 21, 1908. The programmes followed the same classical pattern for several years and were in the hands of the leading chamber-music players of the day, the Klingler Quartet, Lady Hallé, Fanny Davies, Leonard Borwick, Pablo Casals, etc. Later a more eclectic policy was adopted, and a good many works by living composers were introduced. There was an interval during the war years (1914–18), a further series of concerts being given in 1919, 1921 and 1922. N. C. G.

CLASSICAL HARMONISTS, see CHORAL HARMONISTS.

CLAUDIN, the name by which Claudin de Sermisy was known to his contemporaries. (See JEUNE, Le, and SERMISY.)

CLAUSS-SZARVADY, WILHELMINE (*b.* Prague, Dec. 13, 1834; *d.* Paris, Sept. 1, 1907), one of the eminent pianists of the time. She was the daughter of a merchant, received her musical education at the Proksch Institute at Prague, and in 1849 made her first concert tour, exciting great attention both at Dresden and Leipzig (1850). Nevertheless, she lived almost unnoticed in Paris for nearly a year, although Berlioz interested himself much in her favour. She announced a concert, but it was postponed on account of her mother's death. Being now an orphan, she was kindly received by the singer Mme. Ungher-Sabatier, and in the following year her claims were acknowledged in Paris. From thence her fame spread through Europe. She was in London in 1852, and again in 1871. Her last visit was in 1886. She married (1857) the author Friedrich Szarvady. Her repertory mainly consisted of the works of Scarlatti, Bach, Beethoven, and it was upon her execution of these that her great reputation was founded. A. M.

CLAUSULA, see CADENCE (I.).

CLAVÉ, ANSELMO (*b.* 1824; *d.* 1874), a Catalan musician, who, with no great musical culture but with considerable intuition and practical good sense, founded choral societies in various parts of the country, for which he wrote a number of works in the style of choruses of French and Italian opera. These choral societies have had considerable development in Catalonia; and from being groups of men and women who sang mainly by ear have developed into associations like the 'Orfeó Català,' perhaps the most important musical institution in Spain. J. B. T.

CLAVECIN, the French name for a harpsichord, derived by apocope from the Latin *clavicymbalum*. (See HARPSICHORD and PSALTERY.) A. J. H.

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CLAVICEMBAL D'AMOUR, see CEMBAL D'AMORE.

CLAVICEMBALO, one of the Italian names for a harpsichord, and the most used. It is derived from *clavis*, a key, and *cembalo*, a dulcimer or psaltery. Other Italian names for this instrument are *gravicembalo* (a phonetic variation caused by the interchange of *r* with *l*) and *arpicordo*, from which comes our 'harpsichord.' (See CEMBALO and HARPSICHORD.) A. J. H.

CLAVICHORD (Ger.; Med. Latin *clavicordium*; Fr. *manicorde, manicordion, clavicorde*; Ital. *manicordo*; Span. *manicordio*). In the Romance tongues Clavicordo and similar names imply a spinet. The real clavichord is different, and is a keyboard stringed instrument, the tones of which are elicited by tangents, slender upright blades of brass



GERMAN CLAVICHORD, 1763

From Hipkins & Gibbs's *Musical Instruments*. By permission of The Encyclopædia Britannica Co., Ltd.

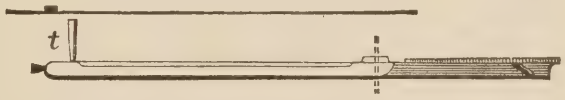
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inserted in the key levers, and flattened at the top where the contact is with the strings; rising to them in playing, to excite the sound and at the same time mark off the vibrating lengths of the strings from the belly bridge. The clavichord thus differs from the virginal or spinet and from the harpsichord, a genus characterised by the employment of mechanical plectra of crow quill, raven's quill or leather inserted in wooden uprights called jacks, and also the piano, which is mechanically acted upon by hammers.

The clavichord is developed from the simple monochord, the virginal, spinet and harpsichord from the psaltery, and the piano from the dulcimer. There is no evidence as to which was first, although the simplicity of its structure points to the priority of the clavichord. Virdung (*Musica getutscht und auszgezogen*, Basle, 1511), our earliest authority (although an earlier illustration than Virdung's is to be found in a 'Wunderbuch' at Weimar, dating from about 1440),[1] says he never could learn who, by putting keys to a monochord, had invented it, or who, on account of those keys, first called it Clavicordium. The earliest record of it is in Eberhard Cersne's *Rules of the Minnesingers*, A.D. 1404, where it appears with the clavicymbal and the monochord itself. In 1477 William Horwood, master of the choristers at Lincoln Cathedral, was appointed to teach the boys the 'clavychord.' In an inventory found in Spain by Van der Straeten, dated 1480, mention is made of a clavichord with tangents and called 'manicordio.'[2] Quotations from Murray's *New English Dictionary* are, A.D. 1483, Caxton, *G. de la Tour*, k. vi., 'where his vyell and clavicordes were,' and as Clarichord, A.D. 1508, the will of Wyldegris (Somerset House), 'Payre of Clarycordes,' A.D. 1509, Hawe's *Past Pleas*, xvi. xii., 'Rebeckes, Clarycordes, eche in theyr degre.' The substitution of *r* for *v* has probably arisen from a copyist's error, afterwards continued. It is not certain whether true clavichords or spinets are meant by these and other contemporary quotations.

The oldest existing specimen known of the real tangent clavichord is dated A.D. 1537, and is in the Metropolitan Museum, New York. It is said to be Italian but has German attributes. There are older spinets preserved. Sebastian Virdung in the above-mentioned work describes and figures the clavichord, but his woodcuts of keyboard instruments, not having been reversed for the engraver, are wrong as to the position of bass and treble. Other writers who have followed Virdung and have used his illustrations, Martin Agricola, 1529, Luscinius, 1536, and even Dr. Rimbault (*The Pianoforte*, p. 30), 1860, have not observed his obvious error.

In shape the clavichord has been followed by the square pianoforte, of which it was the prototype (see *PLATE XC.* 1). The case was oblong and was placed upon a stand or legs. The length, according to the compass and period of construction, was from 4 to 5 feet; the breadth less than 2 feet; the depth of case 5 to 7 inches. The keys were in front, and extended beneath the sound-board to the back of the case, each being balanced upon a wire pin, and prevented from rattling against its neighbour by a small piece of whalebone projecting from the key and sheathed in a groove behind. The lower or natural keys were usually black, and the upper or chromatic, white. In Italy and the Netherlands the practice was frequently reversed. The strings, of finely drawn brass wire, were stretched nearly in the direction of the length of the case, but with a bias towards the back. On the right of the player were inserted in the sound-board, strengthened on the under side by a slip of oak to receive them, the wrest or tuning-pins round which the strings were fastened, while at the back and partly along the left-hand side of the case, they were attached by small eyes to hitch-pins of thicker wire. On the right hand the strings rested upon a curved bridge, pinned to fix their direction, and conducting their sound-waves to the sound-board, a flat surface of wood beneath, extending partly over the instrument, but in clavichords of the 18th century we miss the harpsichord sound-hole cut as a rose or some other ornamental device—often the initials of the maker's name. Nearly at the back of each key, in an upright position, was placed the small brass wedge or 'tangent' (*t*), about an



inch high and an eighth of an inch broad at the top. The tangent, when the key was put down, rose to the string and pressing it upwards set it in vibration. With a good touch the player could feel the elasticity of the string, and the more this was felt the better the instrument was considered to be. By the pressure of the tangent the string was divided into two unequal lengths, each of which would have vibrated, but the shorter was instantly damped by a narrow band of cloth interlaced with the strings, which also damped the longer section directly the player allowed the key to rise and the tangent to fall. The tangents thus not only produced the tones, but served as a second bridge to measure off the vibrating lengths required for the pitch of the notes. Thus a delicate tone was obtained that had something in it charmingly hesitating or tremulous; a tone although very weak, yet capable, unlike the harpsichord or spinet, of increase and decrease, reflecting the finest and most tender gradations of the touch of the

[1] See Southgate's Catalogue of Musical Exhibition at Fishmongers' Hall.
[2] *History of the Pianoforte*, by A. J. Hipkins, p. 58.

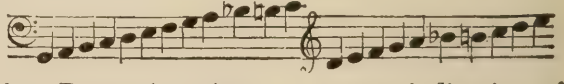
player, and in this power of expression without a rival until the pianoforte was invented. To ears accustomed to the pianoforte, the 'blocking' sound inseparable from the clavichord tone would seem a disadvantage. Koch, in his *Musikalisches Lexikon*, describes the clavichord as 'Labsal des Dulders, und des Frohsinns theilnehmenden Freund' ('the comfort of the sufferer and the sympathising friend of cheerfulness').

Up to the beginning of the 19th century the use of the clavichord in Germany was general. It was a favourite instrument with J. S. Bach, who preferred it to the pianoforte; and with his son Emanuel, who wrote the *Versuch über die wahre Art das Klavier zu spielen*, an essay on the true method of playing the clavichord, and the basis of all succeeding text-books of keyed stringed instruments. Mattheson lauded the clavichord above the clavicymbal or harpsichord. Mozart used the clavichord now in the Mozarteum at Salzburg in composing his 'Zauberflöte' and other masterpieces, although in playing he leant to the harpsichord style. Beethoven is reported to have said 'among all keyed instruments the clavichord was that on which one could best control tone and expressive interpretation' (*Vortrag*). Beethoven's own style of performance on the piano is shown more than by any tradition, by his commentary on Cramer's studies, preserved by Schindler, to have been founded upon the technique of the clavichord.
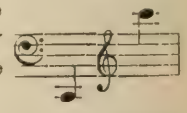
Clavichords made before the 18th century had two or three unison strings to a note, beginning in the bass with one string and one tangent to each note, then continuing with two strings and, from *c'* upwards, three, up to the highest notes of a four-octave compass. The lowest key, apparently E, was of short measure and made to sound C, and the F♯ to sound D, according to the convention of the SHORT OCTAVE (*q.v.*). One string or set of strings was, moreover, made to serve for two, or even more notes, in the 'gebunden' clavichords, so that F and F♯ were on the same string, the latter note being produced by a tangent stopping the string at a shorter length. The notes chosen for the longest stopping in these fretted ('gebunden') clavichords appear to have been G♯, B♮, D and F. About the end of the 17th century the clavichord was enlarged and the compass extended, so that fretted clavichords were made with only two tangents to a pair of strings, but leaving the notes A and D throughout the scale with one tangent and 'bundfrei' (*i.e.* free from fretting). The strings were arranged according to their greatest sounding lengths, in the scale F, G, A, B♭, C, D and E♭, the nearer tangent stopping the semitones F♯, G♯, B♭, C♯ and E♮. The explanation of the longer stopping is in the tuning, the groundwork being derived from fifths, upwards C, G, D, A, and downwards F, B♭ and E♭; octaves being employed to bring the scheme within an octave and a fifth. F or C were used as pitch notes, and the nearer sharps and naturals, semitones to the first scale, were made as well as could be done by regulating the spacing of the tangents. With this imperfect tuning it is no wonder J. S. Bach[1] hailed with joy the 'bundfrei' or fret-free clavichord where each pair of strings had its own tangent, and devoted himself to the composition of the immortal 'forty-eight,' of the 'well-tuned keyboard' (*Wohltemperirtes Clavier*) where an endurable chromatic, or Equal-Temperament tuning could, as in the harpsichord, be observed, and each semitone become the keynote of a Major and Minor scale. The 'bundfrei' clavichord has been attributed to Daniel Faber of Crailsheim, the year given being 1720, or thereabouts.

An unduly strong pressure on the key, by displacing a little the point of contact of the tangent, tightened the vibrating part of the string and made the note very slightly sharper in pitch; this fault was deprecated by C. P. E. Bach. There is no doubt that clavichord players preserved a very tranquil position of the hand in order to preserve truth of intonation. Another special grace was that of repeating a note several times in succession without quitting the key, a dynamic effect (German BEBUNG, *q.v.*) which could not be done on the harpsichord or piano.

Praetorius (*Syntagma musicum*, 1614–18) says that the earliest clavichords had only twenty keys, *in genere diatonico*, with two black keys (B♭), so there were not more than three semitones in an octave; like the scale attributed to Guido d'Arezzo, the full extent of which would have embraced twenty-two keys in all—



but Praetorius gives no nearer indication of the compass, and of course none of the pitch (see HEXACHORD). But in Virdung's time there were thirty-five keys or more, starting from the F below the bass stave and embracing the complete system of half-tones; and in that of Praetorius at least four octaves, still the usual compass when J. S. Bach wrote the *Wohltemperirtes Clavier*. By the middle of the century five octaves were attained.



There is great probability that the Greek monochord, a string stretched over a soundboard, and measured off into vibrating lengths by bridges, was a stepping-stone to the invention of the clavichord. Used for centuries in

[1] The view of Mme. LANDOWSKA (*q.v.*) that the *Wohltemperirtes Clavier* was not written for the clavichord but for the harpsichord has been widely accepted since the above was written. C.

the Church to initiate the singers into the mysteries of the eight tones, it must at last have seemed more convenient to dispense with shifting bridges, and at the points of division to adjust fixed bridges raised by an apparatus imitated from the keys of the organ, to press the strings and produce the notes required. This would be an elementary clavichord action, and may account for clavichords, and harpsichords too, being styled monochords in the 15th and 16th centuries, and even as late as the 18th (D. Scorpione, *Riflessioni armoniche*, Naples, 1701). The earliest notice of a monochord among musical instruments is to be found in Wace's *Brut d'Angleterre* (*c.* 1115), 'Symphonies, psaltérions, monachordes.' Ambros (*Geschichte*, 1864, vol. ii. p. 199), from the silence of Jean de Muris as to the clavichord, though repeatedly enumerating the stringed instruments in use (*Musica speculativa*, 1323), infers that it did not then exist, and from this and other negative evidence would place the epoch of invention between 1350 and 1400. De Muris refers to the monochord with a single string, but recommends the use of one with four strings, to prove intervals not previously known. These four strings were the indices to the eight church tones. Rimbault (*The Pianoforte*, p. 36) has been deceived in quoting from Bohn's edition of Sismondi the well-known advice to a jongleur by Guiraut de Calanson (*d.* 1211). It is there stated that the jongleur should play on the citole and mandore, and handle the *clarichord* and guitar. Reference to the original (Paris MS. La Vallière, No. 14, formerly 2701) confirms the citole and mandore, but instead of 'Clarichord' we find 'Manicorda una corda,' doubtless a simple monochord, for in the 'Roman de Flamenca' we find 'l' autr' accorda lo sauteri al manicorda' ('the other tune the psaltery to the monochord'). In the *Dictionnaire étymologique*, Paris, 1750, 'manicordion' is rendered by monochord. Citole and mandore are also there, but not clavichord.

As to the etymology of clavichord: the word *clavis*, key, in the solmisation system of Guido d' Arezzo, was used for note or tone, and thus the *clavis* was the 'key' to the musical sound to be produced. The *claves* were described by alphabetical letters, and those occupying coloured lines, as F on the red and C on the yellow, were *claves signatae*, the origin of our modern clefs. When the simple monochord gave place to an instrument with several strings and keys, how easy the transference of this figurative notion of *claves* from the notes to the levers producing them! Thus the name Clavichord from *clavis*, key, and *chorda*, string, would come very naturally into use. (Ambros, *Geschichte der Musik*, vol. ii., Breslau, 1864.)

Virdung and Reynvaan (*Musijkaal kunst Woordenboek*, Amsterdam, 1795) mention clavichords with pedals, and Adlung describes them. These clavichords had two octaves and a note of pedals on a separate pedalier, which had three or four strings to each note, for which the tangents were arranged as fretted ('gebunden'). An example has been recently found by Herr Paul de Wit of Leipzig. It is a combination of three instruments, two of 4-foot pitch, the middle one, or lower manual, to be drawn forward when required. The pedalier, the lowest in position, is of 8- and 16-foot pitch, the strings being overspun. It has 25 pedals. The maker's nameplate is inscribed 'Johann David Gerstenberg, Orgelbauer zu Geringswald, hat uns gemacht, 1760.' Experiments were made with the clavichord to introduce a damper register, instead of the muting cloth or tape, and to get a mechanical *piano* effect by a shortened rise of the tangent, useless additions to an expressive instrument. No doubt these contrivances were instigated by the square piano, which was then becoming popular, and was soon to supersede the clavichord altogether.

According to Fischhof (*Versuch einer Geschichte*, etc., 1853), Lemme of Brunswick, Wilhelmi of Cassel, Vensky, Horn and Mack of Dresden, and Krämer of Göttingen, were reputed in the 18th century good clavichord makers. Carl Engel quotes the prices of Lemme's as having been from 3 to 12 louis d'or each; Krämer's from 4 to 14, according to size and finish. Wilhelmi charged from 20 to 50 thalers (£3 to £7 : 10s.).

In the 19th century clavichords were made by Hoffmann, Stuttgart, in 1857, on the pattern of one belonging to Molique. They were made for the late Joseph Street, of Lloyd's. A few were made by Arnold Dolmetsch since 1896, and by Henry Tull since 1920. The last named has overcome the defect of 'blocking.' (See TANGENT.) A. J. H., with addns.

CLAVICYTHERIUM, the monkish Latin name for a vertical spinet (see *PLATE XIX.*). There is a valuable specimen of this instrument in the Donaldson Museum belonging to the R.C.M., which was formerly in the collection of Count Giovanni Correr of Venice. There is no name or date on this instrument, but it can be hardly later than the first years of the 16th century; Virdung gives a woodcut of such an instrument (*Musica getutscht und auszgezogen*, Basle, 1511). The keyboard of this specimen has three octaves and a minor third, E to g'', less than Virdung's compass, but we may regard the lowest E as being tuned down to C, according to the 'short octave' arrangement. The jacks have plectra of wire, not quill. The upright harpsichord has been also called clavicytherium. There is a fine example in the Metropolitan Museum, New York. Signor Alessandro Kraus, figlio, of Florence, issued a pamphlet, in English, describing the very interesting 'One-Keyboarded Clavicytherium' in the

Kraus Collection (1910), giving a photograph of the instrument. A. J. H.

CLAVIER. (1) The French name for keyboard of organ, pianoforte and kindred instruments. (Ger. *Claviatur*, *Tastatur*; Ital. *tastatura*.)

(2) The German name for keyboard stringed instruments, harpsichord, clavichord, pianoforte, etc.

(3) The term, used occasionally in English in both French and German senses, has been especially applied to certain instruments used for technical practice which afford the conditions of piano-playing with a minimum of tone and known as 'practice claviers.'

CLAVIJO (Clavixo) DEL CASTILLO, Bernardo (*d.* Madrid, Feb. 1, 1626), a Spanish organist and player on the clavichord, who was at one time professor of music at the University of Salamanca and eventually choirmaster of the Capilla Siciliana at Madrid. He is praised as a performer by Vicente Espinel, author of the Spanish novel on which the French *Gil Blas* was afterwards based. His instrumental compositions include a *tiento* for organ (Escurial MSS.) pubd. by P. Villalba ('Antología de organistas clásicos') ; and a volume of motets, pubd. in Rome in 1588. J. B. T.

CLAVIOL, see Sostinente Pianoforte.

CLAY, Frederic (*b.* Paris, Aug. 3, 1838 [1]; *d.* Great Marlow, Nov. 24, 1889), a dramatic composer, was the son of James Clay, M.P., a very famous whist-player, and author of a well-known treatise on the game.

He held a post for a time in the Treasury. He was educated in music entirely by Molique, with the exception of a short period of instruction at Leipzig under Hauptmann. His compositions were almost wholly for the stage. After two small pieces for amateurs, 'The Pirate's Isle' (1859) and 'Out of Sight' (1860), he made his public début in 1862 at Covent Garden with 'Court and Cottage,' libretto by Tom Taylor. This was followed by 'Constance' (1865), 'Ages Ago' (1869), 'The Gentleman in Black' (1870), 'Happy Arcadia' (1872), 'Cattarina' (1874), 'Princess Toto' and 'Don Quixote' (both 1875). In addition to these Clay wrote part of the music for 'Babil and Bijou' and the 'Black Crook' (both 1872), and incidental music to 'Twelfth Night' and to Albery's 'Oriana.' 'The Merry Duchess' was produced at the Royalty Theatre, May 23, 1883, and 'The Golden Ring' at the Alhambra, Dec. 3, 1883. He also composed two cantatas, 'The Knights of the Cross' (1866) and 'Lalla Rookh' (containing what is perhaps his best-known song, 'I'll sing thee songs of Araby'), produced with great success at the Brighton Festival, Feb. 1877 ; and not a few separate songs.

In all his works Clay showed a natural gift of graceful melody and a feeling for rich harmonic colouring.[2] Although highly successful in the treatment of dramatic music, it is probable that his songs will give him the most lasting fame. 'She wandered down the mountain side,' 'Long ago' and 'The Sands of Dee,' among others, are poems of great tenderness and beauty, and not likely to be soon forgotten. He was struck with paralysis immediately after the production of 'The Golden Ring.' A. S. S.

CLAYTON, Thomas (*b. circa* 1670 ; *d. circa* 1730), was one of the King's band from 1692–1702. He went to Italy for improvement in the latter year. On his return he associated himself with Nicola Francesco Haym and Charles Dieupart, both excellent musicians, in a speculation for the performance of musical pieces at Drury Lane Theatre. Clayton had brought with him from Italy a number of Italian songs, which he altered and adapted to the words of an English piece written by Peter Motteux, called 'Arsinoë, Queen of Cyprus,' and brought it out, Jan. 16, 1706, as an opera of his own composition. Elated by his success he proceeded to set to music Addison's opera 'Rosamond,' which was performed in 1707 and completely exposed his incapacity. The speculation, however, continued to be carried on until 1711, when, the Italian opera being firmly established in the Haymarket, the managers of Drury Lane Theatre determined to discontinue the production of musical pieces. Clayton and his colleagues then gave concerts at the Music Room in York Buildings, and John Hughes, the poet, having, at the request of Sir Richard Steele, altered Dryden's 'Alexander's Feast,' it was set to music by Clayton and performed there on May 24, 1711, in conjunction with 'The Passion of Sappho,' a poem by Harrison, also set by Clayton. As to his residence in Dublin, see *D.N.B.*, *s.v.* Wharton, Thomas, Marquis of, vol. lx. W. H. H.

CLÉ DU CAVEAU, the title of a large collection of French airs, including the tunes of old songs dating from before the time of Henry IV., old vaudevilles, commonly called *pont-neufs*, and airs from operas and *opéras comiques* which from their frequent use in *comédies vaudevilles* have become popular airs (what are called *timbres*). The fourth and last edition of the work, published by Capelle, goes down to 1848 ; it contains 2350 different airs, and as many forms or models for couplets. The origin of the title is as follows : Some French song-writers of the 18th century, notably Piron, Crébillon (father and son) and Collé, instituted, about 1737, a sort of club, where they dined regularly. Apparently they called their society Le Caveau, from the place of

[1] See *London Figaro* for Dec. 7, 1889.

[2] This is retained as the opinion of Clay's greater contemporary, Arthur Sullivan. A modern musician would hardly apply the phrase to Clay's slender talent. C.

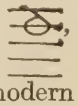


CLAVICYTHERIUM or UPRIGHT HARPSICHORD (Italian, 17th cent.)

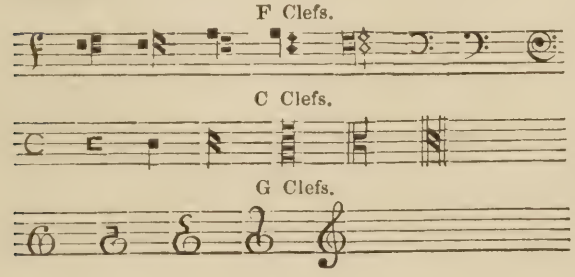
Metropolitan Museum, New York

meeting, an inn of that name kept by one Landelle in the Rue de Buci, near the Comédie-Française and the Café Procope, where these boon companions finished their evenings. From that time all societies of song-writers have connected themselves as much as possible with this first society, and so the name Caveau is synonymous with a club of the same kind. The original society lasted exactly ten years, after which, in 1762, Piron, Crébillon *fils*, Gentil Bernard and others formed a new society which, becoming a 'café' of the Palais Royal, lasted twenty years. The 'Caveau moderne' was founded in 1805 by Capelle, the author of the Clé du Caveau, with the help of Grimod de la Reynière, Piis, Armand Gouffé and Philippon de la Madeleine; they met at Balaine's in the Rocher de Cancale, rue Montorgueil. The society lasted till 1816, and in 1825 an effort was made to revive it, but after a year's existence it disappeared, together with another club, 'Les Soupers de Momus,' founded in 1816. In 1834 a new society was founded at Champeaux's under the direction of Albert Montémont, and was called at first Les Enfants du Caveau, and then Le Caveau only. It still exists, and is managed by a committee headed by a president elected every year, who holds Panard's glass and Collé's bells as symbols of his office.

A. J.; corr. by M. L. P.
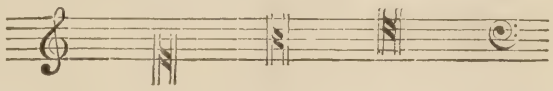
CLEF (Ital. *chiave*, from the Lat. *clavis*; Ger. *Schlüssel*), *i.e.* key, the only musical character by which the pitch of a sound can be *absolutely* represented. The clefs now in use are three only—  ,  and  or : These severally represent *c'*, *g'* and *f*. Two other clefs, severally representing *d''* and *G*, have been long obsolete. From the last of these, Γ, the Greek gamma, which represents the lowest sound of the musical system, is derived the word *gamut*, still in use. A *d* clef, indicating the note a third below that to which the bass clef is applied, occurs in a collection of old English motets, etc., by Tallis and others (B.M. Add. MSS., 17,802-3). It stands thus on the stave,  , and occurs in the 'bassus' part.

The derivation of the modern clefs from the letters F, C and G can be seen in the following table of the clefs in their various stages of transition:
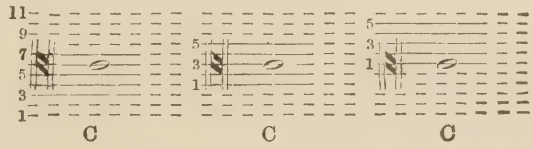


One or other of these characters, placed on one or other of the lines of a stave, indicates the name and pitch of the notes standing on that line, and by inference those of other notes on lines and spaces above and below it.

The stave which, at various times, has consisted of a greater or less number of lines, consists now commonly of five. On any one of these each of the three clefs might be (almost every one has been) placed. In the following examples they occupy the positions in which they are now most commonly found:
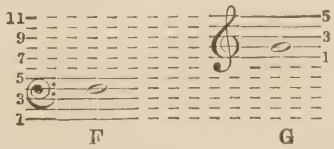


Changes of clef during the course of a composition may only take place in the notation of music for certain instruments, as when the viola changes from the C (alto) clef to the G, or the violoncello and bassoon from the F clef to the C (tenor). But formerly the same licence was allowed in the notation of vocal music; the C clef in particular was frequently moved up or down to correspond with the *tessitura* of the voice part, with the object of keeping the notes more or less within the stave.

Only, however, in its relation to the stave of five lines can a clef be said with truth to change its place. On the Great Stave of Eleven Lines the clefs never change their places; but any consecutive set of five lines can be selected from it, the clef really retaining, though apparently changing, its place:

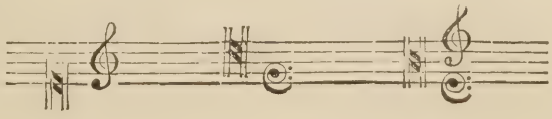


From the above it will be seen that when notes are written 'in the tenor clef' (more properly 'on the tenor stave') they are written on the 3rd, 4th, 5th, 6th and 7th lines of the 'great stave' of eleven; that when written 'in the alto clef' they are written on the 4th, 5th, 6th, 7th and 8th lines of this great stave; and when 'in the soprano clef' on the 6th, 7th, 8th, 9th and 10th.

The more familiar bass and treble staves consist severally of the lowest and the highest five lines of the great stave:



In early musical MSS. two, and even three, clefs are sometimes found on the same stave. It



would be in no way inconsistent with modern theory, and indeed might be convenient in books of instruction, so to place them as above. (See also CHIAVETTE.)

H. C. D.; addns. S. T. W.

CLEGG, JOHN (*b.* Dublin, 1714; *d.* London, *c.* 1750), a violinist, was the son of William Clegg, and a pupil of his father and of William Viner, master of the Dublin Castle Band. In 1723, when only 9 years of age, he performed in London in public a concerto of Vivaldi, and afterwards gained an eminent position in the musical profession, surpassing, according to contemporary writers, every other player in England in tone and execution. In 1737 he had a benefit at Crow St. Theatre, Dublin. On Jan. 21, 1743/44, he became insane, and was confined in Bedlam Hospital, where, as Burney relates, 'it was long a fashionable, though inhuman amusement, to visit him there, among other lunatics, in hopes of being entertained by his fiddle or his folly.' He was discharged as cured on July 20, 1744, but was again admitted on Dec. 15 of the same year. He was finally discharged Oct. 13, 1746. Clegg appears also to have been a composer for his instrument, but no work of his has come down to us.

P. D., with addns.

CLEMENS NON PAPA, the sobriquet of JACQUES, or JACOB, CLÉMENT, one of the most renowned musicians of the 16th century.

Fétis attempts to prove that he was born before 1475, but the evidence is quite unsatisfactory, and all that is practically known of him is that he died before 1558, since a motet on his death, by Jacob Vaet, is contained in a work published in that year ('Novum et insigne opus musicum,' tom. I., Noribergae, 1558).

He was born in Flanders, and is said to have been Kapellmeister at Vienna to Charles V. and his brother Ferdinand I. According to E. G. J. Grégoir (*Galerie biographique des artistes musiciens belges*, 1862, p. 199), he was connected with Antwerp Cathedral, but as the same writer (in his *Notice historique sur les Sociétés . . . de musique d'Anvers*, etc., 1869) omits the name of Clément from his notice of the Cathedral choir, the statement in the earlier work is probably a mistake. Clément was one of the most prolific and popular composers of his day. His very sobriquet is a proof of the high reputation in which he was held by his contemporaries, since it was intended to distinguish him from Pope Clement VII. Ten volumes of his masses were issued in folio size by Phalèse at Louvain between 1556 and 1560, and in 1559 the same publisher issued seven books of his motets. *Q.-L.* gives a long list of his works.[1] Commer has published 43 of his motets, chansons and Flemish psalms ('Collectio Op. Mus. Batavorum'). Proske has included three motets in his *Musica divina*, and winds up a notice of his life by the following remarks:

'He seems to have attempted all the styles then known. He was no slave to counterpoint, but for his time possessed an extraordinary amount of melodies and clear harmony. No one in his day surpassed him for tunefulness and elegance, his melodies are far more fresh and pleasing than those of his contemporaries, and his style is easy, simple and clear. That he often pushed imitation too far and neglected the due accentuation of the text is only to say that he belonged to the 16th century.'

W. B. S.

CLÉMENT, FELIX (*b.* Paris, Jan. 13, 1822; *d.* Jan. 23, 1885), composer, and writer on musical history and archæology.

From 1843 onwards he held various posts as organist and director of church music, ultimately at the Sorbonne. In 1849 he directed choral performances in the Sainte-Chapelle, the outcome of which was the publication of a collection of ancient music in that year. His most important published compositions are choruses for Racine's 'Athalie' and 'Esther.' For several years he contributed largely to Didron's *Annales archéologiques*, thus preparing himself for his *Histoire générale de la musique religieuse* (Paris, 1861), in which are included translations from Cardinal Bona's treatise 'De divina psalmodia' and Formby's 'Gregorian chant compared to modern music.' He edited several books of religious music for the Church, such as 'Eucologie en musique selon le rit parisien' (Paris, 1843 and 1851); 'Le Paroissien romain' (Paris, 1854); and 'Chants de la Sainte-Chapelle' (1849). His 'Méthode complète de plain-chant' (2nd ed., 1872) does not contain anything new, but is clear and orderly. His 'Méthode d'orgue' (1874) exhibits a moderate knowledge of thorough-bass and fugue. Clément's most useful compilation is his *Dictionnaire lyrique*, a convenient list of operas on the plan of Allacci's *Drammaturgia*, compiled from Babault's *Dictionnaire général des théâtres* and similar works, not without occasional errors and omissions. Four supplementary parts have been issued, bringing the work down to 1881; and a second edition of the whole, edited by A. Pougin, appeared in 1897. Clément also published *Les Musiciens célèbres depuis le 16ème siècle* (Paris, 1868, 42 portraits) and an *Histoire de la musique* in 1885.

G. C.

CLEMENT, FRANZ (*b.* Vienna, Nov. 17, 1780; *d.* there, Nov. 3, 1842), the eminent violinist who was the first to perform Beethoven's violin concerto in public.

His father was butler in a nobleman's establishment, and at the same time, after the fashion of the period, a member of his master's private band. His father and Kurzweil, the leader of another nobleman's band, were his teachers. Clement began to play the violin

[1] More than 250 vocal compositions, sacred and secular, were printed under his name in collections of the 16th century.

when he was only 4, and in Mar. 1789 made his first successful appearance in public at a concert in the Imperial Opera-house. He soon began to travel with his father, and in 1790 came to London, where he gave very successful concerts, some of which were conducted by Haydn and Salomon. He also played at Oxford at the second concert given in celebration of Haydn's installation as Doctor of Music. Having returned to Vienna, he was appointed solo-player to the Emperor, and in 1802 conductor of the newly established theatre 'an der Wien,' which post he retained till 1811. From 1812–18 he travelled in Russia and Germany, and then again in 1818–21 conducted the opera in Vienna. In 1821 he began to travel with the celebrated singer Catalani, conducting her concerts, and was also for a short time (about 1816) conductor of the opera at Prague. He died in poor circumstances.

Clement was not only a remarkable violin-player, but an unusually gifted musician. Spohr, in his *Autobiography*, relates that Clement, after having heard two rehearsals and one performance of the oratorio 'The Last Judgment,' remembered it so well that he was able, on the day after the performance, to play several long pieces from it on the piano without leaving out a note, and with all the harmonies (no small item in a composition of Spohr's) and accompanying passages; and all this without ever having seen the score. Similarly he was said to have made a piano score of the 'Creation' from memory, after having heard the oratorio a few times, merely with the help of the book of words, and that his arrangement was so good that Haydn adopted it for publication.

Clement's style was not vigorous, nor his tone very powerful: gracefulness and tenderness of expression were its main characteristics. His technical skill appears to have been extraordinary. His intonation was perfect in the most hazardous passages, and his bowing of the greatest dexterity. Beethoven himself has borne the highest testimony to his powers by writing especially for him his great violin concerto. The original manuscript of this greatest of all violin concertos, which is preserved in the Imperial Library at Vienna, bears this inscription in Beethoven's own handwriting:

'Concerto par Clemenza pour Clement, primo violino e direttore al theatro a Vienne dal L. v. Bthvn., 1806.'

Clement was the first who played it in public, on Dec. 23, 1806. It would be difficult to believe, if we had not the programme still to refer to, that at this concert he also performed a set of variations 'mit umgekehrter Violine'—with the violin upside down.

He published for the violin 25 concertinos, 6 concertos, 12 studies, a great number of airs variés and smaller pieces; for the piano, a concerto; for orchestra, 3 overtures; for the stage, an opera and the music for a melodrame. All these works are, however, entirely forgotten, and the greater part seem to have disappeared. P. D.

CLEMENT (Clemens), Johann Georg, whom Gerber calls Clementi (*b.* Breslau, *c.* 1710), Knight of the Golden Spur, and Kapellmeister for over fifty years (from 1735) at the church of St. Johann in Breslau.

His numerous compositions for the church comprise 14 masses, 27 offertories, 18 graduals, Te Deums, etc., and a Requiem performed at the funeral of the Emperor Charles VI. (1742). None of them has been published (for list see *Fétis*). He left two sons, one at Vienna; the other first violin at Stuttgart, 1790, at Cassel, 1792, and afterwards Kapellmeister at Carlsruhe. The latter adopted the name Clementi. M. C. C.

CLEMENTI, Muzio (*b.* Rome, 1752; *d.* Evesham, Mar. 10, 1832[1]), the composer who first distinguished the style of the pianoforte from that of the harpsichord in his compositions.

Clementi's father, an accomplished workman in silver, himself of a musical turn, observed the child's uncommon musical gifts at an early period, and induced a relation of the family, Buroni, choirmaster at one of the churches at Rome, to teach him the rudiments. In 1759 Buroni procured him lessons in thorough-bass from an organist, Cordicelli, and after a couple of years' application he was thought sufficiently advanced to compete for an appointment as organist, which he obtained. Meanwhile his musical studies were continued assiduously: Carpani taught him counterpoint and Santarelli singing. When barely 14 Clementi had composed several contrapuntal works of considerable size, one of which, a mass, was publicly performed, and appears to have created a sensation at Rome. An English gentleman, Peter Beckford, M.P., nephew of Alderman Beckford, and cousin of the author of *Vathek*, with some difficulty induced Clementi's father to give his consent to the youth's going to England, when Beckford offered to defray the expenses of his further education, and introduce him to the musical world of London. Until 1773 Clementi quietly pursued his studies, living at the house of his protector in Dorset. Then, fully equipped with musical knowledge, and with an unparalleled command of the instrument, he came upon the town as a pianist and composer. His attainments were so conspicuous that he carried everything before him, and met with a most brilliant, hardly precedented, success. From 1777–80 he acted as cembalist, *i.e.* conductor, at the Italian Opera in London. In 1781 Clementi started on his travels, beginning with a series

[1] See Chester's *Registers of Westminster Abbey* and the *Quarterly Musical Magazine*, ii. 308.

of concerts at Paris[1]; from thence he passed, *via* Strassburg and Munich, to Vienna, where he made the acquaintance of Haydn, and where, at the instigation of the Emperor Joseph II., he engaged in a sort of musical combat at the pianoforte with Mozart. Clementi, after a short prelude, played his sonata in B♭—the opening of the first movement of which was long afterwards made use of by Mozart in the subject of the 'Zauberflöte' overture—and followed it up with a toccata, in which great stress is laid upon the rapid execution of diatonic thirds and other double notes for the right hand, esteemed very difficult at that time. Mozart then began to preludise, and played some variations; then both alternately read at sight some MS. sonatas of Paisiello's, Mozart playing the allegros and Clementi the andantes and rondos; and finally they were asked by the Emperor to take a theme from Paisiello's sonatas and accompany one another in their improvisations upon it on two pianofortes. The victory, it appears, was left undecided. Clementi ever afterwards spoke with great admiration of Mozart's 'singing' touch and exquisite taste, and dated from this meeting a considerable change in his method of playing: striving to put more music and less mechanical show into his productions. Mozart's harsh verdict in his letters (Jan. 12, 1782; June 7, 1783) was probably just for the moment, but cannot fairly be applied to the bulk of Clementi's work. He disliked Italians; the popular prejudice was in their favour, and they were continually in his way. He depicts Clementi as 'a mere mechanician, strong in runs of thirds, but without a pennyworth of feeling or taste.' But L. Berger, one of Clementi's best pupils, gives the following explanation of Mozart's hard sentence:

'I asked Clementi whether in 1781 he had begun to treat the instrument in his present (1806) style. He answered *no*, and added that in those early days he had cultivated a more brilliant execution, especially in double notes, hardly known then, and in extemporised cadenzas, and that he had subsequently achieved a more melodic and noble style of performance after listening attentively to famous singers, and also by means of the perfected mechanism of English pianos, the construction of which formerly stood in the way of a cantabile and legato style of playing.'

With the exception of a concert tour to Paris in 1785 Clementi spent all his time from 1782–1802 in England, busy as conductor, virtuoso and teacher, and amassing a considerable fortune. He had also an interest in the firm of Longman & Broderip (*q.v.*), 'manufacturers of musical instruments and music-sellers to their majesties.' The failure of that house, by which he sustained heavy losses, induced him to try his hand alone at publishing and pianoforte-making; and the ultimate success of his undertaking (see Clementi & Co.) shows him to have possessed commercial talents rare among great artists. In Mar. 1807 property belonging to Clementi's new firm, to the amount of £40,000, was destroyed by fire.

Amongst his numerous pupils, both amateur and professional, he had hitherto trained John B. Cramer and John Field (*q.v.*), both of whom soon took rank amongst the first pianists of Europe. In 1802 Clementi took Field, *via* Paris and Vienna, to St. Petersburg, where both master and pupil were received with unbounded enthusiasm, and where the latter remained in affluent circumstances. On his return to Germany Clementi counted Zeuner, Alex. Klengel, Ludwig Berger and Meyerbeer amongst his pupils, and made the acquaintance of Beethoven (see his letter to Collard, dated Apr. 22, 1807) and of Haydn. During this tour, on Sept. 15, 1804, he married a daughter of J. G. G. Lehmann, cantor of the Nicolaikirche in Berlin, who, after a journey to Italy with her husband, died in childbirth, Aug. 1805. He married again in London, July 3, 1811, Emma Gisburne (see License, St. Pancras). With Klengel and Berger he afterwards went again to Russia. In 1810 he returned to London for good, gave up playing in public, devoting his leisure to composition and his time to business. An educational work of this period of some importance in its day was his *Introduction to Practical Harmony*, originally called *Clementi's Selection of Practical Harmony, for the Organ or Pianoforte*, containing in addition to a treatise on harmony and counterpoint a wide selection of works for keyboard instruments by many masters.[2] He wrote symphonies for the Philharmonic Society between 1812 and 1824 which were highly esteemed, many pianoforte works, and above all completed that superb series of one hundred studies, 'Gradus ad Parnassum' (1817), upon which to this day the art of solid pianoforte-playing rests. In 1820 and 1821 he was again on the Continent, spending an entire winter at Leipzig, much praised and honoured. A public dinner was given in his honour in London on Dec. 17, 1827. He lived to be 80, and the last years of his life were spent at Evesham, in Worcestershire, where he died. His remains were honoured by a public funeral, and were deposited in the cloisters of Westminster Abbey. He retained his characteristic energy and freshness of mind to the last. He was married three times, had children in his old age, and shortly before his death was still able to rouse a company of pupils and admirers—amongst whom were J. B. Cramer and Moscheles—to enthusiasm with his playing and improvisation.

Influence of Compositions. — Clementi left upwards of 100 sonatas, of which about

[1] The books of Messrs. Broadwood & Son contain the entry at this date 'Shipped a harpsichord and a pianoforte for Mr. Clementi to Paris.'

[2] A full list of the contents appeared in former editions of this Dictionary under the heading Practical Harmony.

60 are written for the piano without accompaniment, and the remainder as duets or trios—sonatas with violin or flute, or violin or flute and violoncello; moreover, a duo for two pianos, 6 duets for four hands, caprices, preludes and 'point d'orgues composés dans le goût de Haydn, Mozart, Kozeluch, Sterkel, Wanhal et Clementi,' op. 19; *Introduction à l'art de toucher le piano, avec 50 leçons*; sundry fugues, toccatas, variations, valses, etc., preludes and exercises remarkable for several masterly canons, and lastly, as his lasting monument, the 'Gradus ad Parnassum' already mentioned.

Clementi may be regarded as the originator of the proper treatment of the modern pianoforte, as distinguished from the harpsichord. His example as a player and teacher, together with his compositions, have left a deep and indelible mark upon everything that pertains to the piano.

In a smaller way Clementi, like Cherubini in a larger, foreshadowed Beethoven. In Beethoven's scanty library a large number of Clementi's sonatas were conspicuous; Beethoven had a marked predilection for them, and placed them in the front rank of works fit to engender an artistic treatment of the pianoforte; he liked them for their freshness of spirit and for their concise and precise form, and chose them above all others, and in spite of the opposition of so experienced a driller of pianoforte-players as Carl Czerny, for the daily study of his nephew.

The greater portion of Clementi's 'Gradus' and several of his sonatas—for instance the sonata in B minor, op. 40; the three sonatas, op. 50, dedicated to Cherubini; the sonata in F minor, etc.—have all the qualities of lasting work: clear outlines of form, just proportions, concise and consistent diction, pure and severe style; their very acerbity, and the conspicuous absence of verbiage, must render them the more enduring.

He is the first completely equipped writer of sonatas. Even as early as his op. 2 the form sketched by Scarlatti, and amplified by Emanuel Bach, is completely systematised, and has not changed in any essential point since. Clementi represents the sonata proper from beginning to end. He played and imitated Scarlatti's harpsichord sonatas in his youth; he knew Haydn's and Mozart's in his manhood, and he was aware of Beethoven's in his old age; yet he preserved his artistic physiognomy—the physiognomy not of a man of genius, but of a man of the rarest talents—from first to last.

There is confusion in the various editions of his works: arrangements are printed as originals, the same piece appears under various titles, etc. The so-called complete editions of his solo sonatas—the best, that published by Holle at Wolfenbüttel, and edited by Schumann's friend Julius Knorr, and the original edition of Breitkopf & Härtel, since reprinted by that firm—are both incomplete; the sonatas with accompaniment, etc., are out of print, and only two of his orchestral works seem to have been printed at all. (See *Q.-L.*)

E.D.; addns. from the composer's grandson, H. Clementi Smith, and others.

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CLEMENTI & CO. After the bankruptcy of Longman & Broderip, Muzio Clementi entered immediately into a fresh partnership with John Longman, at one of the old shops (26 Cheapside), and when Longman leaving him went to another address in Cheapside, Clementi became head of a new firm consisting of himself, Banger, F. A. Hyde, F. W. Collard and D. Davis. The new partnership, at first known as Clementi, Banger, Hyde, Collard & Davis (afterwards shortened into Muzio Clementi & Co., or Clementi & Co.), underwent gradual changes. In 1810 Hyde's name disappears and the firm becomes Clementi, Banger, Collard & Davis. In 1819 it is Clementi, Collard, Davis & Collard, and in 1823 Clementi, Collard & Collard, while after Clementi's death in 1832 it finally appears as Collard & Collard, who remained at 26 Cheapside, the old Longman address.

The Clementi firm had great trade and reputation in the manufacture of pianofortes. Clementi's name was doubtless of great weight as a guarantee of good workmanship. Violins and other instruments bear their stamp; they were, besides, music publishers. (See Collard.)

F. K.

CLEMENZA DI TITO, LA, opera in 2 acts, text adapted from Metastasio by Mazzola; music by Mozart. Produced Prague, Sept. 6, 1791; King's Theatre, Haymarket, Mar. 27, 1806. G.

CLÉOPÂTRE, opera by Massenet; produced Monte Carlo, season of 1914–15; Chicago, Auditorium, Jan. 10, 1916.

CLÉRAMBAULT, Louis Nicolas (*b.* Paris, Dec. 19, 1676; *d.* there, Oct. 26, 1749), a pupil of A. Raison, whom he succeeded as organist at St. Jacques, later at St. Louis, St. Cyr and St. Sulpice. He composed 5 books of French cantatas and a number of single cantatas which were highly esteemed in their time. He also wrote one book each of harpsichord (1703) and of organ pieces; the latter were republished in Guilmant's *Archive des maîtres de l'orgue.* E. v. d. S.

CLER'EAU, Pierre (*d.* before 1557), a 16th-century master of the boys' choir at the church

of Toulon (or Toul ?) in 1554, died apparently before 1557. He composed masses, motets, 'Ier. livre de chansons,' 'Ier. livre d'odes de Ronsard.' His Mass, 'In me transierunt,' was re-edited in score by Witt (Ratisbon, Coppenrath). E. v. d. s.

CLESS, Magister Johann (*b.* Hanau, Hanoius ? mid-16th cent.), wrote music for the choruses of Scaliger's Latin translation of Sophocles' *Ajax* performed at Strassburg in 1587. The choruses are remarkably fine, especially the 8-part chorus with 2 solo voices and the dance-choruses. They have been republished in ArthurPrüfer's 'Untersuchungen,' etc. (1890). E. v. d. s.

CLEVE, Johannes de (*b.* Cleve ?, 1529 ; *d.* Augsburg, July 14, 1582), a tenor singer in the Vienna court chapel, 1563–64 ; then at the court of Archduke Charles at Graz. He went to Augsburg apparently in 1576. He was a church composer of great merit, and wrote 2 books of cantiones sacrae (1559), 1 book cantiones seu harmoniae sacrae (1579), in MS. : masses, motets, canons, etc. A considerable number of his works have been republished in modern editions. (See *Q.-L.*) E. v. d. s.

CLEVELAND, Ohio. Several orchestral organisations have existed at Cleveland, including that conducted by George Lehmann (1886–89) and one formed under Johann H. Beck in 1889.

Cleveland Symphony Orchestra.—The Musical Arts Association of Cleveland, Ohio (incorporated in 1902), established the Cleveland Symphony Orchestra on a permanent basis in 1918. Nikolai Sokoloff, engaged then as conductor, has remained at that post ever since. In 1920 Arthur Shepherd was appointed assistant conductor. In the first season the orchestra numbered 55 players. It has been increased, and since the season of 1921–22 it has had 90. Sixteen pairs of concerts (in afternoon and evening) are given in the regular season in Cleveland ; also 12 popular concerts, 8–10 children's concerts, 12–15 concerts in the public schools ; and on tour outside of Cleveland a number that has varied in recent years betwen 48 and 65.

The orchestra is supported by more than 900 annual subscribers to the maintenance fund. In co-operation with the Board of Education of Cleveland two music schools are carried on in high schools of the city by the Musical Arts Association, most of whose teachers are members of the Cleveland Symphony Orchestra. The instruction given is in the playing of all orchestral instruments and in *ensemble*. The Musical Arts Association makes a point of inviting annually one or more composers to conduct their own works with the orchestra. R. A.

CLICQUOT, see Cliquot.

CLIFFE, Frederick (*b.* Lowmoor, near Bradford, Yorks, May 2, 1857), received his earliest musical instruction from his father, an amateur violoncellist.

At the age of 6 he played the pianoforte in a manner far beyond his years, at 9 he began to study the organ, and at 11 was appointed organist to Wyke Parish Church, while a year later he is said to have been able to play the whole of Bach's 48 preludes and fugues. Meanwhile Cliffe acquired a local reputation by the beauty of his voice. After being appointed organist to a dissenting chapel, Cliffe's services became in great demand for 'opening' new organs. From 1873–76 he was organist to the Bradford Festival Choral Society, and later, on being elected to the Titus Salt scholarship at the National Training School of Music, he studied under Sullivan, Stainer, Prout and Franklin Taylor. In 1883 he was appointed to a pianoforte teaching staff of the then recently founded R.C.M., and is now (1926) a member of the Board of Professors. Next he toured as solo pianist and accompanist with Mme. Lemmens-Sherrington and others ; became in succession organist to Curzon Chapel and St. George's, Albemarle St., and to the Leeds Festival under Sullivan as assistant to Dr. Spark. In the latter capacity he played in 'The Golden Legend,' and for the Festival he arranged and played the organ part in the first performance there of Bach's B minor Mass. After twenty years of continuous church work Cliffe retired in 1889. He was organist to the Bach Choir from 1888–94, and of the Italian Opera at Drury Lane, Her Majesty's and Covent Garden about the same time. It is, however, as a composer that he made his greater reputation, and it is curious to note that the work which *par excellence* established that reputation, his opus 1, a fine symphony in C minor, was rejected by the Leeds Selection Committee. When it was produced by Manns at his own benefit (Crystal Palace, Apr. 20, 1889), it created a very unusual amount of interest. In 1901 he became a pianoforte professor at the R.A.M., and an examiner for the Associated Board of the R.A.M. and R.C.M. ; for them he toured in Australia in 1898, and in 1900 and 1903 he visited South Africa on behalf of the Cape of Good Hope University. He has travelled also in America.

The following is a list of Cliffe's principal productions :

Symphony No. 1 in C minor. (1889.)
Symphony No. 2 in E minor. (Leeds, 1892.)
Tone Poem, 'Cloud and Sunshine,' for orchestra. (Philh., 1890.)
Violin Concerto D minor. (Norwich, 1896.)
'The Triumph of Alcestis,' contralto, voice and orchestra. (Norwich, 1902.)
'Ode to the North-East Wind,' choir and orchestra. (Sheffield, 1905.)

R. H. L.

CLIFFORD, (1) Rev. James (*b.* Oxford, 1622; *d.* Sept. 1698), son of Edward Clifford, a cook, then living in the parish of St. Mary Magdalen, Oxford, is important for evidence his work

affords of the state of English Church music in the 17th century.

In 1632 he was admitted a chorister of Magdalen College, and so remained until 1642.

On July 1, 1661, he was appointed tenth minor canon of St. Paul's Cathedral, and in 1675 was advanced to the sixth minor canonry. In 1682 he became senior canon. He was also for many years curate of the parish church of St. Gregory by St. Paul's, and chaplain to the Society of Serjeants' Inn, Fleet Street. In 1663 Clifford published, under the title of

'The Divine Services and Anthems usually sung in the Cathedrals and Collegiate Choirs of the Church of England,'

a collection of the words of anthems; the first of its kind which appeared in the metropolis. (It had been anticipated in a collection compiled and printed by Stephen Bulkley at York in 1662, and in a book of

'Anthems to be sung . . . in the Cathedral Church of the Holy and Undivided Trinity in Dublin,'

printed 1662. The only known copy of this last is in the library of Trin. Coll. Dublin; it contains the words of 51 anthems and the names of most of the composers.) So great was the success of Clifford's work that a second edition, with large additions, appeared in 1664. To the first edition are prefixed:

'Briefe Directions for the understanding of that part of the Divine Service performed with the Organ in St. Paul's Cathedral on Sundays and Holydayes';

and to the second, chants for Venite, the Psalms and the Athanasian Creed. The work is curious and interesting as showing what remained of the cathedral music produced before the parliamentary suppression of choral service in 1644, and what were the earliest additions made after the re-establishment of that service in 1660. Clifford's only other publications were *The Catechism, containing the Principles of Christian Religion*, and *A Preparation Sermon before the receiving of the Holy Sacrament of the Lord's Supper, preached at Serjeants' Inn Chapel, in Fleet Street*, which appeared together in 1694.

Clifford had a younger brother (2) Thomas (*b.* Oct. 1633), who was admitted chorister of Magdalen College in 1642 and resigned in 1645.

W. H. H.; addns. L. M'C. L. D.

CLIFTON, John C. (*b.* London, 1781; *d.* Hammersmith, Nov. 18, 1841), studied for five years under Richard Bellamy. He subsequently became a pupil of Charles Wesley, and devoted himself entirely to music, resigning an appointment in the Stationery Office which he had held for about two years.

After an engagement at Bath, where he conducted the Harmonic Society, he went in 1802 to Dublin, and in 1815 produced there a musical piece called 'Edwin.' He organised, together with Sir John Stevenson, a concert in aid of the sufferers by the Irish famine. In 1816 he invented an instrument called the 'Eidomusicon,' intended to teach sight-reading. An attempt made in 1818 to bring out his invention in London failed, and he then adopted Logier's system of teaching, and remained in London for some time. He wrote numerous glees and songs. He married the proprietress of a ladies' school at Hammersmith, where he died.

W. B. S.

CLINGHER, see Clinio, Teodoro.

CLINIO (Clingher), Teodoro (*b.* Venice, 16th cent.), was maestro di cappella at Treviso Cathedral in 1592. He composed 'Missarum 6 v. lib. 1,' Venice, 1592; 'Singularia 4 v.'; 'Christi Domini Passiones 3, 4, et 6 v.,' Venice, 1595; and a great amount of church music (in MS.), including several Passiones. (See *Q.-L.*)

CLIQUOT, (1) Robert (*b.* 17th cent.), the first of the French organ-makers who made his name celebrated, was of an old family living at Meaux. He was maker by warrant to Louis XIV.; he worked at the construction of the organ in the chapel of the Château at Versailles (1711). He had already established his reputation by the great instruments which he had made in the cathedrals of Rouen (1686–1689), Saint Quentin (1701–03) and Blois (1704). About 1713 he gave up the direction of his workshops to his son, Jean Baptiste, with whom he made a specification for the enlargement of the great organ in the cathedral at Laon.

(2) Jean Baptiste, son of the foregoing, executed a great deal of work in repairing the organ at Laon Cathedral (1714–16).

(3) Louis Alexandre (*d.* Paris, Jan. 25, 1760), brother of the foregoing, was the maker of the organs in the churches of Houdan (1734), and of Chevreuse, Seine et Oise. The organ at Houdan has kept its 21 stops in their primitive state until now.

(4) François Henri (*b.* Paris, 1728; *d.* there, 1790), son of the foregoing, acquired European fame for the quality of his reeds and mixtures. He succeeded his father in 1760 and took Pierre Dallery into association in 1765. His most capable workmen were Lair, Isnard, Laurent, Brachet and Gillier, who collaborated with him in the construction of the organs at the church of Saint Médard (1767) and of Saint Gervais (1764–68). The most beautiful organs in the Parisian churches owe their existence to Cliquot: the Jacobins, Rue St. Dominique (1771); Sainte-Chapelle (1771); St. Nicholas-des-Champs (1776); St. Merry (1781); St. Sulpice, 32 ft. pedal, 66 stops and 5 manuals (1781); Notre Dame (1784); St. Leu (1786–88). He carried out a great deal of work in the provinces, notably on the organs of Versailles cathedral (1761); important restorations to the organs of the cathedral at Nantes (1784), and of Meaux. He began the construction of the organ in the church of St. Nicholas du Chardonnet at Paris, and of the great organ in the cathedral at Poitiers, his

chef-d'œuvre, but he died before this work was completed and it was his son François who finished them. The organs of St. Gervais, of St. Nicholas-des-Champs and of St. Leu at Paris, those of Nantes and of Poitiers, still preserve the greater part of the original stops of François Henri Cliquot. F. R[L].

CLIVE, CATHERINE, known as 'Kitty Clive' (*b.* London, 1711; *d.* Dec. 6, 1785), a dramatic singer, the daughter of William Raftor, an Irish gentleman.

Displaying a natural aptitude for the stage she was engaged by Colley Cibber for Drury Lane Theatre (1728–41), and made her first appearance there, Nov. 1728, as the page Ismenes, in Nat. Lee's tragedy 'Mithridates.' In 1729 she attracted great attention by her performance of Phillida in Colley Cibber's ballad opera, 'Love in a Riddle.' Her personation of Nell in Coffey's ballad opera, 'The Devil to Pay,' in 1731, established her reputation, and caused her salary to be doubled. On Oct. 4, 1734, she married George Clive, a barrister, but the pair soon agreed to separate. She continued to delight the public in a variety of characters in comedy and comic opera, and was engaged by Garrick in 1746 for Drury Lane, until Apr. 24, 1769, when, having acquired a handsome competence, and being pensioned by Horace Walpole, she took leave of the stage and retired to Twickenham, where she occupied a house in the immediate vicinity of Horace Walpole's famous villa at Strawberry Hill, until her death. One of the most prominent events in Mrs. Clive's career as a singer was Handel's selection of her as the representative of Dalila in his oratorio 'Samson,' on its production in 1743. She was the first to sing Arne's 'Where the Bee sucks.' W. H. H.

CLOCHES, see BELL (2), ORCHESTRAL.

CLOCKING, or CLAPPERING, tying the bell rope to the clapper for the purpose of chiming, *i.e.* pulling the clapper to strike the bell instead of moving the bell in the usual way. It is a most pernicious practice, and if persisted in eventually cracks the bell. Some of the finest old bells have been ruined in this way. W. W. S.

CLODIUS, CHRISTIAN (*b.* Neustadt, near Stolpen, Oct. 18, 1647), a teacher in Neustadt, who compiled a collection of students' songs while at Leipzig University, described by W. Niessen, *Vierteljahrsschrift f. mus. Wissenschaft*, vii. 579; C. Blümml, *Aus dem Liederbuche*, etc. (1908). E. v. d. S.

CLOSE, see CADENCE (II.).

CLOSSON, ERNEST (*b.* St. Josse-ten-Noode, near Brussels, Dec. 12, 1870), was in 1896 appointed assistant curator of the museum of musical instruments at Brussels Conservatoire, and in 1912 became teacher of musical history there. Since 1917 he has also been professor at the Mons Conservatoire and since 1920 music critic to *L'Indépendance belge*. As lecturer and critic he has done valuable work and published a large number of books on musical subjects, making a special study of Belgian folk-song and kindred matters. His works in that direction begin with *Chansons populaires des provinces belges*, 1905 (3rd ed., 1920), and include *Vingt noëls français anciens*, 1911; *Le Manuscrit dit* 'des basses danses' *de la bibliothèque de Bourgogne*, 1912; *Notes sur la chanson populaire en Belgique*, 1913. He has also issued several essays on æsthetics in music, notably *Esthétique musicale*, 1921. He has contributed to the present edition of this Dictionary. C.

CLUER, JOHN (*d. circa* 1729–30), appears to have been originally a ballad and chap-book printer early in the 18th century, and to have worked at premises in Bow Churchyard.

Afterwards he issued the most beautifully engraved and adorned music of his period. He was entrusted by Handel with the publication of several of that master's early productions. Cluer, as shown by a type-printed music sheet in the British Museum ('The Pedigree of a Fiddler'), claims to have invented some improvements in music type or the setting of it: this was before he worked from the engraved plate. The passage on the sheet referred to runs:

'For the future all the songs printed by J. Cluer in Bow Churchyard will be set to musick, and as he hath invented a new and quick way of doing the same in letterpress for the enlargement of musick, songs will now be sold by him at a much cheaper rate, etc. etc.'

The periodical squabbles which Handel had with the elder Walsh caused the former to grant to Mears, and also to Cluer, the right of publication of some of the Italian operas. The first which Cluer had of these was 'Giulio Cesare,' published in 1724; but he had previously printed Handel's 'Suites de pièces' in 1720. The other operas are 'Tamerlane,' 'Rodelinda,' 'Scipio,' 'Alessandro,' 'Riccardo Primo,' 'Admeto' and 'Lotario.' The first three were also issued in octavo, transposed for the flute. The operas have very finely engraved pictorial title-pages. Among other of Cluer's publications are *A Pocket Companion for Gentlemen and Ladies*, 2 vols., 1724–25, a couple of dainty volumes from copperplates; two quaint packs of musical playing-cards (one set in the British Museum); 'Psalm Tunes,' by William Anchors; Twelve Overtures by Handel, and other works. Cluer was associated with B. Creake, a bookseller in Jermyn Street whose name appears on the imprints. Thomas Cobb was Cluer's engraver and successor in business, having married his widow. Cobb, having had the business for a few years after Cluer's death, was followed by Wm. Dicey. After Cluer's death the imprints frequently merely give 'at the printing-office in Bow Churchyard.' F. K.

CLUTSAM, George H. (*b.* Sydney, New South Wales, 1866), composer, began his career as a pianist, and after considerable travel in New Zealand and in Asia settled in London and became known as an accompanist and then more particularly as a musical critic (the *Observer*, 1908–18, essays in *Mus. T.*, etc.). The production of a symphonic idyll, 'The Lady of Shalott,' by the New Symphony Orchestra in Oct. 1909, and the performance at about the same time of a cantata, 'The Queen of Rapunzel,' made him known in London as an accomplished composer, and the production by Beecham in 1910 of his one-act opera, 'A Summer Night,' left no doubt of his ability to write interestingly for the stage. Two years later (Apr. 1912) another one-act piece, 'After a Thousand Years,' was produced at the Tivoli in London and oddly described as 'a New Egyptian Miniature Grand Opera.' It was in fact an attempt to write a whole opera in dimensions possible for inclusion in a variety entertainment. A more important work, and the last of Clutsam's works to claim importance from the musician's point of view, was the opera, 'König Harlekin,' produced with momentary success at the Kurfürstenoper, Berlin, in Nov. 1912. After that Clutsam turned to a field of activity which has been more profitable from the material point of view. He collaborated with Hubert Bath in the music to Basil Hood's 'Young England,' produced at Birmingham in 1916, and has since brought out several musical comedies in London. In this field his greatest popular success has been 'Lilac Time' (1923), which musically is a potpourri of Schubert. C.

COATES, Albert (*b.* St. Petersburg, Apr. 23, 1882), conductor and composer. His father, born at Bridlington in Yorkshire, was settled in business in St. Petersburg, where he had married a Russian lady. Albert was the youngest of their seven sons. He was sent to England for education and was at school first in Essex then at Liverpool. At the latter place he learnt music from one of his brothers, who was an organist there, but he entered Liverpool University as a science student, and at length returned to St. Petersburg and entered his father's office. It soon appeared, however, that orchestration was a stronger point with him than book-keeping, and he was 20 years old when arrangements were made for him to enter the Conservatorium of Leipzig. There he studied the violoncello with Klengel and the piano with Robert Teichmüller, but the greatest factor in his artistic development was Nikisch and his class in conducting. His appointment by Nikisch to be *répétiteur* at the Opera of Leipzig started Coates on his practical career, and he first appeared there as emergency conductor in 'Tales of Hoffmann.' This led in 1906 to his securing on Nikisch's recommendation the chief post as conductor to the Elberfeld opera house, where he remained two years conducting a large repertory of works including the German classics, Mozart, Wagner and Strauss. This was followed by a period of conducting at the Dresden Opera, where Coates shared the responsibilities with Schuch. He married in 1910 Madelon, daughter of Alfred R. Holland. He conducted for a season at Mannheim, during which time he was invited to conduct 'Siegfried' at St. Petersburg, which led to his appointment as a principal conductor there for five years. During this important period in his career Coates added to his repertory the large number of Russian works both of the opera and the concert room, his performance of which has since added to his reputation both in Europe and in America. He was in close touch with the leading Russian musicians of the time, especially Scriabin, who imparted to him his ideas on the interpretation of his music and who influenced him strongly in his own style of composition. Coates first became prominent in England in 1913 when at Covent Garden he shared the Wagner performances with Nikisch with acknowledged success. He had appeared at Queen's Hall in 1910 with the London Symphony Orchestra, but it was not until April 1919, when it was no longer possible for him to continue his work in Russia, that he signalised his arrival with a series of concerts with the same orchestra, and henceforward became one of the regular conductors during a part of the season in London. Beecham engaged him for the season with which Covent Garden was reopened after the war, and subsequently he has been responsible for many of the best performances of the B.N.O.C. both at Covent Garden and the provinces, and he has conducted the major part of two festivals at Leeds (1922 and 1925). In America he has conducted the Philharmonic Society of New York and also concerts of the Symphony Society, and from 1923–25 he spent part of each season at Rochester, N.Y., as conductor of the Eastman orchestra. His engagements as a guest conductor have carried him to most of the principal cities of Europe; in 1925 he undertook some special performances at the Paris Opéra. He holds a firmly established position as a master of the orchestra, and excels in work on a large scale, notably Wagner and the symphonic works of Scriabin.

Little of Coates's composition has been presented to the public. An opera, 'Assurbanipal' (the book by Mrs. Albert Coates, Russian by Balmont), was set down for performance at Moscow in Jan. 1915, but postponed. An elaborate symphonic poem, 'The Eagle,' dedicated to the memory of Nikisch, was given at Leeds in 1925. Some piano pieces have been published. C.

COATES, Eric (*b.* Hucknall, Notts, Aug. 27, 1886), gained a scholarship at the R.A.M., where he studied the viola with Tertis and composition under Corder. He made a name for himself as a chamber-music player and from 1912 was leading viola in the Queen's Hall Orchestra. Several of his orchestral works, in which the slight material is gracefully handled, were produced at the Promenade and other concerts of this orchestra, and have become popular. For a list including numerous songs see *B.M.S. Ann.*, 1920. C.

COATES, John (*b.* Girlington, near Bradford, June 29, 1865), a distinguished tenor singer. His father, Richard Coates, was choirmaster at Girlington church, and John sang in this choir at the age of 5.

Two years later he joined the choir of St. Jude's, Bradford, becoming in due course the chief treble. Owing to the death of his father he had to leave Bradford Grammar School early and go into an office when 13. While still engaged in business, he sang Valentine in 'Faust' for the Carl Rosa Company at Manchester and Liverpool, but without success. It was as a baritone that in Sept. 1893 he took lessons from Shakespeare, who pronounced his voice a tenor. Getting a hearing from D'Oyly Carte, Coates made an appearance at the Savoy Theatre in 'Utopia Limited,' and was forthwith engaged to tour in America with that opera. During a second visit to America he sang in 'An Artist's Model,' and then followed several years of regular work in musical comedy in London and the provinces. Convinced that he was a tenor and not a baritone, Coates at length took a bold step, giving up his engagements and studying a variety of tenor parts in private. Starting his career all over again he had a very hard struggle, and it was at this period that he was engaged to bring out Sullivan's 'Absent-minded Beggar' at the Alhambra Theatre, in Nov. 1899. Fortune changed when, in Nov. 1900, he sang in 'The Gay Pretenders' at the Globe Theatre, and in the summer of 1901 created the part of Claudio in Stanford's 'Much Ado About Nothing,' at Covent Garden. Singing at Leeds in the autumn of the same year, and in Elgar's 'Dream of Gerontius' at Worcester (1902), he was fairly launched as a festival tenor. At the Birmingham Festivals of 1903, 1906 and 1909 he sang the tenor parts in the productions of Elgar's 'Apostles,' and 'Kingdom,' and Bantock's 'Omar Khayyám.' As an opera-singer Coates hitherto had more opportunities in Germany than in England, but he was with the Moody-Manners Company throughout the season of 1907–08, singing many important parts; he was principal tenor in Beecham's season at His Majesty's Theatre, 1910. He was with Beecham again, this time at Covent Garden, in the autumn of 1910, when he sang the chief part in Eugen D'Albert's 'Tiefland.' After playing both Siegfrieds in the Denhof performances of the 'Ring' in the provinces in 1911 he went (1911–13) on the Quinlan tour in the United Kingdom, South Africa and Australia, adding Tristan among other parts to his repertory.

At the outbreak of the war (1914–18), Coates, though much beyond military age, at once joined the National Reserve. In Nov. 1914 he joined the London University O.T.C., and in Apr. 1915 he was given a commission. He served in France with the Yorkshire Regiment, 1916–19, and was twelve months at the Front. Demobilised with the rank of Captain, he resumed his professional career in Mar. 1919. Since then, apart from a few special appearances as Lohengrin and Don José for the Carl Rosa Co. at Covent Garden, he has confined his attention to the concert-room, singing everywhere with all his old success, both at festivals and in his own recitals of English songs. In addition to giving programmes of Elizabethan and Tudor music he has introduced many new songs by English composers of the present day. S. H. P.

COB (Cobb), James (*d.* London, Aug. 20, 1697), became a member of the Chapel Royal in 1660. He composed songs and catches, contributed to Playford's 'Choyce Ayres' (1679) and to the Catch Club. (See *Q.-L.*)

E. v. d. S.

COBB, John, a 17th-century gentleman of the Chapel Royal, sworn in, July 1638. He composed an elegy on Wm. Lawes, printed among the psalms of Hy. and Wm. Lawes, 1648, in which he is styled organist of H.M.'s Chapel Royal. At the outbreak of the Revolution he took to private teaching. Cobb, who is the composer of the well-known 3-part catch 'Smiths are good fellows,' contributed 4 canons and 1 catch to Hilton's collection (1652), a glee to Playford's *Musical Companion*, 1667; also some numbers in *Catch Club*, 3, vol. 3. E. v. d. S.

COBBETT, Walter Willson, (*b.* Blackheath, 1847), affords a striking instance of conspicuous services rendered to the cause of music by one who has himself practised the art solely as an amateur. A highly successful man of business—as founder and chairman of the company known as Scandinavia Belting, Ltd.—it has been humorously remarked of him that he has given to commerce what time he could spare from music, while others have summed up his career in another way by describing him as a British Belaiev. What is certain is that by his wisely directed and wholly disinterested activities, pursued with inexhaustible enthusiasm throughout a long life, he has laid under heavy obligation all who are concerned with the higher interests of our native art.

Cobbett's services to the musical community

have taken many forms, mostly associated with that particular branch of the art, namely, chamber music, in which he himself is more especially interested. A fine violinist himself, he has throughout his life been a devoted student of chamber music in the most practical se se — leading his own quartet at weekly meetings continued year after year with unfailing regularity—and from the first he has made it his special business to extend the general knowledge and promote the wider appreciation of that branch of the art.

By the series of Cobbett Competitions which he initiated some quarter of a century ago, and by his numerous direct commissions to native composers, he has been instrumental in enriching the British chamber-music catalogue with some of the most notable works which have been added to it within recent years. These include, to mention but a few, compositions by York Bowen, Frank Bridge, James Friskin, Armstrong Gibbs, W. Y. Hurlstone, Herbert Howells, John Ireland, J. B. McEwen, Stanford, Waldo Warner, and Vaughan Williams—names which speak for themselves.

Particular encouragement has been given also through the agency of these competitions to the production of short single-movement works of the now well-known ' Phantasy ' class, which have proved such an acceptable addition to the repertory ; while at the R.C.M. and the R.A.M. Cobbett has furthered the chamber-music cause in another way by offering a series of annual prizes for the best performances by the students.

In the way of literary propaganda Cobbett was responsible for the issue of a valuable series of Chamber Music Supplements, continued for several years, in connexion with the *Music Student*, while more recently he has undertaken the production of a comprehensive *Cyclopedia of Chamber Music* which is now in course of preparation. In conjunction with the Worshipful Company of Musicians, of whose Committee he is a member, he has also recently instituted and endowed an annual Cobbett Medal for services to chamber music, the first (1924) recipient of which was T. F. Dunhill (*q.v.*), the second (1925) Mrs. Coolidge, and the third (1926), Alfred J. Clements, of the South Place Sunday Concerts.

He has likewise given many prizes from time to time to the makers of British violins, with the object of raising the standard of our native instruments ; has very actively interested himself in the movement for giving Sunday concerts of chamber music in the poorer districts ; and, in conjunction with the Society of Women Musicians, has provided a free public library of chamber music.

Still (1927) an enthusiastic performer in private, Cobbett was in his younger days the leader of several orchestras, including for many years that of the Strolling Players Amateur Orchestral Society. To which it may be added that he is the happy possessor of a fine collection of Cremona violins, which he delights in lending out to fellow-artists who are worthy of them. H. A. S.

COBBOLD, William (*b.* Norwich, Jan. 5, 1559/60 ; *d.* Beccles, Nov. 7, 1639), organist of Norwich Cathedral before 1599, holding the post till 1608, when he became a singing-man in the cathedral, W. Inglott being appointed organist. He was born in the parish of St. Andrew, Norwich.

Cobbold was one of the ten musicians who harmonised the tunes for

' The Whole Booke of Psalmes with their wonted Tunes as they are song in Churches, composed into foure partes,'

published by Thomas East in 1592. He contributed a madrigal, ' With wreaths of rose and laurel,' to ' The Triumphes of Oriana,' 1601. The only other known compositions by him are another madrigal, ' New Fashions,' and an anthem, ' In Bethlehem towne,' of which some separate parts are preserved in the R.C.M. He is buried on the south side of the chancel of Beccles parish church. His epitaph is quoted in West's *Cath. Org.*, from which most of the above information is taken. Dr. A. H. Mann has re-edited the madrigal from ' Oriana,' with biographical note. W. H. H.

COCCHETTA, COCHETTINA, see Gabrielli, Catterina.

COCCHI, Claudio (*b.* Genoa, end of 16th cent.), entered the Order of St. Francis in 1626 in the service of Cardinal Dietrichstein in Germany ; in 1627 he was maestro di cappella at Trieste Cathedral, and, after some wanderings, in 1632 held the same post at S. Francesco, Milan and Accademico Arrischiato dell' Allegro. His known works are : ' Armonici concentus,' etc., Venice, 1626 ; Messe, *a* 5 v., 1627 ; ' Ghirlanda sacra,' Milan, 1632. Also some pieces in MS. cod. Lechler. (*Q.-L.*).

COCCHI, Gioacchino (*b.* Padua, *c.* 1715 ; *d.* Venice, *c.* 1804), dramatic composer ; produced his first operas, ' Adelaide ' and ' Bajasette,' in Rome (1743 and 1746).

In 1735 he was at Naples, and about 1753 was appointed maestro di cappella of the Conservatorio degli Incurabili at Venice. Here he wrote ' Il pazzo glorioso.' In 1757 he came to London as composer to the Opera till 1762, where he conducted Mrs. Cornelys's subscription concert for two years. During a sixteen years' residence in England he composed 11 operas, as well as contributing to several pasticcios (see *Q.-L.*). About 1772 he returned to Venice. His reputation was considerable for a time both in Italy and England. Burney praises ' his good taste and knowledge in counterpoint,' but says he ' lacked invention, and hardly produced a new

passage after his first year in England.' He realised a large sum by teaching. M. C. C.

COCCIA, CARLO (*b.* Naples, Apr. 14, 1782; *d.* Novara, Apr. 13, 1873), son of a violinist, studied under Fenaroli and Paisiello.

The latter procured him the post of accompanist at King Joseph Bonaparte's private concerts, and encouraged him after the failure of his first opera, 'Il matrimonio per cambiale' (Rome, 1808). Between the years 1808 and 1819 he composed 22 operas for various towns in Italy, and 2 cantatas, one for the birth of the King of Rome (Treviso, 1811), the other (by a curious irony, in which Cherubini also shared) for the entry of the allied armies into Paris (Padua, 1814). In 1820 he went to Lisbon, where he composed 4 operas and a cantata, and thence to London (Aug. 23), where he became conductor at the Opera. He discharged his duties with credit, and profited by hearing more solid works than were performed in Italy, as he showed in the single opera he wrote here, 'Maria Stuarda' (1827). He was also professor of composition at the R.A.M. on its first institution. In 1828 he returned to Italy. In 1833 he paid a second visit to England, and then settled finally in Italy. In 1840 he succeeded Mercadante as maestro di cappella at Novara, and was appointed Inspector of Singing at the Philharmonic Academy of Turin. His last opera, 'Il Lago delle Fate' (Turin, 1844), was unsuccessful. Coccia wrote with extreme rapidity, the entire opera of 'Donna Caritea' (Turin, 1818) being completed in six days. 'Clotilde' (Venice, 1815) was the most esteemed of all his works in Italy. (For list see *Fétis.*) M. C. C.

COCCIA, MARIA ROSA (*b.* Rome, Jan. 4, 1759), a composer who won a remarkable degree of contemporary renown, although very few of her works are still in existence.

A Magnificat for four voices and organ (Fitzwilliam Museum, Cambridge) is dated Oct. 2, 1774, and soon after that date she underwent an examination by four professors of the Academy of Saint Cecilia, with such credit that an account of the examination was printed at Rome in 1775, with her portrait and a specimen of her work. In this latter year she seems to have been given the title of maestra di cappella by the Accademia Filarmonica of Bologna, and the Cambridge collection already mentioned contains an 8-part 'Dixit Dominus' by her, in which is her portrait and some biographical information. In 1780 was published an *Elogio storico della signora Maria Rosa Coccia Romana*, with letters addressed to her by Metastasio, Padre Martini and Farinelli. A cantata for four voices is in the Dresden Museum, and is dated 1783. M.

COCHLAEUS (COCLEUS), JOHANNES, D.D. (real name Joh. Dobnek) (*b.* Wendelstein, near Nuremberg, Jan. 10, 1479; *d.* Breslau, Jan. 10, 1552). He was Canon of Worms Cathedral; was in 1530 at St. Victor's, Mayence; finally Dean at St. Mary's, Frankfort-on-M. He was an ardent opponent of Luther. He taught Glarean, and was probably at Cologne soon after 1500. He wrote a treatise, *Musica*, which appeared anonymously and had several editions, until it was published at Cologne in 1507 under his own name (on his taking the degree of M.A.). It was gradually enlarged and eventually appeared at Nuremberg in 1511 as *Tetrachordum Musices*, and went into at least 6 editions between that date and 1526. Of his compositions only 2 odes *a* 4 v. of 1512 appear to be known; reprinted in Forkel, *Musikgeschichte*, ii. 159, 160. E. v. d. S.

COCKS & CO., ROBERT. This business was established in 1823 by Robert Cocks at No. 20 Princes Street, Hanover Square, until the end of 1844, when it was removed to No. 6 New Burlington Street. In 1868 Robert Cocks took into partnership with him his two sons, Arthur Lincoln Cocks and Stroud Lincoln Cocks. During the 75 years of its existence upwards of 16,000 publications have issued from the house, including many works of solid and permanent worth, such as Czerny's Schools of Practical Composition and of the Pianoforte; Spohr's and Campagnoli's Violin Schools; Albrechtsberger's and Cherubini's Treatises on Counterpoint; Bertini's Method; J. S. Bach's Pianoforte Works, etc. etc. A periodical, the *Monthly Miscellany*, contained original notices of Beethoven by Czerny. W. H. H.

ROBERT COCKS (*d.* Apr. 7, 1887), the original founder, died in his ninetieth year, and was buried at Kensal Green. At his death Robert M. Cocks became proprietor and carried on the business until Dec. 1898, when he retired and transferred the concern to Augener, who purchased the leases and goodwill for this branch, retaining the old name. F. K.

COCLICUS, ADRIAN PETIT (*b.* Hainault, *c.* 1500; *d.* Copenhagen, 1563), a pupil of Josquin des Prés, member of the Papal chapel and confessor of the Pope. After imprisonment for his dissolute life he went to Wittenberg in 1545, where he became a Protestant. Following several appointments in various north German towns he became a member of the Chapel Royal, Copenhagen, in 1563. He wrote 'Compendium Musices' (Nuremberg, 1552), and 'Musica reservata,' 4-part psalms (1552), and a song in organ tablature in Kleber's MS. organ-book. (See *Q.-L.*) E. v. d. S.

COCQ, LE, see GALLUS.

CODA, the Italian for a tail. That which goes by the name in music is very fairly expressed by the word, for it is that part which comes at the end of a movement or piece of any kind, and has to a certain extent an independent existence and object, and though not

always absolutely necessary, cannot often be easily dispensed with.

The earliest idea of a musical coda was probably a few simple chords with a cadence which served to give a decent finish to the mechanical puzzles over which so much ingenuity was wont to be expended in old days. For instance, when a number of parts or voices were made to imitate or follow one another according to rigorous rules, it would often occur that as long as the rules were observed a musical conclusion could not be arrived at. Indeed sometimes such things were constructed in a manner which enabled the piece to go on for ever if the singers were so minded, each following the other in a circle. In order to come to a conclusion a few chords would be constructed apart from these rigorous rules, and so the coda was arrived at.

Applied to instrumental music of the classical era this came to be a passage of optional dimensions which was introduced after the regular set order of a movement was concluded. For instance, in a series of variations, each several variation would only offer the same kind of conclusion as that in the first theme, though in a different form ; and in the very nature of things it would not be æsthetically advisable for such conclusion to be very strongly marked, because in that case each several variation would have too much the character of a complete set piece to admit of their together forming a satisfactorily continuous piece of music. Therefore it is reasonable when all the variations are over to add a passage of sufficient importance to represent the conclusion of the whole set instead of one of the separate component parts. So it is common to find a fugue, or a finale or other passage at the end which, though generally having some connection in materials with what goes before, is not of such rigorous dependence on the theme as the variations themselves.

Similarly in the other forms of instrumental composition there is a certain set order of subjects which must be gone through for the movement to be complete, and after that is over it is at the option of the composer to enlarge the conclusion independently into a coda. When the sections of a complete movement are very strongly marked by double bars the word is frequently written, as in the case of minuet and trio, and the corresponding form of scherzos, which are mostly constructed of a part which may be called A, followed by a part which may be called B, which in its turn is followed by a repetition of the part A ; and this is all that is absolutely necessary. But beyond this it is common to add an independent part which is called the coda, which serves to make the whole more complete. In instrumental forms which are less obviously definite in their construction, the coda is not distinguished by name, though easy to be distinguished in fact. For instance, in a rondo, which is constructed of the frequent repetition of a theme interspersed with episodes, when the theme has been reproduced as many times as the composer desires, the coda naturally follows and completes the whole. The form of a first movement is more involved, but here again the necessary end according to rule may be distinguished when the materials of the first part have been repeated in the latter part of the second, generally coming to a close ; and here again the coda follows according to the option of the composer.

The coda was developed into a matter of very considerable interest and importance by Beethoven. Mozart occasionally refers to his subjects, and does sometimes write a great coda, as in the last movement of his symphony in C, known as the 'Jupiter,' but most often merely runs about with no other ostensible object than to make the conclusion effectively brilliant. The independent and original mind of Beethoven seems to have seized upon this last part of a movement as most suitable to display the marvellous fertility of his fancy, and not unfrequently the coda became in his hands one of the most important and interesting parts of the whole movement, as in the first movement of the 'Adieux' sonata, op. 81, the last movement of the quartet in E♭, op. 127, and the first movement of the Eroica symphony. Occasionally he goes so far as to introduce a new feature into the coda, as in the last movement of the violin and pianoforte sonata in F major, but it is especially noticeable in him that the coda ceases to be merely 'business' and becomes part of the æsthetical plan and intention of the whole movement, with a definite purpose and a relevancy to all that has gone before. Modern composers have followed in his steps. C. H. H. P.

CODAX (Codaz), Martin (14th cent.), a Galician or Portuguese troubadour, probably a native of Vigo, whose music was discovered in 1914 in the binding of a 14th-century MS. of Cicero's *De officiis*. It consists of seven poems in the Galician-Portuguese dialect, dating, it is believed, from the first half of the 13th century. The words of several of the poems had been known before in the early Galician-Portuguese *Cancioneiros*, or Song-books ; they belong to the most primitive types of Peninsular poetry, being parallelistic in form (cf. Psalm cxxxvi. 17, 18) and written in the masculine gender. The neumes of the musical notation are written on a stave of five lines above the words ; and though the copyist seems to have been no musician, merely drawing the signs which he saw in front of him (in No. 6 he has forgotten to put them in), it is possible to read the notation of five of the seven songs with a certain probability, as has been done by

D. Santiago Tafall. The music is apparently non-mensural, and in free rhythm. The melodies are pronounced to be genuinely Galician in feeling; they have the flexibility and grace of the folk-songs still sung by country people in remote districts of Galicia; the tonality, melodic phrases and cadences are those of the songs known as *Alalás*. The name 'Codax' is probably a nickname; or it may conceivably be a mistake for *Codex*; *i.e.* 'Martin's Codex, or the Book of Martin.' (See Pedro Vindel, *Las Siete Canciones de Amor* (facsimile), Madrid, 1915; A. F. G. Bell, *History of Portuguese Literature*, p. 29, 1922. The music is transcribed in *Bul. de la R. Academia Gallega*, xii. 117 (May 1917), and in *M.L.*, V. i. 29-30 (Jan. 1924). See also *R.F.E.* ii. 3 (July-Sept. 1915).) J. B. T.

CODETTA is the diminutive of Coda, from which it offers no material differences except in dimensions. It is a passage which occurs independently after the set order of a piece is concluded, as, for instance, in the combination of the minuet and trio, or march and trio; after the minuet or march has been repeated a short passage is frequently added to give the end more completeness. (See CODA; and for the special meaning of Codetta in fugal composition, see FUGUE.) C. H. H. P.

COELHO, PE. MANOEL RODRIGUES (*b.* Elvas, before 1583; *d.* 1623 ?), a celebrated Portuguese harpist and organist. After playing the organ first in his native town and then at Lisbon, he entered the Chapel Royal in 1603 and remained there for 20 years, holding the office of Capellão e Tangedor de Tecla de Sua Magestade (chaplain and player on keyboard instruments to his Majesty). His printed works include the 'Flores de Musica pera o instrumento de Tecla, & Harpa' (pubd. Lisbon; Craesbeck, 1620)—a collection of 24 *tentos* for organ and 4 *Susanas* (described as variations on the plain-song of 'Susana'), arrangements of the hymn Ave Maris Stella, etc., the earliest instrumental music printed in Portugal. J. B. T.

COENEN, the name of two brothers, sons of an organist at Rotterdam.

The elder, (1) FRANZ (*b.* Rotterdam, Dec. 26, 1826; *d.* Leyden, Feb. 1904), was a pupil of Vieuxtemps and Molique, and became famous as a violin-player; he toured in America with Herz, Lübeck and others, and settled in Amsterdam, where he was appointed director of the Conservatorium, a post he relinquished in 1895. Among his compositions are a setting of Psalm xxxii., a symphony, cantatas and quartets.

His brother, (2) WILLEM (*b.* Nov. 17, 1837; *d.* Mar. 19, 1918), attained some distinction as a pianist in America and elsewhere. He settled in London in 1865, made his début at the Covent Garden concerts and frequently played in public. His compositions include an oratorio, 'Lazarus' (1878), pianoforte music and songs.

Two more musicians of the same name may be mentioned: (3) CORNELIUS (*b.* the Hague, 1838), a successful violinist, who became conductor of the orchestra at Amsterdam in 1859, and bandmaster of the Garde Nationale at Utrecht in 1860.

(4) JOHANNES MEINARDUS (*b.* the Hague, Jan. 28, 1824; *d.* Amsterdam, Jan. 9, 1899) was educated at the Conservatorium of the Hague, became a bassoon-player in the royal orchestra, was conductor at the Dutch theatre of Van Lier, Amsterdam, from 1851, succeeded Van Bree as director of the Felix Meritis Society in 1857 and gave up the post in 1865 in order to devote himself to the direction of the music at the Palais voor Volksvlyt. He was virtually the creator of the orchestra which became renowned as the 'Palais - Orchester'; he retired in 1896. He wrote many cantatas, incidental music to Dutch plays, ballet-music, overtures, an opera, 'Bertha en Siegfried,' two symphonies, concertos for clarinet and flute respectively, a quintet for piano and wind instruments, a sonata for bassoon (or violoncello), clarinet and piano, etc. (*Riemann* and *Baker.*)

COERNE, LOUIS ADOLPHE (*b.* Newark, New Jersey, Feb. 27, 1870; *d.* Boston, 1922), an American composer and writer, who studied at Harvard College and at the Munich Conservatory and taught in various musical institutions in the United States. He wrote copiously in a great variety of musical forms; and in 1908 published *The Evolution of Modern Orchestration*; an important subject disappointingly treated. R. A.

COGAN, PHILIP, Mus.D. (*b.* Cork, 1750; *d.* Dublin, 1834), became a chorister and afterwards a member of the choir of St. Finbar's Cathedral, Cork.

In 1772 he was appointed a stipendiary in the choir of Christ Church Cathedral, Dublin, but soon resigned his post. In 1780 he became organist of St. Patrick's Cathedral, and about the same time obtained the degree of Mus.D. from the University of Dublin. He resigned the organistship of St. Patrick's in 1806, and resided in Dublin as a teacher of music. He was distinguished as a player on the organ and the harpsichord, as well as for his powers of fugue extemporisation. He published a pianoforte concerto in 1793 in Edinburgh, and several sonatas of merit in London, written somewhat in the manner of Mozart. Michael Kelly, who took lessons from Cogan about 1777, describes his execution as 'astounding.' G. A. C.

COHEN, JULES EMILE DAVID (*b.* Marseilles, Nov. 2, 1835; *d.* Paris, Jan. 13, 1901), was a pupil of the Paris Conservatoire, where he took first prizes for piano (1850), organ (1852), counterpoint and fugue (1854).

Besides holding the office of inspector of music under Napoleon III. he was professor in the Conservatoire for 35 years, and chorus-master at the Opéra for 20 years. He wrote many opéras-comiques, such as 'Maître Claude' (1861), 'José Maria' (1866) and 'Les Bleuets,' a 4-act opera (produced at the Théâtre Lyrique, 1867), etc., and composed choruses for 'Athalie,' 'Esther' and 'Psyché,' for revivals at the Comédie Française. He left, moreover, a great number of choral works, pianoforte pieces, symphonies, masses, etc.

G. F.

COLASSE, Pascal (*b.* Rheims, Jan. 1649[1]; *d.* Versailles, July 17, 1709), was educated in music at the 'Maîtrise de St. Paul,' and afterwards at the College de Navarre. He was on friendly terms with Lully as early as 1675. Lully procured him a place as 'batteur de mesure' at the Paris Opéra in or about 1677. He helped Lully in the composition of his operas, writing the intermedial parts in the choruses and symphonies. In 1683 the office of 'surintendant de la chapelle royale' was divided into four, each official being only required to direct the music for three months of each year; through Lully's influence Colasse obtained the second of these posts. In 1685 Colasse was made composer of the 'musique de la chambre' with Lalande, then was created 'maîtres des enfants de la musique' for life. At the deaths of Lambert and Lully he had the charge of staging Lully's posthumous operas, and in 1696 succeeded Lambert as 'maître de musique de chambre.' This post he resigned the same year in order to manage an operatic undertaking at Lille, for which Louis XIV. granted a privilege; but on the destruction of the theatre by fire he was allowed to resume his office at court. He finally ruined himself in the search for the philosopher's stone. He wrote numerous motets, 'cantiques spirituels,' etc.; but his energies were chiefly devoted to operatic composition. Colasse has left 10 dramatic works, of which the following were published by Ballard: 'Achille et Polyxène,' 1687, with Lully (performed also at Hamburg in the early days of opera there, 1692); 'Thétis et Pélée' (1689), 'Énée et Lavinie' (1690), 'Jason' and 'La Naissance de Vénus' (1696) and 'Polyxène et Pyrrhus' (1706). He collaborated with Lully in the 'Ballet des saisons' (1695). 'Thétis et Pélée,' his most popular work, remained in the repertory for 65 years. In it he freed himself from Lully's influence and showed his own talent. Apart from this, Colasse's conception of operatic form is so close to that of his master and the poet Quinault that he has been considered a plagiarist.

M.; addns. M. L. P.

Bibl.—*Fétis, Q.-L., Encyclopédie de la musique et dictionnaire du Conservatoire*; L. de La Laurencie, *France 17e et 18e siècles.*

[1] Baptized Rheims, Jan. 22, 1649.

COLBRAN, Isabella Angela (*b.* Madrid, Feb. 2, 1785; *d.* Bologna, Oct. 7, 1845), a distinguished singer.

Her father was Gianni Colbran, court musician to the King of Spain. She received her first lessons in music from F. Pareja, of Madrid, and Marinelli, by whom she was taught until Crescentini undertook to form her voice and style. From 1806–15 she enjoyed the reputation of being one of the best singers in Europe. In 1809 she was *prima donna seria* at Milan, and sang the year after at the Fenice at Venice. Thence she went to Rome, and so on to Naples, where she sang at the San Carlo till 1821. Her voice remained true and pure as late as 1815, but after that time she began to sing out of tune. She was a great favourite with the King of Naples; her name became a party-word, and the royalists showed their loyalty by applauding the singer. An Englishman asked a friend one night at the San Carlo how he liked Mlle. Colbran: 'Like her? I am a royalist!' he replied. On Mar. 15, 1822, at Castenaso, near Bologna, she was married to Rossini, with whom she went to Vienna. In 1824 she came with her husband to London, and sang the principal part in his 'Zelmira.' She was then entirely *passée*, and unable to produce any effect on the stage; but her taste was excellent, and she was much admired in private concerts. On leaving England she quitted the stage, and resided at Paris and Bologna. She was herself a composer, and has left a few collections of songs. J. M.

COLE, Blanche (*b.* Portsmouth, 1851; *d.* London, Aug. 31, 1888), a distinguished operatic soprano. Her début took place in the part of Amina ('La Sonnambula') at the Crystal Palace, May 31, 1869, and thenceforward she established herself as a favourite in English opera. In 1879 she toured with a company of her own, and at various times was a member of the Carl Rosa Company. She married the pianist, Sidney Naylor, in 1868. M.

COLEMAN (Colman), (1) Charles, Mus.D. (*d.* London,[2] before July 9, 1664), chamber musician to Charles I. He wrote the music for 'The King and Queen's Entertainment at Richmond,' a masque presented by Prince Charles, Sept. 12, 1636.

After the breaking out of the civil war Coleman betook himself to the teaching of music in London, and was one of those who taught the viol lyra-way. He was recommended for the degree of Mus.D. at Cambridge by the committee appointed for the reformation of the university in 1651, and took the degree on July 2 of that year. He was appointed composer to the king in Nov. 1662, with a salary of £40 per annum. He contributed the musical definitions to Phillips's *New*

[2] Anthony Wood says in his house in Churchyard Alley.

World of Words (1658). Some of his songs are contained in the several editions of 'Select Musicall Ayres and Dialogues,' 1652, 1653 and 1659, and some of his instrumental compositions are to be found in 'Courtly Masquing Ayres,' 1662. He was associated with Henry Lawes, Capt. Cooke and George Hudson in the composition of the music for Sir William Davenant's 'First Day's Entertainment at Rutland House by Declamations and Musick,' 1656.

He had a son named (2) CHARLES (*d. circa* 1694), a member of the Royal Band. Information as to his existence was advertised for in the *London Gazette* of Apr. 12-15, 1697.

(3) EDWARD (*d.* Greenwich, Aug. 29, 1669), another son of Dr. Charles Coleman, was a singing-master and teacher of the lute and viol.

He composed the music in Shirley's 'Contention of Ajax and Achilles' in 1653. In 1656 he and his wife took part in the performance of the first part of Sir William Davenant's 'Siege of Rhodes' at Rutland House, she playing Ianthe, and the little they had to say being spoken in recitative. Upon the re-establishment of the Chapel Royal in 1660 Coleman was appointed one of the gentlemen. On Jan. 21, 1662, he succeeded Nicolas Laniere in the Royal Band. Some of Coleman's songs are printed in 'Select Musicall Ayres and Dialogues,' 1653, and other of his compositions in Playford's 'Musical Companion,' 1672.

Of Mrs. Coleman, who was one of the first women who appeared on the English stage, Pepys, who was well acquainted with both her and her husband, writes, under date of Oct. 31, 1665 :

'She sung very finely, though her voice is decayed as to strength, but mighty sweet, though soft.'

W. H. H.

COLERIDGE, ARTHUR DUKE (*b.* Ottery St. Mary, Feb. 1, 1830 ; *d.* London, Oct. 29, 1913), son of Francis Coleridge and grand-nephew of the poet, Samuel Taylor Coleridge, is memorable here for his influence on the musical life of his generation, though that influence was exercised as an amateur.

Educated at Eton and King's College, Cambridge (he took scholarships at both), Coleridge was called to the bar and was for 54 years an official on the Midland Circuit. He became Clerk of Assize in 1876. His fine tenor voice, his thorough musical accomplishment and his genius for friendship brought him into close touch with musicians of all kinds, and he sang with many famous artists of the day, including Clara Novello and Jenny Lind. With the latter and her husband, Otto Goldschmidt, he was on terms of intimate friendship, from which sprang the inception of the BACH CHOIR (*q.v.*). Coleridge's foundation of that choir for the production in England of the Mass in B minor was the chief of his public services to music in this country. Coleridge also lectured on 'the life and times' of various great composers, and the illustrations to these lectures, published from time to time with words of the vocal selections, show the wide knowledge and taste of the lecturer.[1]

Late in life Coleridge was instrumental in founding a private society for the study of Bach's church cantatas in regular order following the ecclesiastical year. He must be counted among the pioneers of the modern apprehension of Bach in England.

BIBL.—*Arthur Coleridge Reminiscences*, ed. by J. A. Fuller Maitland (London, 1921). C.

COLERIDGE-TAYLOR, SAMUEL (*b.* London, Aug. 15, 1875 ; *d.* Croydon, Sept. 1, 1912), the son of a doctor of medicine, a native of Sierra Leone, and an English mother, was a composer whose marked individuality seemed to be peculiarly the product of his mixed race.

He learnt the violin with J. Beckwith of Croydon, and entered the choir of St. George's, Croydon, at the age of 10, becoming alto singer, after the breaking of his boy's voice, at St. Mary Magdalene's, Croydon. In 1890 he entered the R.C.M. as a student of the violin ; he studied composition with Stanford, and gained a composition scholarship in 1893. From that time his name was prominently before the public, at first by the performance of early compositions at the R.C.M. students' concerts, such as a nonet and a symphony, the latter given in St. James's Hall, in 1896, under Stanford's direction. A quintet for clarinet and strings in F sharp minor (played at the R.C.M. in 1895) was given in Berlin by the Joachim Quartet (1897), and a string quartet in D minor dates from 1896. His crowning achievement as a student was the work on which more than any later one his mature reputation rests—the first part of his 'Hiawatha' trilogy, 'Hiawatha's Wedding-Feast' (Nov. 11, 1898, at the R.C.M.). The second part of the trilogy, 'The Death of Minnehaha,' was brought out at the North Staffordshire Festival in the autumn of 1899, and the third, 'Hiawatha's Departure,' by the Royal Choral Society, at the Albert Hall, Mar. 22, 1900. In the following May the overture to the whole was heard for the first time. The work, especially its first portion, made a great and lasting success which carried the name of Coleridge-Taylor all over the English-speaking world. Festival commissions were a matter of course after it, and each work was received with favour, although neither 'The Blind Girl of Castél-Cuillé' (Leeds, 1901), 'Meg Blane' (Sheffield, 1902), 'The Atonement' (Hereford, 1903) nor 'Kubla Khan' (Handel Society, 1906) made any lasting impression or could be placed in the same cate-

[1] A bound volume of Illustrations to 13 lectures, now (1926) in the possession of Mr. Akerman of Windsor, contains as subjects, Bach, Mozart, Beethoven, Gluck, Schumann, Meyerbeer, Handel, Haydn, Cherubini, Weber, Mendelssohn, Schubert and Spohr.

gory of spontaneity with 'Hiawatha.' Certain later choral works, notably 'A Tale of Old Japan,' attained a wide popular success, but only in so far as they displayed, always on a smaller scale, the qualities of melodic charm, naïvely simple rhythm and glowing orchestral colour which had appealed instantaneously as the ideal treatment of Longfellow's verse. An important side of his work was the incidental music written for various romantic plays produced at His Majesty's Theatre. The dramas *Herod* (1900), *Ulysses* (1902), *Nero* (1906) and *Faust* (1908), all by Stephen Phillips, with *Othello* (1911), were provided with music by Coleridge-Taylor, which added greatly to the effect of the productions by its masterly handling of strongly individual themes, illustrating the barbaric splendours of the first three with remarkable skill. The use of orchestral colouring was always a great feature of the composer's art, but he was by no means one of those who sacrifice all form and design to effects of colour. In spite of an evident affinity for such music as that of Dvořák, and a tendency to insist on some figure or phrase, his treatment of form is always interesting.

In 1904 he was appointed conductor of the Handel Society, which he brought to a state of satisfactory efficiency. But apart from Coleridge-Taylor's appearances as conductor of his own works at festivals, etc., his career remained uneventful and was chiefly occupied outside his composition with work as a teacher and conductor in the neighbourhood of Croydon, where he lived and died. He paid three visits to America (1904, 1906, 1910) to conduct performances of his music, and his last important composition, the violin concerto in G minor, was first heard at the Norfolk (Connecticut) Festival organised by Carl Stoeckel (see list). In England he took an active part in judging at competition festivals in many parts of the country, and during the last year of his life he was a member of the teaching staff of the G.S.M.

Coleridge-Taylor married (1899) Miss Jessie F. Walmisley, herself a musician, member of a musical family (see WALMISLEY) and fellow-student with Coleridge-Taylor at the R.C.M. Their son, HIAWATHA, has appeared as an orchestral conductor, notably when 'Hiawatha' was given as a pageant opera in the Albert Hall (May 19, 1924) and H. Coleridge-Taylor conducted the Ballet. His daughter, GWENDOLEN, has shown talent as a composer of songs, many of which have been published.

LIST OF COMPOSITIONS

Op.
1. Quintet. PF. and str. in G minor (MS.).
2. Nonet. PF., str. and wind, in F minor. 1894.
3. Suite de pièces. PF. or org. and vln.
4. Ballade in D minor. Vln. and orch.
5. String Quartet, 'Fantasiestücke.' 1895.
6. Six Children's Songs.
7. Zara's Ear-rings. Rhapsody, voice and orch. (MS.).
8. Symphony in A minor (MS.). Full orch. (R.C.M. Concert, St. James's Hall, Mar. 6, 1896).
9. Two pieces. Vln. and PF.
10. Quintet in A. Clar. and str.
11. Dream-Lovers. Operetta, 4 voices and orch.
12. Southern Love Songs.
13. Quartet in D minor. Str.
14. Legend for vln. and orch.
15. Land of the Sun. Partsong.
16. Hiawathan Sketches. Vln. and PF.
17. African Romances. Seven songs.
18. Morning and Evening Service in F.
19. Two Moorish Tone-Pictures. PF.
20. Gipsy Suite. Vln. and PF.
21. Two Partsongs (S.S.A.).
22. Four Characteristic Waltzes.
23. Valse Caprice. Vln. and PF.
24. In Memoriam. Three rhapsodies for low voice and PF.
26. The Gitanos. Cantata-Operetta for female voices.
28. Sonata. Vln. and PF. in D minor.
29. Three Songs.
30. Song of Hiawatha. (See above.)
31. Three Humoresques. PF.
33. Ballade in A minor, for orch. (Gloucester Festival, 1898.)
35. African Suite for orch.
36. Nourmahal's Song and Dance.
37. Six Songs.
38. Three Silhouettes for PF.
39. Romance in G. Vln. and orch.
40. Solemn Prelude, for orch. (Worcester Festival, 1899.)
41. Scenes from an Everyday Romance. Suite for orch. (Philharmonic Soc., 1900).
42. Four Songs, 'The Soul's Expression,' with orch. accompt.
43. The Blind Girl of Castél-Cuillé. Soli, choir and orch. (Leeds Festival, 1901.)
44. Idyll for orch. (Gloucester Festival, 1901.)
45. Six American Lyrics.
46. Toussaint l'Ouverture. Concert overture for orch. (Queen's Hall, 1901.)
47. (1) Incidental Music to 'Herod' (1900); (2) Hemo Dance, for orch.
48. Meg Blane. Mezzo-sop. solo, choir and orch. (Sheffield Festival, 1902.)
49. Incidental Music to 'Ulysses.' MS. (1902).
50. Three Song-Poems.
51. Ethiopia saluting the Colours. Concert-march for orch.
52. Four Novelletten. For string orch.
53. The Atonement. Oratorio. (Hereford Festival, 1903.)
54. Five Choral Ballads, to words by Longfellow. (Norwich Festival, 1905.)
55. Moorish Dance. PF.
56. Cameos. Three PF. pieces.
57. Six Sorrow Songs.
58. Four African Dances. Vln. and PF.
59. Twenty-four Negro Melodies for PF.
60. Romance. Vln. and PF.
61. Kubla Khan, a rhapsody for mezzo-soprano solo, chorus and orch. (Handel Society, Queen's Hall, 1906.)
62. Incidental Music to 'Nero.' (1906.)
63. Symphonic Variations on an African Air. (Philharmonic, 1906.)
64. Scènes de ballet. PF.
65. Endymion's Dream. Sop., ten. soli, female ch., orch. (Brighton Festival, 1910.)
66. Forest Scenes. PF.
67. Three Partsongs. (S.A.T.B.)
68. 'Bon-Bon' Suite. Baritone solo, ch. and orch. (Brighton, 1909.)
69. Sea-Drift. Rhapsody for ch.
70. Incidental Music to 'Faust.'
71. Valse Suite. PF. No. 1 in A minor. No. 2 in A flat. No. 3 in G minor. No. 4 in D. No. 5 in E flat. No. 6 in C minor.
72. Thelma. Opera, 3 acts.
73. Ballade in C minor. Vln. and PF.
73*a*. Partsongs.
74. No. 1. Scenes from an imaginary Ballet. PF. No. 2. Three Dream Dances. No. 3 Intermezzo, orch. No. 4. Songs and Partsongs.
75. Bamboula. Rhapsodic dance. Orch. (Norfolk, Conn., 1911.)
76. A Tale of Old Japan. Soli, ch., orch. (London Choral Society, Queen's Hall, 1911.)
77. Petite Suite de concert. Orch.
78. Three Impromptus. Org.
79. Incidental Music to 'Othello.' (1911.)
80. Concerto in G minor. Vln. and orch. (Norfolk, Conn., 1911.)
81. Two Songs, with orch.
82. Suite from the Hiawatha Ballet Music in 5 scenes.

WORKS WITHOUT OPUS NUMBERS

Anthems: 'In Thee, O Lord' (the composer's first published composition, 1892), 'Now late on the Sabbath Day,' 'By the Waters of Babylon,' 'The Lord is my strength,' 'Lift up your heads,' 'Break forth into joy,' 'O ye that love the Lord,' 'What Thou hast given me.'
Partsongs, solo songs, pieces for vln. and PF., for PF. alone, for orchestra and for organ.

BIBL.—W.C. BERWICK SAYERS, *Samuel Coleridge-Taylor, Musician. His Life and Letters.* 1915.

M.; rev. with addns., C.

COLETTI (*b.* Rome, 1811), in his day a famous Italian baritone. Coletti has, for two reasons, a distinct place of his own in operatic history. When he came to London in 1840 his engagement at the old Her Majesty's Theatre—regarded as an attempt to displace an established favourite—led to the Tamburini Riots, and in the strangest article ever written about the opera

he was spoken of by Carlyle as a man of great talent, almost of genius. His voice was described by Fétis as a basso-contante, but Chorley in his *Musical Recollections* wrote of it as a fine baritone. Coletti made no lasting impression in England, and in his later years, according to Chorley, sang only in Rome and Naples. It was in Naples that he made his début in 1834. S. H. P.

COLIN, Pierre Gilbert, French composer of the early 16th century, known under the soubriquet of Chamault, was first chaplain at the Chapel of the Children of France in Paris from 1532–36, and afterwards became chorus-master at Autun Cathedral. Many of his masses and motets were published between 1541 and 1580, as well as '30 Chansons nouvelles à quatres parties' (Paris, 1543). (See *Q.-L.* and *Fétis.*) J. MK.

COLLA, Giuseppe (*b.* Parma, *c.* 1730; *d.* there, Mar. 16, 1806), was maestro di cappella to the duke of that place.

He wrote the following operas:

'Adriano in Siria' (Milan, 1763), 'Licida e Mopso' (1769), 'Enea in Cartagine' (Turin, 1770), 'Andromeda' (*ib.* 1772), 'Didone' (*ib.* 1773), 'Tolomeo' (Milan, 1774).

In the last of these the soprano Agujari appeared with great success; Colla married her in 1780, and accompanied her to England and elsewhere. (*Q.-L.*, etc.)

COLLA PARTE (Colla Voce), 'with the part,' denoting that the tempo of the accompaniment is to be accommodated to that of the solo instrument or voice.

COLLARD. This firm of pianoforte-makers, now at Gloucester Gate, Regent's Park, London, is in direct succession, through Muzio Clementi, to Longman & Broderip (*q.v.*), music publishers, located at No. 26 Cheapside, as the parish books of St. Vedast show, as long ago as 1767. (See Clementi & Co.) Becoming afterwards pianoforte-makers, their instruments were in good repute here and abroad, and it is a tradition that Geib's invention of the square hopper or grasshopper was first applied by them. We find Clementi in the early years of the 19th century associated with F. W. Collard (*d.* 1879) and others. There can be no doubt that the genius of Clementi bore good fruit, but it was F. W. Collard, whose name appears in the Patent Office in connexion with improvements in pianofortes as early as 1811, who impressed the stamp upon that make of pianofortes which has successively borne the names of 'Clementi' and of 'Collard & Collard.' A. J. H.

COLLECTIONS OF MUSICAL INSTRUMENTS. Three or four centuries ago the distinction between a collection for practical use, such as often existed in royal and noble palaces, and a collection of musical curiosities was not so sharply defined as in the present day; but the Museum of Alfonso II. at Ferrara, the instruments acquired by King Henry VIII. of England and the Archduke Ferdinand of Austria in the 16th century, the Museum of Manfred Septala of Milan and the collections of the Venetian Contarini, of Ferdinand de' Medici at Florence, and of Dandelau in Flanders in the 17th century, show that great interest and value were attached, even then, to instruments of music other than for the expression of musical ideas. The Italian writer Saba (*c.* 1545) mentions, as a new fashion, the decoration of the interior of palaces with organs, clavecins, psalteries, lutes, viols, flutes, cornets, trumpets and other instruments, and it is probable that from this custom (not unknown to-day) arose the more systematic and intelligent collection of ancient instruments. There was, however, one branch of this subject which these earlier enthusiasts were obliged to leave untouched, and the ethnological collections of musical instruments which now afford so much information as to the skill and practice of primitive races were as unknown as they were impossible.

In the subjoined list of museums and collections an attempt has been made to denote their object and extent, and the following abbreviations have been used:

S, European Stringed instruments. K, With keyboards. W, European Wind instruments. P, European instruments of Percussion. S W P, A collection of European instruments. E, Instruments collected for ethnological purposes. A, Archæological and prehistoric instruments. G, General collection, including European and ethnological specimens. C, Printed catalogue of special interest with date of latest issue known. An asterisk denotes a public collection or a catalogue wholly devoted to musical instruments such as the fine and authoritative catalogues issued by Victor Mahillon (Brussels), G. Kinsky (Cologne), Dr. A. Hammerich (Copenhagen) and Dr. Curt Sachs (Berlin): also those recently published by the Metropolitan Museum of Art, New York (Miss Morris) and Michigan University (Dr. Stanley).

The difficulty of making the list correct and complete has been great, especially as regards collections in private hands which, as the new list shows, are continually changing locality and owner. Inquiries, however, have been carefully made, and information thankfully received from museums and well-known collectors, whilst the catalogues of all the musical exhibitions of recent years have been collated. Owing to the limitations of space very small collections and the ownership of single instruments, however rare, are not mentioned.

A. EUROPE

1. *Great Britain and Ireland*

Liverpool. Public Museum including the Mayer collection (G).

London. Victoria and Albert Museum, South Kensington (G); *C, 1874. Abbreviated revise, 1908. Specimens are frequently lent to the Bethnal Green and Provincial Museums. *Museum of the Royal College of Music, S. Kensington (G): includes the Donaldson (C, private) and Hipkins Collections, also the Tagore and Day Collections of Indian Instruments. The British Museum (A, E). Indian Museum, S. Kensington (E). Horniman (London County Council) Museum, Forest Hill (S W P); C, 1904. The Crystal Palace, Sydenham (E). The London Missionary Society (E).

Manchester. Royal College of Music, 'Henry Watson' Collection (G). *C, 1906.

Oxford. University Museum with 'Pitt-Rivers' Collection (E).

Warrington. Municipal Museum (G).

Edinburgh. *University Music School (G). National Museum of Antiquities (G); C 1892. Royal Scottish Museum.

Glasgow. Technical College, 'Euing' Collection (S K). Art Gallery (E).

Dublin. Museum of Science and Art (G). Museum of Trinity College (A). National Museum (Instruments of various kinds of Irish manufacture; also the 'Armstrong' Collection.)

Some private collections—

Aldershot. Messrs. G. Potter (P).

Brownsea Island, Poole. Collection of the late C. van Raalte, Esq. (S W P). *C. 1926.

CLAYDON HOUSE, WINSLOW. Sir E. Verney (E, especially Javanese Instruments).
EDINBURGH. Messrs. Glen & Co. (W).
EWELL, SURREY. Sir A. Glyn (G).
FAULKBOURNE, ESSEX. Canon F. W. Galpin (G). Described and illustrated in *Old English Instruments* (Methuen), 1911.
GOODRICH COURT, ROSS. H. C. Moffatt, Esq. (K).
LIVERPOOL. Messrs. Rushworth and Draper (G).
LLANWNDA, N. WALES. The Hon. F. G. Wynn (S K).
LONDON. Messrs. Boosey (W). Messrs. Broadwood (K); *C. A. Frere, Esq. (G). Messrs. Arthur and Alfred Hill (S W K). Howard Head, Esq. (G). F. G. Rendall, Esq. (W). Messrs. Rudall Carte (W). P. R. Scholes, Esq. (E). Lord Howard de Walden (S K).
OXFORD. C. M. Taphouse, Esq. (K).
RYTON-ON-TYNE, DURHAM. W. A. Cocks, Esq. (Bagpipes).
SEASCALE, CUMBERLAND. Dr. R. T. Richmond (S K W).
SOUTHAMPTON. W. Dale, Esq. (K).
WARLEY, ESSEX. Miss Willmott (S W P).

2. *Austria*

INNSBRUCK. Ferdinandeum (Tyrolese Instruments).
LINZ. Museum Francisco-Carolinum (S W P); a guide-book, 1910.
SALZBURG. Museum Carolino-Augusteum (S W P); a guide-book, 1868. Mozarteum (K).
VIENNA. Museum of the Gesellschaft der Musikfreunde (S W P); C, 1872. Instrumentens Museum; *C, 1921. Kunst-historisches Museum, including the 'Ambraser' Collection (G); C, 1920. Ethnographical Museum (E).

3. *Belgium*

ANTWERP. Steen Museum (S W P); C 1894. Vleeschhius Museum (K).
BRUGES. Archæological Museum (A K).
BRUSSELS. *Museum of the Conservatoire of Music (G), including the 'Fétis,' 'Tolbecque,' 'Correr' and 'Snoeck' (Flemish) Collections; *C (five vols.), 1880–1922. Museum of the Congo State (at Tervueren) (E); *C, 1902.

Private Collections—
ANTWERP. M. Claes, Museum de Gulde Spoor (G). M. G. Stelfeld (S W K).

4. *Czecho-Slovakia*

PRAGUE. National Museum (G). Konservatorium Mozarteum.

5. *Denmark*

COPENHAGEN. National Museum of Antiquities (A). Ethnographical Museum (E). *Musik-historisk Museum (G); *C, 1909–11.

Private Collection—
Herr C. Claudius (G); *C, 1900.

6. *Finland*

HELSINGFORS. Musée Ethnographique.

7. *France*

LA COURTURE (EURE). Musée Instrumental.
PARIS. *Museum of the Conservatoire of Music (G); *C, 1884, with three supplements. Musée S. Germain (A). Hôtel Cluny: *descriptive notice, 1914. Trocadero Palace (E). Musée Guimet (E). Conservatoire des Arts et Métiers (S W P). Louvre (A); Egyptian Instruments. Musée des Arts décoratifs (Bels).

Private Collections—
BLOIS. M. Petit (S W P).
NICE. M. A. Gauntier (S).
MARSEILLES. M. L. Montazon.
PARIS. E. Gand (G); C, 1904. M. Mercier (K). M.M. Pleyel et Cie (K).

8. *Germany*

BERLIN. *Museum of the Hochschule für Musik, Charlottenburg, including parts of the 'De Wit' and 'Snoeck' Collections (S W P, and Chinese Instruments); *C, 1922. Museum für Volkerkunde (A E); C, 1898, etc. Schloss Museum, incorporating the Museum für Kunstgewerbe; C, 1915, 1921. Hohenzollern Museum. Neues Museum (Egyptian).
BONN. Beethovenhaus (S L).
BRESLAU. Schlesische Museum für Kunstgewerbe (S W P).
DARMSTADT. Grossherzogliches Museum (S W).
DRESDEN. Royal Collection (S W).
EISENACH. Bach Museum; C, 1919.
FRANKFORT-ON-MAIN. Städtisches-Historisches Museum (S W P); *C, *c.* 1901.
HAMBURG. Städtisches Museum (S W P). Museum für Völkerkunde (S W).
LEIPZIG. *Heyer Musikhistorisches Museum (formerly at Cologne), including collections purchased from De Wit (Leipzig), Kraus (Florence) and Ibach (Barmen); *C, keyboards, 1910; stringed instruments, 1912; general, 1913; MSS. 1916. Museum für Völkerkunde; C, 1913.
MARKNEUKIRCHEN. Gewerbe Museum; C, 1908.
MUNICH. National Museum (S W P); *C, 1883. Ethnographical Museum; *C, 1917. Deutches Museum; C, 1907.
NUREMBERG. Germanisches Museum (S W P); many illustrations in Handbuch des Musikinstrumentkunde by C. Sachs (1920).
STUTTGART. Landesgewerbe Museum (G).

Private Collections—
DRESDEN. 'Meyer' Collection.
LEIPZIG. Herr Paul de Wit (G); *C, 1904 (see also under Berlin and Leipzig).

9. *Holland*

AMSTERDAM. Rijks Museum, including the 'Boers' Collection (G).
LEYDEN. Rijks Museum (E); *C, 1924 (Congo). Museum of Antiquities (Egyptian).
MIDDELBURG. Staatsmuseum (W).

Private Collection—
THE HAGUE, Herr D. T. Scheuleer (G); *C, 1913.

10. *Hungary*

BUDA-PEST. National Hungarian Museum (A G).

11. *Italy*

BOLOGNA. Museo Civico (S W P); *C, 1898.
FLORENCE. Etruscan Museum (A). Museo Etnografico (E). Museo del Instituto Musicale.
MILAN. Museum of the Conservatoire of Music (S); C, 1908. Museo Civico (E, especially Japanese instruments).
MODENA. Museo Civico. Notes by Valdrighi, 1884.
NAPLES. National Museum (A). Conservatoire of Music.
ROME. *Museum of the Academy of S. Cecilia (S W P). Vatican Museum (A).
TURIN. Museo Civico (G). Conservatoire (S).
VENICE. Museo Civico, including part of the Correr Collection (G); C, 1899.
VERONA. Museo Civico (W).

(The private collection formed at Florence by Kraus is now at Leipzig as part of the Heyer collection.)

12. *Norway*

BERGEN. Bergenske Museum (A E).
OSLO (CHRISTIANIA). Historiske Museum (A E). Norsk Folkemuseum (G); *C, 1904 (No. 2).

13. *Poland*

CRACOW. Kunst-historisches Museum (S W).
VILNA. Musée Ethnographique (E).

14. *Portugal*

LISBON. Museo de Marina (E, especially Portuguese Colonies).

Private Collection—
LISBON. A. Kiel.

15. *Russia*

MOSCOW. *Museum of the Conservatoire of Music (G). Musée Dachkoff (E).
PETROGRAD. *Museum of the Conservatoire of Music (G); *C, 1884. Musée Ethnographique (E).

16. *Spain*

MADRID. Museo de Marina (E). Museo Arqueologico (A).

Private Collections—
CADIZ. Señor S. Viniegra (S).
MADRID. Her Royal Highness Princess Isabella Francesca (S W P).

17. *Sweden*

GOTHENBURG. Museum; C, 1912.
STOCKHOLM. Musikhistoriska Museet (G); *C, 1902. Nordiska Museet; C, 1911. Etnografiska Museet.
SUNDSVALL. Etnografiska Museet; *C, 1915.

18. *Switzerland*

BASLE. Historisches Museum; *C, 1906 (No. 4).
BERNE. Musée Historique (E).
GENEVA. Grand Musée. Musée du Parc mon Répos (E).
ZURICH. Landes Museum (S W P).

Private Collections—
GENEVA. Prof. M. Bedot (E, especially Javanese Instruments).
LUCERNE. Herr H. Schumacher (S W P); *C, 1888.

19. *Turkey*

CONSTANTINOPLE. The Seraglio Museum.

B. ASIA

BORNEO. Sarawak. Museum; C, 1904.
CHINA. Pekin. Imperial Palace (ancient Chinese Instruments).
INDIA. Calcutta. India Museum; *C, 1917.
Tanjore. The Palace (old Indian Instruments).
JAPAN. Tokio. *Institute of Music (Japanese Instruments).
(In these countries collections of very old instruments are often found in the temples.)

Private Collection—
CALCUTTA. Sir S. M. Tajore (Indian Instruments).

C. AFRICA

CAPETOWN. Public Museum (African Instruments).
EGYPT. Cairo. Museum of Egyptian Antiquities (A); C, 1903.
TUNIS. Carthage. Musée de S. Louis (A).

D. AMERICA

ANN ARBOR. Museum of the University of Michigan, including the 'Stearns' Collection (G); C, 1921.
BOSTON. Museum of Fine Arts (part of the 'Galpin' Collection, England); Illustrated Bulletin, 1917 (G). Cambridge, Peabody Museum (E). 'Casadesus' Collection, Symph. Hall (G).
BRAZIL. La Plata Museum (E).
CHICAGO. Field Columbian Museum (E).
CHILE. Santiago National Museum (A)
MEXICO. National Museum, Mexico City (A).
NEWHAVEN. Yale University Museum, 'Steinert' Collection (S K), presented 1900; *C, 1913. Rest of the Steinert Private Collection (*C, 1893), of which this gift was the greater part, dispersed after his death (1912)
NEW YORK. The Metropolitan Museum of Art, 'Crosby Brown' Collection (G); C, Keyboards, 1903. Revised Catalogues: Vol. 1, Asia and Africa; Vol. 2, Oceania and America; Vol. 3, Europe; Vol. 4, Historical Groups and Musical Portraits. 1914 *sq.* American Museum of Natural History (E). Cooper Institute (E).
PHILADELPHIA. University Museum, 'Frischmuth' Collection (S W P). Museum of the Academy of Natural Science (E).
URUGUAY. Monte Video National Museum (E).
WASHINGTON. United States National Museum (G).

Some Private Collections—
BOSTON. Messrs. Chickering (G). Messrs. E. Howe (G). Mr. D. Pittsbury (W).
HOLYOKE, MASS. Miss Belle Skinner (G).
NEW YORK. S. B. Crimson (K).
PROVIDENCE. Louis Steinert (S K).
VICTORIA, B. COLUMBIA. Dr. C. F. Newcombe (E).

E. OCEANIA

HONOLULU. The Bishop Museum (E); C, 1892.

F. W. G.

COLLEGE YOUTHS, Ancient Society of. This society was founded on Nov. 5, 1637, and derives its name from its first members, Lord Brereton, Lord Salisbury, Lord Dacre, Sir Cloff Clofton, etc., meeting at St. Martin's, College Hill, Upper Thames Street, to practise ringing. The church with its ring of 6 bells was destroyed in the Great Fire of London, 1666.

Fabian Stedman published his work *Campanalogia* in 1677 and dedicated it to this society, of which he was a member.

About this time two other members must be mentioned, viz. Benjamin Annable and John Holt, both accomplished change-ringers and also well known by the 'methods' they introduced.

Books in the possession of the society record the performances of its members for more than two centuries.

The first great performance was at St. Saviour's, Southwark, on the six large bells, in 1684, when the College Youths rang three 720's *without stopping*, the earliest record of so many changes being rung *continuously*.

The company for many years during the 18th century held their meetings at the Paul's Head, Cateaton Street (now Gresham Street), City. On the day of the anniversary (Nov. 5) the members walked in procession to Bow Church to attend divine service, preceded by their beadle carrying a staff surmounted by a silver bell suspended in a frame of embossed silver bearing this motto: *Intactum sileo: percute—dulce cano.* W. W. S.

COL LEGNO, 'with the wood,' a term indicating that a passage is to be played by striking the strings of the violin with the stick of the bow instead of with the hair. An effective example of Col Legno bowing will be found in study No. 14 of Woldemar's *Nouvel Art de l'archet.* It is entitled 'Imitation du Psalterium, par Michel Esser,' the latter a violinist who may be assumed to have brought this grotesque trick into use. Three strings are directed to be struck at once, the effect resembling that produced by the dulcimer, or the Hungarian cimbalom. P. D. and E. J. P.

COLLINGWOOD Lawrence A. (*b* London, Mar. 14, 1887), was for some years in Russia, where he worked under Albert Coates at the St. Petersburg Opera. Returning to England after the revolution he became known as a composer primarily through a symphonic poem, without title, for orchestra, produced by the Patrons Fund of the R.C.M. (1920) and awarded publication by the Carnegie Trust. His piano works include two sonatas. Latterly he has done some conducting, notably of certain operatic performances at the 'Old Vic.' C.

COLOGNE. The musical life of Cologne is centred chiefly in the Opera House and the Gürzenich. The former produces alternately opera and stage plays. The General Intendant is Fritz Rémond, the General Musikdirektor Eugen Szenkar. Few new German works have seen their first light on the Cologne stage (Korngold's 'Tote Stadt,' Dec. 4, 1920), and though occasional adventures are made with new foreign operas the traditions of Cologne are mainly Wagner, the Italians and 'official.' Cologne has also a small 'chamber opera' under the direction of Max Hammerschmidt.

The orchestra of the opera combines with the Gürzenich orchestra to form the Städtische Orchester, under the leadership of Hermann Abendroth, with nearly one hundred professional playing members. It enjoys the financial support of the municipality of Cologne. The Gürzenich concerts, 12 in number, are the chief musical event of the Cologne season, often given in conjunction with the choir of the Konzert Gesellschaft. They are held in the historic Gürzenich Hall, seating about 1500 persons, the conductors being Abendroth, Eldering and Körner. To the long tradition of Brahms, dating from the period of Steinbach as director, Abendroth has added the works of Brückner, for whom he is perhaps the leading propagandist in Germany. But at these concerts, like the performances of the opera, very little sympathy is shown towards modern works. Eight symphony concerts are given each winter by the municipal orchestra, and although more enterprise is shown in the choice of works, modern music, even German, has not made much headway with them. Yet Cologne is not without modern music. The Musikgesellschaft's concerts, held in the great hall of the Hochschule für Musik, those of the Gesellschaft für Kammermusikfreunde, and especially the concerts of the progressive Gesellschaft für neue Musik (under Dr. Lemacher), which gives concerts of contemporary works in the hall of the Kunstverein, afford opportunity for the production of new works by contemporary composers. Associations for chamber music include three Quartets (Anders, Gürzenich, Schulz-Prisca), the Gürzenich Trio and the Kammermusik Vereinigung of the opera (wood-wind and horn).

Choral singing has always been a feature of Cologne's musical life, though it might have been expected that a city with its background of Cathedral and so many fine churches would have taken a prominent part in the cultivation of sacred music. This is hardly the case, though Cologne has in the Domchor, under Mölders, one of the leading choirs of Germany. But secular choral-singing here, as almost everywhere on the Rhine, is in a very flourishing state. There are in Cologne 18 mixed, 27 male voice and 4 women's choirs. The leading ones are the Kölner Volkschor (director E. J. Müller) and the Kölner Männergesangverein (director Joseph Schwartz), which maintain the best traditions of German choral

singing. The Cologne Summer Music Festival, held in the hall of the Cologne fair, was attended in 1925 by choirs numbering in all some 40,000 singers from all parts of Germany.

It is intended that Cologne shall become the educational centre of west German musical life, to which end a High School for Music, on university lines, has been founded to take the place of the old municipal Conservatorium, founded in 1850 as the Rheinische Musikschule. The High School, subsidised by a joint fund from the Prussian State, the Rhineland Province and the Cologne municipality, is under the direction of Abendroth and Walter Braunfels, and is intended for those who intend to make music their career. The number of students is limited to 300 (the old Conservatorium had 1000). Students must have completed their 16th year, they must produce a certificate of education from a higher secondary school and they must give evidence of talent. The High School gives, besides general education in music, courses for organists, orchestral musicians and conductors and music teachers for schools. In the place of the Conservatorium the municipal 'Rheinische Musikschule' has been founded for those not intending to adopt music as a profession, for elementary school teachers and for the cultivation of 'Hausmusik.' The number of students is limited to 500, and students of all ages are received from the age of 14, subject to an entrance examination. H. G. D.

COLOMBA, opera in 4 acts; words founded on Prosper Mérimée's story by Francis Hueffer; music by Mackenzie (op. 28). Produced (Carl Rosa Co.), Drury Lane, Apr. 5, 1883; Hamburg (in German), Jan. 27, 1884. M.

COLOMBANI (Columbani), Orazio (*b.* Verona, 16th cent.), eminent contrapuntist, a pupil of Costanzo Porta, a Cordelier monk, and maestro di cappella at the cathedral of Vercelli, from about 1584 filled the same office in the convent of San Francesco at Milan. In 1587 he was in Venice; in 1593 at the Santo of Padua; and for a time at Urbino. Besides 5 collections of Psalms for 5, 6 and 9 voices, and 3 of madrigals, published in Italy (1576–1592) (see *Q.-L.*), there is a Te Deum of his in Lindner's *Corollarium cantionum sacrarum*, and two Magnificats and some madrigals in the King of Portugal's Library at Lisbon. One of the Magnificats is in 14 parts. Colombani united with other musicians in dedicating a collection of Psalms to Palestrina (1592). M. C. C.

COLOMBE, LA, a comic opera in 2 acts, words by Barbier and Carré, music by Gounod; produced Opéra-Comique, June 7, 1866. In English as 'The Pet Dove' (translated by Farnie), Crystal Palace, Sept. 20, 1870. G.

COLOMBI, Vincenzo, an Italian, built the magnificent organ in the church of St. John Lateran at Rome, 1549. V. de P.

COLOMBINI, Francesco (*b.* near Padua, early 17th cent.), organist at Massa del Principe Cathedral, 1623–41. He composed a considerable amount of church music, including 3 books of motets, published in Venice and in Antwerp. (For list, see *Q.-L.*) E. v. d. S.

COLONNA, (1) Giovanni Paolo (*b.* Brescia, *c.* 1637; *d.* Nov. 28, 1695), church composer, was, according to some authorities, born at Bologna, but Cozzando gives Brescia. He was the son of Antonio Colonna, a maker of organs, and studied music at Rome under Carissimi, Abbatini and Benevoli.

He was for some time organist at San Apollinare at Rome, and had become famous as a composer as early as 1659, in which year he was elected organist of San Petronio, Bologna, becoming maestro di cappella there in 1674. He was four times elected principal of the Accademia Filarmonica. Among many pupils of note he numbered the famous Bononcini. Nearly all his compositions were for the church, but his one opera, 'Amilcare,' was performed at Bologna in 1693. Among his printed works (for list of these and his MSS. see *Q.-L.*) are:

3 books of masses, opp. 5, 6 and 10 (Bologna, 1684, 1685 and 1691), 4 books of 'Salmi brevi,' opp. 1, 7, 11, 12 (Bologna, 1681, 1683, 1694), 2 books of motets, opp. 2 and 3 (*ib.* 1681), litanies, op. 4 (1682), and other sacred works, op. 8 (1687 and 1689). Six oratorios in MS.

A Magnificat and Nunc Dimittis of his for two choirs are printed in the collection of the Motet Society, and four other pieces in the Fitzwilliam Music. E. H. P.

(2) Fabio (*b.* Bologna, *c.* 1567; *d.* Naples, 1650) was the inventor of the 'Pentaconta chordon,' a stringed instrument which divided the octave into 17 parts. He published (Naples, 1618) a description of this instrument in *La Sambuca Lincea ovvero dell' istrumento perfetto libri III.*

COLONNE, Judas (called Édouard) (*b.* Bordeaux, July 23, 1838; *d.* Paris, Mar. 28, 1910), a distinguished Parisian conductor, of Italian origin. He began to earn his own living at the age of 8 years.

Later he studied music at the Paris Conservatoire, where he gained the first prize for harmony in 1858, and the same for violin in 1863. He became first violin in the Opéra orchestra (1858–67); about this time he was a member of the Lamoureux Quartet, conducted at the Concerts Pasdeloup and at the Concerts du Grand Hôtel (1871), and in 1873 established, with the music-publisher Hartmann, the Concert National. These concerts lasted two seasons, and were first held at the Odéon theatre, where Franck's 'Rédemption' and Massenet's 'Marie Magdeleine' were performed for the first time; the concerts were subsequently held at the Châtelet. In 1874, Hartmann having retired, Colonne endeavoured to form an association among artists which should be patronised by amateurs and the public. In this way were founded the Concerts du Châtelet

(now the Association Artistique des Concerts Colonne: present conductor—1926—Gabriel Pierné), which, though at first unsuccessful, have since gained so wide a reputation. It was not easy to struggle against the established popularity of the Concerts Populaires, conducted by Pasdeloup, but Colonne had the excellent idea of giving more prominence to the works of the younger French composers; he produced several orchestral suites by Massenet, the first and second of which had previously been given at the Concerts Populaires, and various orchestral compositions by Lalo, Dubois, Franck, etc.; but the success of the concerts was not fully assured until Colonne, foreseeing a reaction in favour of Berlioz, and incited by the example of Pasdeloup, in a manner devoted his concerts to the great French composer by producing with great care, and in their entirety, all his works for chorus and orchestra; 'L'Enfance du Christ,' 'Roméo et Juliette,' and particularly 'La Damnation de Faust,' the success of which crowned the popularity of his undertaking. The enterprise, having quite replaced the Concerts Populaires in public favour, became most profitable to all concerned in it, and to its director, who in 1880 was decorated with the Légion d'Honneur; he had before, in 1878, been chosen to conduct the concerts at the Trocadéro during the Exhibition. He conducted at the Opéra (1891–93), where he produced Reyer's 'Salammbô,' Saint-Saëns's 'Samson et Dalila' and Wagner's 'Die Walküre,' and visited London first in 1896 and last in 1908. On the latter occasion he conducted several Promenade concerts at Queen's Hall. His foreign engagements further included Strassburg (1895), Lisbon and seven visits to Russia. The reputation he left is that of a highly gifted conductor, full of fire, warmth, 'finesse' and generosity. His qualities were wonderfully adapted to romantic music, and for that of Berlioz he had a big and justified reputation. The modern French school owes a great deal to his efforts. As a conductor he formed a striking contrast with his contemporary, Lamoureux. If Colonne's performances always struck by their artistic tendencies they were somewhat lacking in care, firmness and clearness.

Mme. Colonne, *née* Eugénie Élise Vergin (*b.* Lille, Nord, Mar. 21, 1854), was a pupil of the Paris Conservatoire, and made a successful début at the Opéra, on Feb. 4, 1876, as Eudoxie ('La Juive'), and on Oct. 3, 1876, as Zerlina ('Fra Diavolo'), appearing afterwards at the Opéra-Comique and the Théâtre Lyrique. Later, she devoted herself to teaching, and has brought out some excellent pupils.

A. J.; addns., G. F., M. L. P.

Bibl.—Ch. Malherbe, *Édouard Colonne, Revue S.I.M.* (1910); Gustave Doret, *Musique et musiciens.* (Lausanne, 1915.)

COLOPHANE (Ger. *Kolophonium*), the French name for the rosin used for fiddle bows, from *κολοφωνία*, so called because the best rosin came from Colophon, in Asia Minor, the same place which gave its name to the imprints of early books, and has thus left a double mark on modern times. (See Rosin.) G.

COLORATURA (Ital.) (Ger. *Koloratur*), vocal music *coloured*, that is ornamented, by runs and rapid passages or divisions, where each syllable of the words has two or more notes to it. It is what the old school called 'figurato'—figured. (See Ornaments: Vocal.) G.

COLPORTEUR, LE, ou l'enfant du bûcheron, lyric drama in 3 acts; words by Planard, music by Onslow. Produced Paris, Nov. 22, 1827; Drury Lane as 'The Emissary; or, the Revolt of Moscow,' May 13, 1831. G.

COLTELLINI, Céleste (*b.* Leghorn, 1764; *d.* 1817), singer, daughter of a poet and a celebrated singer, made her first appearance at Naples in 1781.

The Emperor Joseph II. engaged her for the Opera at Vienna in 1783, and she did not return to Naples till 1790. She married a French merchant named Méricofre, and retired from the stage in 1795. Her voice was a mezzo-soprano, and she excelled in the expression of sentiment. Paisiello wrote his 'Nina' for her, and on one occasion as she was singing the air 'Il mio ben quando verra?' a lady among the audience burst into tears, crying aloud, 'Si, si, lo rivedrai il tuo Lindoro.' M. C. C.

COLYNS, Jean-Baptiste (*b.* Brussels, Nov. 25, 1834; *d.* there, Oct. 31, 1902), a distinguished violinist. He was admitted to the Brussels Conservatoire at the age of 8, where he gained prizes for violin-playing, harmony, etc.

He became solo violinist at the Théâtre de la Monnaie at a very early age, and soon afterwards was appointed professor of his instrument at the Conservatoire. In 1888 he was given a similar post at Antwerp. He made many professional tours in Europe with great success, and at various times received advantageous offers to leave his native city. Among others he was in 1876 invited by the King of Saxony to migrate to Dresden as Konzertmeister and professor at the Conservatorium there. He visited England in 1873, and played at the Crystal Palace, Apr. 12, and at the Philharmonic, July 7. Colyns occupied himself with composition for his special instrument, and also produced an opera in one act, 'Sir William' (1877), and an opera in three acts, 'Capitaine Raymond' (1881). T. P. H.

COMA, Annibale (*b.* Carpi, near Modena, *c.* mid-16th cent.), lived at Mantua *c.* 1568–87, when he composed 4 books of madrigals. Several madrigals of his are contained in collective volumes. (See *Q.-L.*) E. v. d. S.

COMBARIEU, Jules Léon Jean (*b.* Cahors, Lot, Feb. 5, 1859; *d.* July 7, 1916). Having

entered the teaching career when quite young he finally became professor at the 'lycées' Condorcet and Louis le Grand at Paris, and lectured on history of music for six years at the Collège de France from 1904. His lessons were published under the title: *Éléments de grammaire musicale historique.* He was trained in his native town by an old musician, T. Langlane, formerly pupil of the École Niedermeyer. He then followed the courses of Spitta in Berlin (1887), which left a lasting impression on his mind. Struck by the absence of musical training in the French University education, he strove to develop it and founded the *Revue d'histoire et de critique musicale,* followed by the *Revue musicale* (1904–12), chiefly devoted to musicological research. As general inspector of choral singing, his influence was also very active. Amongst his principal works are: *Les Rapports de la musique et de la poésie considérées au point de vue de l'expression* (1894), *De parabaseos partibus et origine* (1894), *Théorie du rythme dans la composition musicale moderne* (1897), *La Musique, ses lois, son évolution* (1907), etc., *Histoire de la musique des origines à la mort de Beethoven,* two volumes (1913), vol. 3: *De la mort de Beethoven au début du xx^e siècle* (1920). M. L. P.

COMBINATION PEDALS (Fr. *pédales de combinaison*) are an ingenious French invention applied to the organ, which originated with the eminent firm of Cavaillé-Coll. Instead of operating upon the draw-stops they act upon the wind supply, and in the following manner. A great organ contains, say, twelve stops. The first four (1–4) will be placed on one sound-board; the next four (5–8) on a second; and the remaining four (9–12) on a third sound-board. Each sound-board receives its wind-supply through its own separate wind-trunk, and in that wind-trunk is a ventil which when open allows the wind to reach the sound-board, and when closed intercepts it; which ventil the organist controls by means of a pedal. The advantages of the ventil system are, first, that instead of the stops coming into use in certain fixed and invariable groups, any special combination can be first prepared on the three sound-boards, and then be brought into use or silenced at the right moment by simply the admission or exclusion of the wind. Moreover their action is absolutely noiseless, as it consists in merely opening or closing a valve, instead of shifting a number of long wooden sliders to and fro. The objection has been raised, that in the ventil system the stops no longer 'register' what is about to be heard; and the extreme case is cited that every stop in the organ may be drawn, and yet no sound respond to the touch if the ventils be closed. (See Composition Pedals; Organ.) E. J. H.

COMES, see Dux; Fugue.

COMES, Juan Bautista (*b.* Valencia, 1568; *d.* there, 1643), Spanish church composer, noted for the grandiose scale on which his works were planned. His first appointment was that of maestro de capilla at Lérida (Catalonia); and he was afterwards musical director at the Colegio del Patriarca, Valencia (1605), Valencia Cathedral (1613), and the Chapel Royal at Madrid (as vice-master of the King's choir, 1619). In 1628 he returned to Valencia and was once more maestro de capilla at the Patriarca, and in 1632 at the Cathedral. A portrait of him, by Ribalta, is to be seen at the Museo Provincial at Valencia.

The works of Comes number over 200. Few were printed in his lifetime (*e.g.* the motet 'Gaude, Salve' in Victoria's 'Motecta festorum totius anni,' Rome, 1585); his MSS. are to be found mainly in the musical archives of Valencia Cathedral, the 'Patriarca' at Valencia, and the Cathedral at Segorbe, and the Biblioteca de la Diputacio at Barcelona. A classified list is given by Alcahali (*Diccionario biográfico de músicos valencianos*), and a selection was published in 1888 by the Benedictine Juan Bautista Guzmán ('Obras musicales de J. B. Comes, escogidas, puestas en partitura y ilustradas,' 2 vols. Madrid, 1888).

An interesting side of Comes's work is shown by the compositions with Spanish instead of Latin words. They are sacred in character, but not liturgical, consisting of *romances, villancicos, folías,* etc., in which the verse is sung by a few voices, and the chorus by the whole choir in six or more parts—a method of procedure adopted also by his contemporary Ruimonte (*q.v.*), whose collection of madrigals and villancicos is in the library at Christ Church, Oxford. The melodies of Comes often have a distinctly popular stamp. J. B. T.

COME SOPRA, 'as above'; when a passage or section is repeated, to save the trouble of recomposing, reprinting or recopying.

COMETTANT, Jean Pierre Oscar (*b.* Bordeaux, Apr. 18, 1819; *d.* Jan. 24, 1898), entered the Paris Conservatoire, Nov. 1839, where he studied under Elwart and Carafa till the end of 1843.

He first became known as a pianist, and as the author of a number of pieces for that instrument, duets for piano and violin, as well as songs and choruses. He lived in America, 1852–55. He also came forward as a writer, and soon obtained reputation as the musical critic of the *Siècle,* with which he was connected for many years. Comettant had an easy, humorous, brilliant style; he was a great traveller, and published a large number of books on various subjects which are both instructive and pleasant reading. Of his works on music, the following are among the most important:

Trois ans aux États-Unis (Paris, 1858); *La Propriété intellectuelle,* etc. (Paris, 1858); *Histoire d'un inventeur au 19ème siècle* (Paris, 1860)—a life of Adolphe Sax, and defence of his claims; *Musique et*

musiciens (Paris, 1862)—a collection of articles originally published in the *Siècle*; *Le Danemark tel qu'il est* (Paris, 1865); *La Musique, les musiciens, et les instruments de musique chez les différents peuples du monde* (Paris, 1869)—an important work, written on the occasion of the Exhibition of 1867; *Les Musiciens, les philosophes, et les gaîtés de la musique en chiffres* (Paris, 1870)—a polemical treatise; *François Planté* (1874).

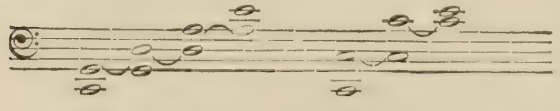
He wrote a considerable amount of music. G. C.

COMIC OPERA, a term used indiscriminately to denote a musico-dramatic work of an amusing nature. It is not the English equivalent to the French opéra-comique, for that term includes works into which seriousness and even tragedy may enter; the type is rather the opéra-bouffe. (See OPERA and OPERA BUFFA.) It would be as well if comic opera meant only a work in which there is an equal importance attaching to the text as to the music, such as one finds in the Gilbert and Sullivan series, and where, although the aim is to amuse, the technique is high. One could then differentiate between comic opera and musical play or musical comedy. For they have much in common, the dialogue is spoken and is interspersed with songs, duets and the like, and the finales are more or less elaborated. Since the days of the ballad operas the English public have always welcomed the association of light music with plays of a light and amusing character. But unless there is real workmanship and invention in both text and music such works are ephemeral and reflect merely the taste of the moment. A true comic opera, on the other hand, may reasonably be expected to have a longer life. Although in recent years the musical technique of the musical play has tended to improve, there is still great looseness in the writing and construction of the play itself and frequent reliance upon members of the cast to make their own glosses thereon wherewith to hold the public.

Light opera is a term often employed for works in which sentiment counts for more than high spirits, although the latter is not necessarily absent. The text and the music are generally on a more refined scale, but in other respects the form remains the same. N. C. G.

COMMA, a very minute interval of sound, the difference resulting from the process of tuning up by several steps from one note to another in two different ways. There are two commas:

1. The common comma is found by tuning up four perfect fifths from a fixed note, on the one hand, and two octaves and a major third on the other, which ostensibly produce the same note, thus—



or by multiplying the number of the vibrations of the lowest note by $\frac{3}{2}$ for each fifth, by 2 for each octave, and by $\frac{5}{4}$ for the perfect third. The result in each case will be found to be different, and the vibrations of the two sounds are found by the latter process to be in the ratio of 80 : 81. The difference between the two is a comma.

2. The comma maxima, or Pythagorean comma, is the difference resulting from the process of tuning up twelve perfect fifths, on the one hand, and the corresponding number of octaves, on the other; or by multiplying the number of vibrations of the lowest note by $\frac{3}{2}$ for every fifth, and by 2 for every octave. The difference will appear in the vibration of the two notes thus obtained in the ratio of 524,288 : 531,441, or nearly 80 : 81·0915.

Other commas may be found by analogous processes, but the above two are the only ones usually taken account of. C. H. H. P.

COMMER, FRANZ (*b.* Cologne, Jan. 23, 1813; *d.* Aug. 17, 1887), a pupil of Joseph and Bernhard Klein, and Leibl; organist in the Carmelite church at Cologne in 1828, and a member of the Cathedral choir. In 1832 he went to Berlin, where he became a pupil of Rungenhagen, A. W. Bach and A. B. Marx; librarian to the Königliche Musik-Institut, choirmaster at the catholic church of St. Hedwig in Berlin (1846), member of the Akademie der Künste from 1845, and joint-founder in 1844 with Theodor Kullak of the Berlin Tonkünstlerverein. He took a prominent part in the foundation of the Gesellschaft für Musikforschung (1868). He is best known as the editor of the following important works:

Collectio operum musicorum Batavorum saeculi XVI., 12 vols.; *Musica sacra XVI., XVII. saeculorum*, 26 vols. (the earlier of which were edited by Commer), containing organ-pieces, masses and motets for men's voices and full choir; *Collection de compositions pour l'orgue des XVIe, XVIIe, XVIIIe siècles*, six parts; *Cantica sacra . . . aus den XVI.-XVIII. Jahrh.*, 2 vols.

Commer also composed some church music, Lieder and dances for pianoforte, as well as music to *The Frogs* of Aristophanes, and *Electra* of Sophocles. A. M.

COMMODO, 'easily,' 'at a convenient pace'; a direction generally used with Allegro, as in the Rondo of Beethoven's pianoforte sonata in E, op. 14, No. 1. M.

COMMON TIME, see TIME.

COMMUNION SERVICE, see under SERVICE.

COMPAN, HONORÉ (still living in 1798), professor of the harp,[1] and violinist at Paris. There are extant of his works: 10 'Pièces en concerts pour la harpe'; 30 *ibid.*; 'Méthode de harpe,' or short and clear principles for learning to play on this instrument. Therein are many little pieces to illustrate these principles, and some choice ariettas with accompaniment (Paris, Thomassin, 1783). Compan was violinist at the Théâtre de la Pantomime Nationale in 1798. There has been published under his name a little *Méthode de musique* (Paris, Frère). (*Fétis.*)

[1] *Fétis.*

COMPASS, from the Latin *compassus*, 'a circle,' designates the range of notes of any voice or instrument as lying within the limits of the extreme sounds it is capable of producing.

The compass of the various instruments which are in use in modern music will be found under their respective names; it may be said generally that it is limited in the direction of the bass, but often varies in the direction of the treble according to the skill of the player, except in instruments of fixed intonation.

The compass of a modern orchestra is generally from about the lowest note of the double basses to about E in altissimo (EE to e''''), which can be taken by the violin if properly led up to.

The compass of voices for chorus purposes is from E or F below the bass stave to a''. Solos are not often written above c''', except for special singers; as the part of Astrifiammante in 'Die Zauberflöte,' which was written for Josepha Hofer, Mozart's sister-in-law, and goes up to f'''. (See AGUJARI.) For table showing compass of voice see SINGING. C. H. H. P.

COMPENSATING PISTON, a mechanical device to overcome the faulty intonation occurring when the valves of certain brass instruments are used in combination. (See VALVE.)

COMPÈRE, LOYSET (*d.* St. Quentin, Aug. 16, 1518), eminent contrapuntist, probably born in the French part of Flanders, was chorister, canon and chancellor of the Cathedral of St. Quentin.

In Guillaume Crétin's lament on the death of Okeghem he is mentioned among the distinguished pupils of the latter—

> 'Agricola, Verbonnet, Prioris,
> Josquin des Près, Gaspard, Brumel, Compère,
> Ne parlez plus de joyeulx chants, ne ris,
> Mais composez un *ne ricorderis*,
> Pour lamenter nostre Maistre et bon père.'

His reputation stood high with the contrapuntists of his own and the succeeding age, and it is amply sustained by the compositions which are known to be his. These are, 2 motets in Petrucci's 'Motetti XXXIII'; 22 compositions in Petrucci's 'Harmonice musices odhecaton'; 2 songs in Petrucci's collection 'Strambotti ode Frottole' (Lib. 4to); an 'Asperges' and a 'Credo,' both *a* 4, in Petrucci's 'Fragmenta missarum'; a motet 'O bone Jesu,' signed simply Loyset, in Petrucci's 'Motetti della Corona'; some motets in the collection 'Trium vocum cantiones' (Nuremberg, 1541). Amongst MSS. belonging to the Pope's chapel may be mentioned a Magnificat *a* 4, 6 motets, and a curious 5-part motet in which the tenor and second alto sing 'Fera pessima devoravit filium meum Joseph,' while the treble, first alto and bass are recounting the injuries received by Pope Julius II. from Louis XII. of France. (See *Q.-L.*) Other MSS. of Compère's work are to be found at Trent (Trienter Codices, see reprints below), Rome, Florence, Brussels, Dijon, Cortona and London (B.M. Add. MSS. 35,087). Compère has been confounded with Piéton, who had the same Christian name—Loyset, a diminutive of Louis. The confusion arises from the practice of the early masters, of signing their compositions with the Christian name alone.

REPRINTS.—VAN MALDEGHEM, *Trésor musical*; AMBROS, *Trienter Codices* (*D.T.Ö.*); CHARLES BORDES, *Trois Chansons du XVe siècle*; 'Le grand désir d'aimer me tient,' by L. CGMPÈRE (Paris, Rouard et Lerolle); E. DROZ et G. THIBAULT, *Poètes et musiciens du XVe siècle* (Paris, 1924); 1 'Chanson.'

BIBL.—E. DROZ and G. THIBAULT, *Bibliographie des recueils de chansons françaises du XVe siècle* (Paris, 1925).

M. C. C.; addns. M. L. P.

COMPETITION FESTIVALS. These festivals are gatherings of musical amateurs for the purpose of competing in performance before judges who not only give decisions and in some cases award prizes, but also give help, criticism and advice to the competitors. Competition festivals, chiefly in choral singing, but also in solo singing and instrumental performance, have thus become an important factor in the musical education of the people of Great Britain, and the movement has spread widely over the British Empire.

Apart from the Welsh Eisteddfod, the competitive principle in music was confined for many years in England to the brass band contests, and more especially to the manufacturing districts in the North of England. In 1882, however, the idea was extended to vocal performance, and the establishment of the Stratford Musical Festival in that year by J. S. CURWEN (*q.v.*), and the Kendal Festival in 1885 by Mary WAKEFIELD (*q.v.*), marked a new era in this class of musical performance. Competitive festivals are now held all over Great Britain and in Ireland (especially the north). These festivals, associated with towns or county areas, are organised locally and occur annually. Practically all of these organisations are affiliated under the British Federation of Musical Competition Festivals, 3 Central Buildings, Westminster, which was incorporated in 1921 and succeeded the Association which had been founded chiefly at Mary Wakefield's instigation in 1905. The Federation movement is extending, and doubtless will affect the destinies of competition festivals held in Canada, Australia, South Africa and other parts of the Empire.

Under the impetus of competition an extraordinarily high standard of choral *ensemble* has been reached by choirs of mixed voices and of men's and women's voices separately, not only in those parts of the country such as Lancashire and Yorkshire, which have always been famous for their vocal performance, but even in many small towns and villages in the south and west of England, where practically no serious effort to cultivate the music of the people had been made before the beginning of the competition festival movement. The

work done has not been confined to choral music. The competitions soon extended to instrumental and now to orchestral and chamber music; pianoforte and other instrumental solos are an invariable part of the larger festivals, and are undoubtedly increasing the abilities of amateurs who have in some cases received very little musical education outside that afforded by these festivals.

A divergence of scope is to be noted in these gatherings. Some are content with the competition side only; others, following the lines laid down by Mary Wakefield, make the culminating feature the combined performance of some important work studied by the various sections apart from competition. There is also a divergence of view as to the merits of the two forms of festival. While some musicians who have had considerable experience in judging consider that the best results are obtained by confining the festivals to competitive purposes, others, who take a broader view of the educative function, hold strongly that competition should be used merely as a means to an end, which is the performance of music for its own sake.

The British Federation publishes a *Year-book* which gives a list of the affiliated festivals held. Interesting particulars of the movement will be found in Rosa Newmarch's *Mary Wakefield* (Kendal, 1912). N. C. G.

COMPLINE (Lat. *completorium*). The last of the 'Hora Diurne,' or 'Day Hours,' of the Roman Ritual.

COMPOSITION means literally 'putting together,' and is now almost exclusively applied to the invention of music—a novelist or a poet being never spoken of as a composer except by way of analogy, but a producer of music being almost invariably designated by that title. 'Gedichtet,' says Beethoven, 'oder wie man sagt, componirt' (*Briefe*, Nohl, No. 200). As far as the construction of a whole movement from the original ideas is concerned the word is perhaps not ill adapted, but for the ideas themselves nothing could be more inappropriate. For the mysterious process of originating them the word 'invention' seems more suitable, but even that does not at all describe it with certainty. It is the fruit sometimes of concentration and sometimes of accident; it can hardly be forced with success, though very ingenious imitations of other people's ideas to be made to look like new may be arrived at by practice and the habitual study of existing music. Nevertheless, the title of composer, though only half applicable, is an honourable one, and those who do put together other people's ideas in the manner which should best justify the title are generally those who are most seldom called by it. (Cf. CONSTRUCTION.)

C. H. H. P.

COMPOSITION PEDALS are metal pedals placed above the pedal keyboard of the organ for the purpose of facilitating changes of stops.

They were invented by Bishop early in the 19th century and superseded the 'shifting movement' in use in England since the days of Father Smith.

Composition pedals were of two kinds—single-action and double-action; but the latter only are now made. A 'single-action' would either throw out or draw in given stops, but would not do both. A 'double-action' composition pedal will not only draw out a given number of stops—we will suppose the first four—but will draw in all but the same four (see ORGAN). E. J. H. rev.

COMPOUND TIME, see TIME.

COMTE ORY, LE, an opera in 2 acts; libretto in French by Scribe and Delestre-Poirson, music by Rossini; produced at the Paris Opéra, Aug. 20, 1828, and first performed in England at the King's Theatre (in Italian), Feb. 28, 1829; and in the original French at the St. James's Theatre, June 20, 1849. The greater part of the music was taken from an earlier work, 'IL VIAGGIO À REIMS' (*q.v.*). G.

COMUS, a masque, written by John Milton, and performed on Michaelmas night, 1634, at Ludlow Castle, the residence of the Earl of Bridgewater, with music by Henry LAWES (*q.v.*). The masque, under the editorship of Lawes, was published anonymously in 1637, its authorship only being declared in the 1645 edition.

The music remained unpublished in manuscript in the British Museum library until 1904, when the Mermaid Society undertook its publication, and performances of the masque, with the original music, were given in London and the provinces. Hawkins and Burney, in their *Histories of Music*, have both given one song, 'Sweet Echo,' Burney making severe comment on Lawes's setting of the song. (See SONG, section ENGLAND.)

In 1738, one hundred and four years after the original production, another version of 'Comus' was given to the public. It was in this that Thomas Augustine ARNE (*q.v.*) first gave proof of his full talents.

Milton's masque was adapted for stage requirements by Dr. Dalton, and the piece was presented at Drury Lane in the year above named, 1738. It was an immediate success, and at once established Arne's reputation. Beard, Mrs. Clive and Mrs. Arne were the singers who took the characters. Arne published the masque in folio, in 1740, and marked it as his 'Opera prima.' The imprint stands:

'Printed by William Smith, at the Musick Shop in Middle Row, Holborn, near Holborn Barrs; and sold by the author at his House, No. 17 in Craven Buildings, Drury Lane.'

Songs from Arne's 'Comus' enjoyed a long popularity. It was revived at Eton (Dec. 1922) and subsequently given in the Inner Temple Hall, London (Mar. 1923).

Another adaptation of Milton's 'Comus' was made by George Colman, and acted at Covent Garden and the Haymarket theatres in 1772; it was not a success, although probably Dr. Arne's music was employed. F. K.

CONACHER & CO. established an organ factory at Huddersfield in 1854, from which a rapidly extending business has been developed. In 1906 their list was described as including upwards of 400 organs built or enlarged by them. The following were quoted as representative: the parish church, Huddersfield; St. Michael's, Hulme, near Manchester; Glasgow University; and the Roman Catholic Cathedral, St. John's, New Brunswick. In 1921 this firm could claim to have built over 1600 organs in all parts of the world.

CON AFFETTO, see AFFETTUOSO.

CON AGITAZIONE, see AGITATO.

CON AMORE, see AMOROSO.

CON ANIMA, see ANIMATO.

CON BRIO, 'with life and fire.' Allegro con brio was a favourite tempo with Beethoven.

CONCENTO, the sounding together of all the notes in a chord, and thus the exact opposite of ARPEGGIO (*q.v.*). M.

CONCENTORES SODALES (founded June 1798; dissolved 1847) was to some extent the revival of an association (the 'Society of Musical Graduates') formed in 1790 by Dr. Callcott, Dr. Cooke and others. (See *Mus. T.*, 1892, p. 713.) For that society Dr. Callcott wrote his glee, 'Peace to the souls of the heroes,' and Robert Cooke, 'No riches from his scanty store.' After its dissolution the want of such an association was greatly felt, and in 1798 Horsley proposed to Dr. Callcott the formation of the 'Concentores Sodales.' The first meeting was held on June 9 at the Buffalo Tavern, Bloomsbury, and was attended by Dr. Callcott, R. Cooke, J. Pring, J. Horsfall and S. Webbe, jun. Among the early members were S. Webbe, sen., Linley, Bartleman, Harrison, Greatorex, Spofforth, etc. Each member who was a composer contributed a new canon on the day of his presidency. In British Museum Add. MS. 27,693 is the programme of Thurs. Nov. 18, 1802. The society began to decline about 1812, and it was decided to dissolve it.

In May 1817, at a meeting at the Freemasons' Tavern, at which Attwood, Elliott, Horsley, Linley and Spofforth were present, it was resolved to re-establish it, with this difference—that no one should be a member who was not practising composition and did not, previous to his ballot, produce a work in at least four parts. The original members were soon joined by Evans, W. Hawes, T. F. Walmisley and Smart, and later by Bishop, Goss, Jolly and Attwood. The associates included King, Leete, Terrail and Sale. The members took the chair by turns, and the chairman for the evening usually produced a new canon, which was followed by glees of his own composition, and a madrigal or some vocal work. As an illustration of the programmes may be cited that of Feb. 13, 1824, when Goss presided:

New canon, 4 in 2, 'Cantate Domino'; new glees, 'While the shepherds,' 'My days have been,' 'When happy love,' 'There is beauty on the mountain,' 'Kitty Fell,' 'Calm as yon stream,' 'List! for the breeze'; glee by Spofforth, 'Hail, smiling morn.'

On the dissolution of the Society it was resolved to present the books belonging to it to Gresham College, and the wine to the secretary, T. F. Walmisley; the money in hand was spent on a piece of plate for Horsley, the father of the society. C. M.

CONCERT (Fr. *concert*, Ger. *Konzert*, Ital. *concerto*). While the English use of the word constantly means the performance before an audience of a prearranged programme of musical works, the French, German and Italian forms of it, besides possessing this meaning, are equally applied to a particular type of composition (see CONCERTO). The old English form CONSORT (*q.v.*) approximated to this latter meaning, but the Italian form, Concerto, has been adopted into the English language to mean concerted music, particularly that for one or more solo instruments with orchestra.

Concerts, in the sense of more or less public performances of set programmes to which audiences are admitted by payment, seem to have begun in England (earlier than elsewhere) with those given in London by JOHN BANISTER (*q.v.*) between 1672 and 1678. THOMAS BRITTON (*q.v.*) carried on the practice, and during the 18th century many concert-giving institutions were formed in London, including the ACADEMY OF ANTIENT MUSIC (founded 1710) (*q.v.*), the Castle Society (1724), the Concert of Antient Music (1776) (see ANCIENT CONCERTS), the Professional Concerts (1785), besides occasional concerts of individual artists, amongst which those of Salomon and Haydn were pre-eminent from 1791–95. HICKFORD'S ROOM (*q.v.*) (1713) and the HANOVER SQUARE ROOMS (*q.v.*) (1775) were the most important concert halls of that century.

Concerts began to be propagated in Germany, Switzerland and Sweden by the Collegia Musica about the year 1700, but the first great continental institution of the kind was the 'Concert spirituel' (see under PARIS), founded by Philidor in 1725 in Paris. This formed the model for others, and from it the history of concert-giving in the 18th century developed. Other landmarks worthy of mention are the foundation at Vienna of the Tonkünstler Societät (1772), at Amsterdam of the 'Felix Meritis' Concerts (1777), and at Leipzig of the 'Gewandhaus' Concerts (1781).

While the private patronage of music by princes and nobles remained the chief source of livelihood to the musician, the progress of public concert institutions was impeded. The

breakdown of the system of patronage and the change of tone and temper which the Napoleonic wars brought to the Europe of the 19th century stimulated the increase of concerts. The Viennese development of symphonic music brought into existence the modern symphony orchestra in every centre of Europe ; improved transport by road and sea, particularly by steam power, facilitated the careers of travelling virtuosi, and in the 19th century concert-giving became an international industry. The history of the modern concert may be traced in this Dictionary by consulting articles under the names of prominent musical towns.

The concert-giving institutions of London are chronicled under their own names. The following are of primary importance from the historical point of view :

ORCHESTRAL

ROYAL PHILHARMONIC SOCIETY (originally Philharmonic Society, 1813).
NEW PHILHARMONIC SOCIETY (1852–79).
CRYSTAL PALACE SYMPHONY CONCERTS (1855–1901).
BRITISH ORCHESTRAL SOCIETY (1872–75).
RICHTER (Symphony Concerts begun 1879).
HENSCHEL (London Symphony Concerts begun 1886).
PROMENADE CONCERTS (1895).
NEW QUEEN'S HALL ORCHESTRA (originally Queen's Hall Orchestra, 1897).
LONDON SYMPHONY ORCHESTRA (1902).
ROYAL ALBERT HALL ORCHESTRA (originally New Symphony Orchestra, 1906).

CHORAL

SACRED HARMONIC SOCIETY (1832–82).
ROYAL CHORAL SOCIETY (1872).
BACH CHOIR (1875).
LONDON CHORAL SOCIETY (1903).
PHILHARMONIC CHOIR (1920).

CHAMBER MUSIC

POPULAR CONCERTS (see also ST. JAMES'S HALL, 1859).
PEOPLE'S CONCERT SOCIETY (1878).
CLASSICAL CONCERT SOCIETY.

(See also the present concert halls, ÆOLIAN HALL, QUEEN'S HALL, ROYAL ALBERT HALL, WIGMORE HALL.)

CONCERTANTE (Ital.). (1) In the 18th century this name was given to a piece of music for orchestra in which there were parts for solo instruments, and also to compositions for several solo instruments without orchestra. The fine concerto by Handel in C major, for two violins and violoncello, accompanied by strings and two oboes (published in part 21 of the German Handel Society's edition) is in Arnold's old English edition entitled 'Concertante' (see CONCERTO GROSSO).

(2) In the present day the word is chiefly used as an adjective, prominent solo instrumental parts being spoken of as 'concertante parts,' and a work being said to be 'in the concertante style' when it affords opportunities for the brilliant display of the powers of the performers. For example, those quartets of Spohr in which especial prominence is given to the part of the first violin are sometimes called 'concertante quartets.' His op. 48 is a 'Sinfonie concertante, pour deux violons avec orchestre' ; his op. 88 a 'Concertante' for the same. See also his opp. 112-115, etc. E. P.

CONCERTGEBOUW, see AMSTERDAM.

CONCERTINA, a portable instrument of the Seraphine family, patented by the late Sir Charles WHEATSTONE (*q.v.*), June 19, 1829.

It is hexagonal, and has a keyboard at each end, with expansible bellows between the two. The sound is produced by the pressure of air from the bellows on free metallic reeds. The compass of the treble concertina is four octaves (*g* to *g''''*), through which it has a complete chromatic scale. This instrument is double-action, and produces the same note both on drawing and pressing the bellows. Much variety of tone can be obtained by a skilful player, and it has the power of being played with great expression and complete sostenuto and staccato. Violin, flute and oboe music can be performed on it without alteration ; but music written specially for the concertina cannot be played on any other instrument, except the organ or harmonium. Nothing but the last-named instruments can produce at once the extended harmonies, the sostenuto and staccato combined, of which the concertina is capable. There are also tenor, bass and double-bass concertinas, varying in size and shape. These instruments are single-action, producing the sound by pressure only, and are capable of taking tenor, bass and double-bass parts without alteration. The compass of the tenor concertina is from *c* to *c'''*, that of the bass from *C* to *c'''*, and that of the double-bass from *CC* to *c''*, making the total range of the four instruments $6\frac{5}{8}$ octaves. The late Signor Regondi was the first to make the instrument known, and was followed by George Case. Richard Blagrove was subsequently the principal performer and professor. Among the music written specially for the instrument are two Concertos in G and D for solo concertina and orchestra, by Molique ; two in D and E♭, by G. Regondi ; Sonata for piano and concertina in B♭, by Molique ; Quintet for concertina and strings, by G. A. Macfarren ; Adagio for 8 concertinas in E, by E. Silas ; Quintet in D for piano, concertina, violin, viola and violoncello, by the same ; 6 Trios for piano, concertina and violin, by the same. Much brilliant *salon* music has also been written for it. The concertina has been occasionally introduced into the modern orchestra for special effects. (*PLATE XV.* No. 2.) G.

CONCERTINO, 'a little Concert.'

(1) A term applied to the little band of solo instruments employed in a CONCERTO GROSSO (*q.v.*). The title of Corelli's concertos is, 'Concerti grossi con duoi violini e violoncello di concertino obligati, e duoi altri violini, viola e basso di concerto grosso ad arbitrio che si potranno radoppiare.' W. S. R.

(2) A piece for one or more solo instruments with orchestral accompaniment, which differs from the CONCERTO in its much greater concise-

ness. The concertino was traditionally regarded as freer in form than the concerto; it may be in three short movements, which are usually connected; but it more often consists of one rather long movement, in which the time may be changed or a middle part in slower tempo be introduced episodically. As good examples may be cited Weber's 'Concertino' for clarinet, op. 26, and Schumann's 'Introduction and Allegro Appassionato,' op. 92, for piano and orchestra. E. P.

CONCERT-MASTER (Ger. *Konzertmeister*), the leader, *i.e.* the first of the first violins in an orchestra, who sits next the conductor and transmits his wishes to the band. He is, as far as any one player can be, responsible for the attack, the tempo, the nuances of the playing. G.

CONCERTO (Ital.; Fr. *concert*; Ger. *Konzert*), the name generally given to an instrumental composition designed to show the skill of an executant, and one which is almost invariably accompanied by orchestra, though there are numerous exceptions.[1]

The word was, however, at one time used differently. It was first employed by Ludovico Viadana, who in 1602–03 published a series of motets for voices and organ, which he entitled 'Concerti ecclesiastici.' In this sense the word was used as equivalent to the Latin 'concentus,' and such works were called 'Concerti da chiesa' (church concertos). Soon other instruments were added to the organ; and ultimately single instrumental movements in the sacred style were written which also received the name of 'concerti da chiesa.' The real inventor of the concerto as a concert piece was Giuseppe Torelli, who in 1686 published a 'concerto da camera' for two violins and bass. The form was developed by Corelli, Geminiani and Vivaldi. From the first it resembled that of the sonata; and as the latter grew out of the suite, the movements becoming larger in form and with more internal cohesion, so it was also with the concerto: there is as much difference between a concerto by Bach and one by Beethoven as there is between the 'Suites anglaises' and the 'Waldstein' sonata. In the time of Bach and Handel the word 'concerto,' though applied exclusively to instrumental music, had a less restricted signification than that given to it later.

The 18th-Century Type.—Many of the specimens of this form in the works of the masters named more nearly resemble symphonies than concertos in the modern acceptation of the term. (See Concerto Grosso.) For instance, the first of Handel's so-called 'oboe concertos' is written for strings, two flutes, two oboes and two bassoons, and except-

[1] Such are Liszt's 'Concert pathétique' for 2 pianos, Schumann's sonata op. 14, originally published as 'Concert sans orchestre,' and Chausson's concerto for violin, piano and string quartet

ing in occasional passages these are treated orchestrally rather than as solo instruments; while of Bach we have a concerto for violino piccolo, three oboes, one bassoon and two horns, with string quartet, and another for three violins, three violas, three violoncellos and double bass, neither of which possesses the characteristics of a modern concerto. The form, moreover, of the older concerto was very free. With Bach we find a preference for the three-movement form. In the whole of his harpsichord concertos, as well as in those for one or two violins, we find an allegro, a slow movement and a finale in quick time—generally 3-8. The two concertos named above are, exceptionally, in four and only two movements respectively. With Handel, on the other hand, the three-movement form is the exception. As examples of the freedom of which he makes use may be quoted the movements of two of his 'Twelve Grand Concertos' for two violins and violoncello *soli*, with accompaniment for stringed orchestra. These works are concertos in the modern sense, as regards the treatment of the solo instruments; but their form is as varied as possible. Thus the sixth consists of a larghetto, allegro ma non troppo, musette, and two allegros, the second of which (though not so entitled) is a minuet; while the eighth contains an allemande, grave, andante allegro, adagio, siciliana and allegro. It should be mentioned here that Handel was one of the first, if not the first, to introduce opportunities for extempore performance on the part of the soloist, thus anticipating the 'cadenza,' an important feature of the modern concerto, to be spoken of presently. In the second movement of his organ concerto in D minor (No. 4 of the second set) are to be found no less than six places marked *organo ad libitum*, and with a pause over the rests in the accompaniments, indicating that the player (that is to say, he himself) was to improvise.

The Classical Form.—This was finally settled by Mozart, and though several modifications have been introduced during the next century, the general lines of construction remained the same as those fixed by him. Nearly fifty concertos of his composition for various instruments are in existence, and, while presenting slight differences of detail, closely resemble one another in the more important points. The concerto form was founded upon that of the Sonata (*q.v.*); several variations, however, must be noted. In the first place, a concerto consisted of only three movements, the scherzo, for some not very obvious reason, being excluded. Litolff's so-called 'Concerto-Symphonie' in E flat, for piano and orchestra, has exceptionally a scherzo as the third of four movements, but Brahms's introduction of one into his piano concerto in B flat was considered an innovation in 1882.

The first movement in Mozart's concertos always begins with a tutti passage for the orchestra, in which the principal subjects are announced, much as in the first part of the first movement of a sonata. Sometimes the 'second subject' is omitted in this portion of the piece, but it is more frequently introduced. An important difference in form, however, is that this first tutti always ends in the original key, and not in the dominant, or the relative major (if the work be in a minor key), as would be the case in a sonata. The solo instrument then enters, sometimes at once with the principal subject, and sometimes with a brilliant introductory passage. A repetition, with considerable modification, of the first tutti, mostly follows, now divided between the principal instrument and the orchestra; the second subject is regularly introduced, as in a sonata, and the 'first solo' ends with a brilliant passage in the key of the dominant (or relative major, as the case may be). A shorter tutti then leads to the second solo, which corresponds to the development or 'working out' of a sonata, and which, after various modulations, leads back to the original key. The principal subject is then reintroduced by the orchestra, but in a compressed form, and is continued by the soloist with the 'third solo,' which corresponds in its form to the latter part of a sonata movement. A short final tutti brings the movement to a close. In most older concertos a pause is made, near the end of this last tutti, upon the 6-4 chord on the dominant for the introduction of a cadenza by the player. Though very general, this custom was by no means universal; in several of Dussek's concertos—notably in his fine one in G minor, op. 49—no such pause is indicated. The CADENZA (*q.v.*), when introduced, could be either improvised by the player, or previously composed, either by himself or by some other person. In the cadenza the player was expected not merely to show off his execution, but to display his skill in dealing with the subjects of the movement in which it was introduced. A cadenza consisting entirely of extraneous matter would be altogether faulty and out of place, no matter what its technical brilliancy. It was the invariable custom to finish the cadenza with a long shake over the chord of the dominant seventh, after which a short passage for the orchestra alone concluded the movement. In older works the soloist was silent during these few bars; but in his concerto in C minor (Köchel's *Catalogue*, No. 491) Mozart for the first time tried the experiment of associating the piano with the orchestra after the cadenza; and his example was followed by Beethoven in his concertos in C minor, G major and E♭.

The second movement, which might be an andante, a larghetto, an adagio, or any other slow tempo, resembled in its form the corresponding portion of a sonata. Sometimes the variation form was used, as in Mozart's two concertos in B♭ (Köchel, Nos. 450 and 456); but more frequently the ordinary andante or larghetto was introduced. Two charming examples of the 'Romance' will be found in the slow movement of Mozart's concertos in D minor and D major (Köchel, Nos. 466 and 537), though the latter is not, like the first, expressly so entitled, but simply bears the inscription 'Larghetto.' The solo part in the slow movements is frequently of an extremely florid character, abounding in passages of ornamentation. Sometimes a cadenza is also introduced at the close of this movement—*e.g.* in Mozart's concertos in A major (Köchel, 414), C major (Köchel, 415) and G major (Köchel, 453). In such cases, as is evident from the examples written by Mozart himself for the works mentioned, the cadenza should be much shorter than in the first movement.

The finale of a concerto was mostly in rondo form, though examples are to be found in Mozart of the variation form being employed for this movement also; see concertos in C minor (Köchel, 491) and G major (Köchel, 453). Sometimes this rondo was interrupted by a complete change of tempo. Thus the rondo of the concerto in C major (Köchel, 415), which is in 6–8 time, is twice interrupted by an adagio in C minor, 2–4; in the middle of the rondo of the concerto in E♭ (Köchel, 482) is introduced an andantino cantabile; while another concerto in E♭ (Köchel, 271) has a minuet as the middle portion of the final presto. Short cadenzas were also frequently introduced in the finales; the concerto in E♭, just mentioned, has no less than three, all of which, instead of being left to the discretion of the player, are, exceptionally, written out in full. Similar short cadenzas will be found in the rondo of Beethoven's concerto in C minor, op. 37, while in the finale of the concerto in G, op. 58, a pause is made with the special direction 'la cadenza sia corta'—the cadenza to be short.

The innovations introduced by Beethoven in the form of the concerto were numerous and important. Foremost among these was the greater prominence given to the orchestra. In the concertos of Mozart, except in the tutti, the orchestra has little to do beyond a simple accompaniment of the soloist, but with Beethoven, especially in his later concertos, the instrumental parts have really symphonic importance. Beethoven was also the first to connect the second and third movements (see concertos in G and E flat), an example which was imitated by Mendelssohn, in whose pianoforte concertos in G minor and D minor all the movements follow continuously. Beethoven,

moreover, in his concertos in G and E flat, broke through the custom of beginning the work with a long tutti for the orchestra; in the former the piano begins alone, and in the latter it enters at the second bar. It is worthy of remark that the same experiment had been once, and only once, tried by Mozart, in his little-known concerto in E♭ (Köchel, 271), where the piano is introduced at the second bar. One more innovation of importance remains to be noticed. In his concerto in E♭, op. 73, Beethoven, instead of leaving a pause after the 6–4 chord for the customary cadenza, writes his own in full, with the note 'Non si fà una cadenza, ma attacca subito il seguente'—'Do not make a cadenza, but go on at once to the following.' His cadenza has the further peculiarity of being accompanied from the nineteenth bar by the orchestra. Another curious example of an accompanied cadenza is to be found in that which Beethoven has written for his pianoforte arrangement of his violin concerto, op. 61, through a considerable part of which the piano is accompanied by the drums, which give the chief subject of the movement.

It is evident that the example of Beethoven in his E♭ concerto led the way to the disuse of the introduced cadenza in the first movement. Neither Mendelssohn nor Brahms has inserted one at all in pianoforte concertos; and where such is intended, composers mostly write out in full what they wish played, as, for example, Mendelssohn in his violin concerto, op. 64 (where, it may be remarked in passing, the cadenza is the middle of the first movement, and not at the end). Schumann (concerto in A minor, op. 54) and Raff (concerto in C minor, op. 185) have also both written their cadenzas in full.

Sometimes concertos are written for more than one solo instrument, and are then known as double, triple, etc., concertos as the case may be. The construction of the work is precisely the same as when composed for only one instrument. As examples may be named Bach's concertos for two violins, and for two, three and four pianos; Mozart's concerto in E♭ for two pianos, in F for three pianos, and in C for flute and harp; Beethoven's triple concerto, op, 56, for piano, violin and violoncello; Brahms's concerto in A minor for violin and violoncello, op. 102; Maurer's for four violins and orchestra. Mendelssohn's autograph MSS., now in the State Library at Berlin, contain two concertos for two pianos and orchestra, and one for piano and violin, with strings.

E. P.

The Modern Concerto.—While the romantic composers of the 19th century modified the classical form to suit the needs of individual expression, only one produced so radical a change as to indicate a new type. This was Liszt, who, in his two piano concertos (E flat and A), not only linked the movements, as others had done before him, but welded them together by the use of themes running through the whole structure and changed in rhythm and tempo to suit the emotional content of each movement in turn. Thus the whole became an enlarged single-movement form in which the first allegro could be regarded as an exposition, the central movement, or movements, as episodic developments, and the finale as a combination of development with recapitulation. Liszt's example had a widespread influence on later composers, and may be traced in Saint-Saëns, notably the violin concerto in B minor, in D'Albert's violoncello concerto in C, and particularly in the highly individual style of Delius's several concertos. Tchaikovsky, Dvořák, Grieg and Bruch all followed more or less the classical pattern of contrasted movements based on sonata form, so that it cannot be said to have been superseded by Liszt's innovation. Elgar's violin concerto clings almost as closely to classical procedure as does that of Brahms (even its famous accompanied cadenza has its precedent, though probably unconsciously followed, in Beethoven), but the violoncello concerto is very much freer. It, like Delius's works, may trace part of its descent through Liszt. It is of the essence of modern form, whether in concerto writing or anything else, that the composer accepts precedent just in so far as may suit his immediate purpose and no further. Certain composers have also shown a marked tendency to return to the original conception of the concerto as a work for a group of concertante players with or without accompaniment. Chausson's 'Concert' for piano, violin and string quartet affords an instance from the 19th century. Arthur Bliss's for piano, tenor voice, xylophone and strings is a salient example from the 20th. But such works are sporadic. They have not at present developed a type.

C.

Bibl.—H. Daffner, *Die Entwicklung des Klavierkonzerts bis Mozart* (Leipzig, 1906); A. Schering, *Geschichte des Instrumental-Konzerts bis auf die Gegenwart* (Leipzig, 1905).

CONCERTO GROSSO. (1) An orchestral concerto; *i.e.* a succession of movements, played by two or more solo instruments; accompanied by a full or stringed orchestra. The term belongs more to the late 17th and early 18th centuries (see Torelli) than to the present day.

Handel's so-called 'Concertante' is a composition of this kind, written for two solo violins, and violoncello, accompanied by stringed instruments and hautboys. Eleven out of the twelve well-known Grand Concertos, by the same composer, are written for a similar assemblage of solo instruments, accompanied by stringed instruments and continuo only; but No. VII. of this set is of an exceptional character, and contains no solo passages. Few

of these compositions contain any bravura passages for the principal instruments, which are used, for the most part, like the wind instruments in works of later date, for the purpose of producing variety of instrumentation; but sometimes, and especially in the 'Concertante,' long passages of great constructional importance are assigned to them.

Handel's six 'Oboe Concertos' are Concerti Grossi, written for a concertino consisting of two solo violins, two violoncellos, two hautboys, two flutes and two bassoons, with the addition, in No. I., of two tenors, and, in No. VI., of an obbligato harpsichord; accompanied, throughout the entire set, by the stringed orchestra and continuo. In some of these, the solo passages are much more brilliant than in the Grand Concertos above mentioned.

Corelli's Concerti Grossi are written for the same instruments as Handel's 'Grand Concertos.' J. S. Bach, in the six Brandenburg concertos, uses instrumental combinations of greater variety, and more in accordance with his own peculiar views of orchestral contrast.

In form, all these works bore a close analogy to the ordinary overture and Suite, peculiar to the middle of the 18th century, the movements consisting of a series of Largos, Allegros and Andantes, intermixed, occasionally, with Minuets, Gavottes and even Gigas. After the invention of the Sonata-form, the Concerto Grosso died out. (See CONCERTO and SYMPHONY.)

(2) A term applied to the orchestral accompaniments of a Grand Concerto, as distinguished from the concertino, or assemblage of principal instruments. W. S. R.

CONCERT-PITCH, an expression now understood to imply a slightly higher pitch than the standard pitch accepted for an orchestra, due to the higher temperature of the concert-hall or room. For example, the French diapason normal is A = 435 double vibrations per second (standardised in 1896). An average taken from the leading orchestras in Europe and America shows a performing or concert-pitch, of A = 439. A. J. H.

CONCERTSTÜCK, 'Concert-piece,' a term more particularly associated with works for piano and orchestra not in the full concerto form. Weber's well-known composition in F minor (op. 79) affords a classical instance (see WEBER). Schumann has left a 'Concertstück' for four horns and orchestra (op. 82).

CONCHITA, opera in 4 acts, text, adapted from *La Femme et le pantin* of Pierre Louys, by Maurizio Vaucaire and Carlo Zangarini, music by Zandonai. Produced, Dal Verme Theatre, Milan, Oct. 14, 1911; Covent Garden, July 3, 1912.

CONCONE, GIUSEPPE (*b.* Turin, 1810; *d.* there, June 1, 1861), a professor of the pianoforte and singing.

He lived for about ten years in Paris, where he gave lessons in both branches of music, and brought out several compositions for the piano, notably a set of studies published by Grus. Richault was the publisher of his vocal music, which is melodious and well written for the voice. But it is chiefly by his solfeggi and vocalizzi that Concone has made a world-wide reputation for usefulness, to which the republication of these works by Peters of Leipzig has greatly contributed. Those that are known consist of a book of 50 solfeggi for a medium compass of voice, 15 vocalizzi for soprano, 25 for mezzo-soprano, and a book of 25 solfeggi and 15 vocalizzi, 40 in all, for bass or baritone. This coupling together of bass and baritone is as a rule a great mistake, but in the present case the alternative notes given in passages which run low enable baritone voices to make very profitable use of the vocalizzi, and as they do not run very high, ordinary bass voices can sing them with sufficient ease. There is also a set of thirty very good florid exercises for soprano. (See SOLFEGGIO.)

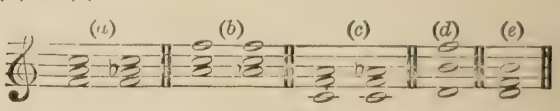
The book of 50 solfeggi has been republished by many houses, notably by Curwen with the Tonic Sol-fa in addition to the ordinary notation.

After the French revolution of 1848, Concone returned to Turin, and became maestro di cappella and organist at the Chapel Royal.

H. C. D.

CONCORD is a combination of notes which requires no further combination following it or preceding it to make it satisfactory to the ear. The concords are perfect fifths, perfect fourths, major and minor thirds, and major and minor sixths, and such combinations of them, with the octave and one another, as do not entail other intervals. Thus the combination of perfect fifth with major or minor third constitutes what is known as a common chord, as (*a*). And different dispositions of the same notes, which are called its inversions, give, first a bass note with its third and sixth, as (*b*); and, secondly, a bass note with its fourth and sixth, as (*c*).

Besides these a chord composed of the third and sixth on the second note of any scale is regarded as a concord, though there is a diminished fifth or augmented fourth in it according to the distribution of the notes, as (*d*) or (*e*)—



—since the naturally discordant quality of the diminished fifth and augmented fourth is considered to be modified by placing the concordant note below them, a modification not effected when it is placed above them. This combination was treated as a concord even by

the theorists of the old strict diatonic style of counterpoint. (See HARMONY.) C. H. H. P.

CONDELL, HENRY (*b.* 1757; *d.* Battersea, June 24, 1824), was for many years a violinist in the orchestras at the Opera House and Drury Lane and Covent Garden Theatres.

He wrote overtures to 'The House to be sold' (1802), Dimond's 'Hero of the North' (1803), 'Love laughs at Locksmiths'; incidental music to 'Aladdin' and Reynolds's 'Bridal Ring' (1810). In 1811 he gained a prize at the Catch Club for his glee, 'Loud blowe the wyndes.' He also composed the music for the following dramatic pieces: 'The Enchanted Island,' ballet, 1804; 'Who wins?' musical farce, 1808; and 'Transformation,' musical farce, 1810; and was one of the six contributors to the comic opera, 'The Farmer's Wife,' 1814. W. H. H.

CONDUCTING, the art of directing the simultaneous performance of several players or singers by the use of gesture.

The conductor's duty is to concentrate the various purposes of individual players into one combined purpose, just as a pianist combines the various mechanisms of his instrument into one organism under his fingers. For this reason a conductor is often said to 'play on the orchestra'; indeed the power of a conductor over his players may be even greater than that of a player over his instrument, inasmuch as the mechanical element is entirely absent from the connexion between the conductor and his performers.

Richard Wagner divides the duties of an orchestral conductor under two heads—(*a*) that of giving the true tempo to the orchestra; (*b*) that of finding where the melody lies.[1] The idea of true tempo covers the technical qualifications necessary to a conductor; the idea of the melody covers the ideal aspects of his art. Very few men possess both these qualifications, but both are necessary to great conducting. Technical accuracy is useless without an imaginative mind, and the most inspired imagination is powerless unless aided by a clear head and a clear beat.

(*a*) The technical equipment and duties of the conductor, particularly the actual code of signals authorised by convention and tradition for his use, are fully described with diagrams in Berlioz's *A Treatise on Modern Instrumentation* (English translation, pp. 247-9), and more recently in Adrian C. Boult's *A Handbook on the Technique of Conducting*. Where these differ, the more modern version should be preferred.

(*b*) We may classify the more ideal aspects of the conductor's art under the following heads:

1. 'RUBATO' CONDUCTING. — A conductor must have the tempo clearly in his head, and he must *be able* to keep to it with metronomic accuracy, otherwise he can have no sense of time. But it does not follow that he should always keep rigidly to the initial tempo. 'Tempo rubato' is as necessary in orchestral music as in any other. This is a comparatively new idea: Mendelssohn, we are told by W. S. Rockstro, 'held tempo rubato in abhorrence.' It was Wagner who by his practice and his theory contended that 'modifications of tempo' are necessary to a living rendering of orchestral music.[2]

Orchestral rubato can easily be overdone; a mechanical slackening and quickening of tempo is almost worse than metronomic rigidity. Perfect orchestral rubato should be like the playing of a single performer, holding back or pressing on almost imperceptibly as his emotional impulse directs. This perfection cannot be achieved except by a permanent orchestra, at one with itself and with its conductor, and then only after long and careful rehearsals.

2. LATITUDE TO PLAYERS.—Next comes the question of what is known as 'drill sergeant' conducting. Should a conductor absolutely rule his players, or should he allow scope to individual judgment? In passages for full orchestra, or where there are difficult combinations of rhythms, etc., the conductor should probably be quite autocratic. But where one instrument stands out prominently the conductor should usually, for the moment, treat the work as a concerto, and accompany the soloist. For those conductors who esteem a full tone in the orchestra this is essential, even at the expense of clearness in the subordinate parts. Those who heard the 'Tannhäuser' overture under Mottl will remember the noble sonority of the trombones at the first fortissimo. Mottl having once indicated the tempo, allowed the trombones to play as they pleased, and kept the whole orchestra waiting on them. The trombonists, released from cramping obedience to the conductor's stick, were able to give the passage with tremendous force without sacrificing beauty of tone. It was a splendid piece of orchestral impressionism, though not satisfactory to those who value clearness of detail. This licence to individuals must be subordinate to the conductor's conception of the work as a whole. A story of Nikisch rehearsing in London illustrates the proper balance to be maintained. Whenever an instrument had a solo he would sing the passage over to the player, saying, 'That is my idea of it, now play it as you like.'

3. EFFICIENT MANAGEMENT OF A REHEARSAL. —The conductor's object must be to employ the time for rehearsal as usefully as possible. A conductor must recognise at once what are the difficult parts of a composition; what will require much rehearsal and what little. Orchestral players are very sensitive and naturally resent having their time wasted. The conductor

[1] 'The whole duty of a conductor is comprised in his ability to indicate the right tempo.' . . . 'The orchestra had learnt to look for Beethoven's *melody* in every bar . . . and the orchestra *sang* that melody. This was the secret.'—R. Wagner, *Über das Dirigiren*, translated by Dannreuther.

[2] Wagner invented this 'new style' of conducting during his conductorship at Dresden 1843-49, and codified his ideas in the famous *Über das Dirigiren* (1869).

must realise which mistakes may be passed over lightly as mere slips, which are radical and must be insisted on. Economy of time is especially important where a conductor has to direct a 'scratch' orchestra collected for the purpose with only one rehearsal to prepare for a long programme. In such cases the conductor must be ready to seize on the essential points and let the rest take care of itself.

4. Correcting and Annotating Orchestral Parts.—It is a conductor's duty to see that the parts are correct, and that any 'cuts' or other special marks are duly indicated. Some conductors add special bowing and breathing marks to the orchestral parts to produce a more perfect unanimity of rendering, while other conductors prefer to give their players more freedom. Together with this duty goes the responsibility of making certain alterations in the score of well-known works, such as Wagner's famous emendations in the choral symphony, Richter's alteration of two trumpet passages in the Eroica Symphony, the changing of  to  in the bassoon part near the beginning of the 'Tannhaüser' overture, or the almost universal substitution of a bass clarinet for a bassoon in a certain passage in Tchaikovsky's sixth symphony.

It would be out of place to discuss here how far such alterations are justifiable; they are only mentioned here because it is a conductor's duty to know of these alterations, and to settle whether he will adhere to the original score or not.

5. General Conception.—The more ideal qualities of a conductor include the power of grasping a composer's true meaning, that of impressing himself on the members of the orchestra, and that indefinable power of giving life to music which belongs to all great players and conductors. The powers of interpretation in conductors have increased much in modern times; this is doubtless largely owing to the increased virtuosity of orchestral players, but it is chiefly because modern conductors have usually made a special study of the art of 'playing on the orchestra.' Up to the middle of the 19th century a fairly correct performance was all that a conductor expected of his players: now correctness is the minimum from which he starts.

The modern art of orchestral interpretation exhibits itself in two main lines. There are those conductors whose aim is faithfully to represent the composer's intention, and those who mirror themselves in the work they are conducting. A conductor of the first type would wish his audience to say not 'this is wonderful' but 'this is right.' Most of his work is done at rehearsal; during the performance he is merely on the watch to see that his directions are carried out.

The other type of conductor makes his mark by some new and personal light thrown on an old work. To watch such a conductor is like watching a great actor—every action is expressive and every nuance is guided by the inspiration of the moment. This 'personal' method of conducting is liable to great abuses in the hands of an incompetent artist. Every pettifogging band-master must now have his 'reading' of the great masterpieces. This 'reading' usually consists of a strict disregard for the composer's intentions coupled with a gross exaggeration of nuance and a distortion of the true rhythm, which has the same relation to real 'rubato' playing that barn-storming has to good tragic acting. Such a conductor as this last had much better confine himself to merely beating time; then, at all events, the audience will hear the notes and will be able to draw their own conclusions.

It is a moot point how far a conductor is really necessary to an orchestra. A string quartet never dreams of having a conductor, and even such a work as Schubert's 'Octet' is played without one. Certainly a well-organised orchestra could perfectly well dispense with a mere time-beater in works which it knew well, and it would give a much better performance without the supererogatory gestures of an ignorant or inexperienced conductor who knows much less about the work which is being played than the players themselves. An interesting experiment has been made lately (1924) in Moscow of orchestral playing without a conductor; it is said with very good results. To achieve this it is necessary that every player should be a real artist that the members of the orchestra should have played together long enough to have become one organism, that each player should have a knowledge of the work as a whole (not his own part only), and that rehearsals should be unlimited.

History of Conducting.—We can trace the history of conducting as far back, at least, as the 15th century, by which time it had become customary to beat time to the 'Sistine choir' at Rome with a roll of paper called a sol-fa. Ornithoparcus, writing in 1516, describes 'Tact' as 'a certain motion made by the hand of the chief singer, according to the nature of the marks, which motion directs a song according to measure.' [1] This proves that by the beginning of the 16th century the practice was universal, as also does a passage from Galilei's *Dialogo* (1583) where he mentions that the ancient Greeks did not beat time 'as is customary now.' In Morley's *Introduction* (1597) we find the following dialogue:

'*Philomathes.* What is a stroke?

'*Magister.* It is a successive motion of the hand, directing the quality of every note and rest in the song, with equal measure, according to the variety of signs and proportions.'

[1] This quotation is from John Dowland's translation (1609); see also Hawkins's *History of Music*

With the decline of polyphonic music and of its rhythmic subtlety the office of time-beater gradually became less necessary, and as the idea of the conductor as interpreter was not yet born, the practice of directing music with the conducting-stick fell into disuse. How and when the change came about is doubtful,[1] but by 1738 it was customary to direct opera performances sitting at the harpsichord. This was at all events the case in Italy, and probably in Germany, though at the Paris opera Rousseau expressly says it was habitual to beat time audibly by striking the baton against the desk.[2] As regards Germany we have Gesner's famous description of Bach [3] to prove that he, at all events, was in the habit of directing music, while he himself played the organ.

According to Carl Junker's pamphlet of 1782 the pianoforte (or 'flügel') was still an integral part of the orchestra, though in one passage he certainly refers to the musical director as a 'time-beater' (*Taktschläger*). However, by the beginning of the 19th century the practice of beating time seems to have been firmly established in Germany, and from that time the art of conducting grew in importance. (See BATON.) Mendelssohn, during his conductorship of the Gewandhaus concerts (1835–43), exercised a great influence over orchestral renderings, and founded the 'Mendelssohn tradition' or the 'elegant school' of conductors, as its enemies called it.[4] This was, in its turn, superseded by the modern school of conductors, which may be said to have been founded by Richard Wagner. The pioneers of the new school were Hans von Bülow, Hans Richter and Hermann Levi. Among their immediate successors were Arthur Nikisch, Fritz Steinbach, Felix Mottl and Felix Weingartner.

The last fifty years have witnessed the growth of 'virtuoso' conducting which has been already described, and of specialisation in conducting; one conductor making a special study of the classical masters, another of Brahms or Tchaikovsky. About 1880 Von Bülow made a tour round Germany with the famous Meiningen Court orchestra, which made a great effect on orchestral playing all over the Continent. These journeys were carried on by his successor, Steinbach, who gave a memorable series of concerts in London in 1902, before retiring from the post of conductor to direct the Cologne Conservatorium.

In France, as we have seen, the practice of conducting never entirely dropped out; but orchestral playing was evidently at a very low ebb in the lifetime of Berlioz, as his memoirs testify. However, the conductor Habeneck achieved the distinction of being the subject of great praise from Wagner.[5] Berlioz's famous *Chef d'orchestre* was published in 1848. In 1874 M. Colonne instituted the 'Concerts du Châtelet,' and in 1881 Lamoureux formed his famous orchestra, which after his death was conducted by Chevillard. Lamoureux's conducting was noticeable for an extreme clearness and precision of detail which is almost unique in the history of orchestral playing.

HISTORY OF CONDUCTING IN ENGLAND.—The following instances in the 18th century of conducting with a stick or roll are noteworthy.

In the English translation of Raguenet, entitled *A Comparison between the French and Italian Musick and Operas*, published in London in 1709, the translator has a footnote (p. 42), which deserves quotation:

'Some Years since the Master of the Musick in the Opera at *Paris* had an Elboe Chair and Desk plac'd on the Stage, where, with the Score in one Hand, and a Stick in the other, he beat Time on a Table put there for that purpose, so loud, that he made a greater Noise than the whole Band, on purpose to be heard by the Performer. By degrees they remov'd this Abuse from the Stage to the Musick Room, where the Composer beats the Time in the same manner, and as loud as ever. The same was observ'd in *London* six or seven years ago; but since the *Italian* Masters are come among us, and the Opera's have been introduced, they have put a stop to that ridiculous Custom, which was Founded more upon an ill Habit than any Necessity there was for it, as doing more harm than good; for the Opera's are better Performed now without it than any Piece of Musick was formerly; because the Eye was too much Distracted, being obliged to mind the beating of the Measure, and the Score at the same time; besides, it kept the Singer and the Player in too much Subjection, and Fear of Errors, by which means they were depriv'd of the Liberty so absolutely necessary to Musick, and which gives a Strength and Spirit to the Notes.'

Samuel Wesley, in a lecture delivered in London in 1827, said:

'I remember that in the time of Dr. Boyce it was customary to mark the measure to the orchestra with a roll of parchment, or paper, in hand, and this usage is yet continued at St. Paul's Cathedral at the musical performances for the Sons of the Clergy.'

The general practice of conducting was revived much later in England, however, than on the Continent. As late as 1820 the concerts of the Philharmonic Society were directed by the joint efforts of the first violin, and a musician seated at the pianoforte, who struck a few notes if anything went amiss. In this year Spohr visited England, and when called upon to direct a Philharmonic concert insisted on doing so with the baton. His own account of the innovation is very instructive, and is worth quoting:

'I took my stand . . . in front of the orchestra, drew my directing baton from my coat pocket, and gave the signal to begin. Quite alarmed at such a novel proceeding some of the directors protested against it. . . . The triumph of the baton as a time-giver was decisive, and no one was seen any more seated at the piano during the performance of symphonies and overtures.' [6]

[1] Lully's misuse of the baton in 1687 is reported to have been the immediate cause of his death (see LULLY). Colasse, Lully's pupil, held an appointment as 'batteur de mesure' (see COLASSE).

[2] See Rousseau, *Dictionnaire de la musique*, s.v. 'Baton,' 'Battre la mesure,' and 'Maître de Musique.'

[3] See Spitta's *J. S. Bach* (Engl. tr. vol. ii. p. 259); also for a very good translation of Gesner's remarks see *John Sebastian Bach* by Sedley Taylor.

[4] See Wagner's *Über das Dirigiren.*

[5] *Ibid.*

[6] Spohr, *Autobiography*, English translation.

In 1855 the Philharmonic orchestra was conducted for one season by Richard Wagner, but this inestimable privilege was not recognised at the time, and Wagner was not engaged again. Indeed, *The Times* of 1860 goes out of its way to say that the season during which Wagner conducted was ' one of the most disastrous on record.' (See ROYAL PHILHARMONIC SOCIETY.)

Mention must be made of two conductors who had a great reputation in England in their lifetime. One was JULLIEN (*q.v.*), who conducted orchestral concerts of the popular kind from 1842–59. Jullien was to some extent a charlatan, but he had genuine ability of a kind, and in some ways foreshadowed the ' virtuoso ' conductor of later times : he also deserves commendation for helping to popularise much good orchestral music. Much more famous than Jullien is Michael COSTA (*q.v.*), who conducted in England from 1833–84. Perhaps the exaggerated respect paid to Costa during his life has caused too violent a reaction since his death. There can be no doubt that he was a very fine band-master, whatever may have been his shortcomings as an interpreter.

Between 1855 and 1860 two more or less permanent orchestras were founded in England, one by August Manns at the Crystal Palace, the other by Charles Hallé in Manchester. (See MANNS; HALLÉ; MANCHESTER.) As a conductor Manns belonged to the school of those who seek to sink themselves in the work they are conducting.[1] What he did for the south of England, Hallé did for the north.

The first series of 'Richter' concerts (London, 1879) is an important landmark in the history of English conducting. Richter revolutionised English ideas as to how classical music should be rendered, and made Wagner intelligible to English audiences for the first time. The advent of Richter may be said to have killed the ' Mendelssohn tradition ' in England.

In 1893 a series of orchestral concerts was given, at which Mottl, Levi and others were specially engaged to conduct. The musical public awoke to the fact that a conductor can play on his orchestra just as a pianist can play on his instrument. The cult of the ' virtuoso ' conductor became as fashionable as that of the prima donna. It is very much to the credit of these conductors who have been so ' ignorantly worshipped ' that they have never let this fashionable flattery affect their musical ideals.

Another important event in the history of English conducting was the formation in 1897 of the QUEEN'S HALL ORCHESTRA, under the conductorship of Henry J. WOOD (*q.v.*). The great reputation of this orchestra, apart from the individual excellence of its members, is due to the training it has received from its conductor; and while he has taught his orchestra Wood has taught himself, and may now be reckoned as a first-rate conductor, not of one style alone, but of all.

Henry Wood was the pioneer of a line of English conductors including Hamilton HARTY, Eugene GOOSSENS, Adrian BOULT. Contemporary with Wood but working on different lines are Landon RONALD and Thomas BEECHAM; also Albert COATES, who formed his experiences in Germany and Russia (see these names). Conducting classes are now established under Wood at the R.A.M. and Boult at the R.C.M. Conducting can, however, only be learnt at the conductor's desk. On the Continent there are many small posts at opera-houses and in concert-rooms through which a young man can gradually rise to the front rank, and obtain an important post as Kapellmeister. In England there are no such means of learning the art, and few appointments to be gained at the end.

There are, however, signs of improvement. The Scottish orchestra, for instance, has done splendid work in the north under the conductorship of Cowen, Landon Ronald and Julius Harrison; at Bournemouth Dan Godfrey has developed the municipal ' Town-band ' into a first-class concert orchestra, and other municipal ventures in the same direction are made from time to time. R. V. W.

CONDUCTING IN AMERICA.—The establishment within the last generation of numerous first-rate orchestras in the principal towns of the United States has favoured the position of conductors in America, who at the present time (1926) are the most highly considered class, and among the most highly paid, of musicians in that country. As in England, a great part of the pioneer work was done by foreigners, but the larger opportunities of the States have enabled it to be done on a much larger scale, and the rapid increase in the number of orchestras still makes the importation of both conductors and players a practical necessity. Nevertheless, since the foundation in 1842 of the PHILHARMONIC SOCIETY OF NEW YORK (*q.v.* under NEW YORK), there has been time for the evolution of a native history in the art of conducting. In this two names stand out with special prominence, Thomas and Damrosch. Although neither Theodore THOMAS (*q.v.*), nor the Damrosch family, father and sons, were born in America, the former arrived in that country at the age of 10, and Walter DAMROSCH (*q.v.*) was still younger when his father, Leopold DAMROSCH (*q.v.*), went there as conductor of the Männergesangverein Arion. Both Thomas and the two younger Damrosches (Frank and Walter), therefore, are to be regarded as American conductors in the sense that their art was developed in the process of building up American institutions which they headed. Thomas founded (1890) the CHICAGO SYMPHONY ORCHESTRA (see under CHICAGO), which bore his

[1] The Crystal Palace Orchestra was disbanded in 1901.

name for many years after his death. Walter Damrosch succeeded his father in conducting the NEW YORK SYMPHONY SOCIETY (see under NEW YORK) which the latter had founded in 1878, and these with the New York Philharmonic, which both were instrumental in establishing, may be considered to be the basis of the wide development which has followed. The BOSTON SYMPHONY ORCHESTRA, no less important than these as a musical institution, is less significant from the point of view of American conducting, because ever since its establishment under Henschel in 1881 it has always engaged distinguished foreigners to conduct it through a term of years. A younger man than any of the above mentioned, who may be regarded as a native product in this connexion, is Leopold STOKOWSKI (*q.v.*). Though Polish by descent and English by upbringing and general musical education, his practical experience as an orchestral conductor was gained in handling American orchestras, and it was he who brought the Philadelphia Orchestra (see PHILADELPHIA) to its present high standing. His art is the outcome of the unique opportunities which the American orchestras offer. C.

BIBLIOGRAPHY

(1) JOHANN MATTHESON: *Der vollkommene Capellmeister* (1739)—not a treatise on conducting, but a course of instruction in music for any one who aspires to become a musical director. The following passage is worth notice as an instructive commentary on conducting as we understand it now: 'How is the tempo of a musical piece to be known? Such knowledge cannot be explained in words; it is the highest perfection of the tonal art' (cf. Wagner).

(2) KARL JUNKER: *Einige der vornehmsten Pflichten eines Kapellmeisters* (1782). Deals with the tuning arrangements and management of an orchestra, questions of tempo, etc. The book contains a disquisition on 'Rubato' conducting.

(3) HECTOR BERLIOZ: (*a*) *Le Chef d'orchestre* (1848). An exhaustive text-book on the art of directing an orchestra, including diagrams to illustrate the various beats; the arrangement of an orchestra; conducting in a theatre, etc. (*b*) *Voyage musical* (No. 3, Letter to Liszt, 1844). Contains an interesting account of an imaginary rehearsal—the gradual growth of order out of chaos. An interesting sentence in relation to the views of Mattheson and Wagner is the following (where Berlioz complains of having to rehearse his works at half-speed): 'Nothing is more terrible for him (the composer) than this slackening of the rhythm.'

(4) RICHARD WAGNER: (*a*) *Über das Dirigiren* (1869). English translation by Dannreuther (1887). The 'New School' of conducting is here set forth for the first time. The works of Beethoven, Mozart and Weber are chosen as models on which to exhibit the new readings. Also very instructive hints on the renderings of some of Wagner's own works. (*b*) Wagner's notes on 'Iphigenia in Aulis' (1854) and on the performance of 'Tannhäuser,' 1852, contains interesting instructions to the conductor (on the other hand the pamphlet on 'The Flying Dutchman,' 1853, is entirely concerned with the principal actors).

(5) FELIX WEINGARTNER: *Über das Dirigiren* (1896—a pamphlet). Not a text-book; it deals with the abuses of 'Tempo rubato' conducting in the hands of incompetent conductors, especially among the would-be imitators of Von Bülow.

(6) M. KUFFERATH: *L'Art de diriger l'orchestre* (1891). A pamphlet consisting chiefly of an account of a rehearsal at Brussels conducted by Hans Richter.

(7) CARL SCHRÖDER (court-conductor at Sondershausen): *A Handbook on Conducting* (English translation, Augener & Co., 1891). A useful text-book.

(8) ADRIAN C. BOULT: *A Handbook on the Technique of Conducting*, gives figures illustrating methods of beating time, and many useful hints on the control of the baton. (London, 1921.) R. V. W.

CONDUCTOR'S PART, a substitute for a full score, in which either the parts are condensed into two staves, and the names of the various instruments are inscribed as they enter (Spohr's D minor symphony was published in this shape only), or, which is more usual, a leading part such as the first violin, on a single stave, is fully cued for the other instruments.

CONDUCTUS, a form of composition employed in the late 12th and the 13th centuries, the distinguishing feature of which was that the tenor or canto fermo was not derived from the plain-song of the church, but was an original theme, or in some cases a popular melody, in triple measure, to which one or more parts were added by way of discant. The earliest definition that has come down to us is that given in the Discantus Positio Vulgaris (Coussemaker, *Scriptores*, i. 96):

'Conductus est super unum metrum multiplex consonans cantus, qui etiam secundarias recipit consonantias.'

The word 'multiplex' here does not necessarily imply a composition in more than two parts. The primary consonances are the unison, octave, 5th, 4th and major and minor 3rd. The secondary consonances are the 15th, 12th, 11th and major and minor 10th (see Coussemaker, i. 362 *b*). At a later date the major and minor 6th and 13th and occasional passing discords were admitted (*ib.* iii. 361 *b*, iv. 212, 278, 294 *b*). Franco tells us that the *modus operandi* in the conductus differed from that in all other forms of discant (cantilena, rondellus, motetus, organum):

'quia in omnibus aliis primo accipitur cantus aliquis prius factus qui tenor dicitur, eo quod discantum tenet, et ab ipso ortum habet. In conductis vero non sic, sed fiunt ab eodem cantus et discantus.'

(Coussemaker, i. 130 *b*), and again:

'Qui vult facere conductum primum cantum invenire debet pulchriorem quam potest, deinde uti debet illo ut de tenore faciendo discantum.'

(*ib.* 132 *b*).

Walter of Odington, after defining Rondellus as a form of discant in which 'quod unus cantat, omnes per ordinem recitent,' adds:

'Si vero non alter alterius recitat cantum, sed singuli procedunt per certos punctus, dicitur Conductus, quasi plures cantus decori *conducti*':

and he subsequently tells us:

'Conducti sunt compositi ex plicabilibus canticis decoris *cognitis vel inventis* et in diversis modis ac punctis *iteratis* in eodem tono vel in diversis.'

(Coussemaker, i. 245 *b*, 247 *a*), which points to a repetition of the subject in varied form and with varied discant. From Franco and others we learn that words were not sung in all parts of the conductus, for this is probably the meaning of the somewhat ambiguous expression 'cum littera et sine.' The compositions identified as conductus in MS. Plutarch, 29, 1 of the Laurentian Library at Florence have words written below the tenor part only; the short example given by Odington has no text.

The author of the early anonymous treatise in the British Museum, printed at p. 327 of Coussemaker's first volume, speaks of conductus simplices, duplices and triplices, and gives the titles of specimens of each sort composed by the great Perotin himself. In 1898 these compositions were identified by Dr. Wilhelm Meyer of Göttingen in the Laurentian manuscript mentioned above, and Professor Wooldridge has now transcribed and printed

several of them in the first volume of the *Oxford History of Music.*

The conductus appears to have fallen into disuse by the middle of the 14th century, for we find Johannes de Muris soon afterwards complaining that only motets and cantilenæ are heard nowadays, and deploring the loss of the

'conductos cantus ita pulchros in quibus tanta delectatio est, qui sunt ita artificiales et delectabiles duplices, triplices et quadruplices.'

For a fuller account of this interesting early musical form the reader is referred to the *Oxford History of Music*, vol. i. *The Polyphonic Period*, pp. 245-318. J. F. R. S.

CONFALONIERI, Giulio Melian (*b.* Milan, 1896), composer. He studied at Milan with Pozzoli, but concluded his musical training at Bologna with Alfano (1921). He is also a doctor of letters and philosophy of Milan University. His symphonic poem 'Una notte sul monte Imetto,' performed at Milan and Bologna (1921), had a flattering reception in both places. In London he became known with the performance of the first piano and violin sonata by the Contemporary Music Section of the B.M.S. The sonata was written in 1919 and is published by Messrs. Sonzogno. A second sonata has not yet been published. The easy charm and distinction of his work won the admiration of Thomas Beecham, who entrusted Confalonieri with the incidental music to Fletcher's 'Faithful Shepherdess.' Other works published are :

Two Piano Preludi al mattino (1920).
Songs : 4 Melodie per Cloti (1920).
Peasant Dance (1923). F. B.

CONFORTO, Giovanni Luca (*b.* Mileto : *c.* 1560), a Calabrian, admitted into the Papal Choir, Nov. 4, 1591.

His chief title to notice seems to have been the publication of a volume (*Passaggi sopra tutti i salmi*), containing a series of vocal ornamentations of all kinds wherewith to overlay the Psalms in ordinary use in the church on Sundays and holidays throughout the year. Baini ascribes to him what he considers the restoration of the 'trillo.' (See Ornaments, Vocal.) E. H. P.

His *Breve et facile maniera d' essercitarsi a far passaggi*, published in Rome (1593 or 1603), have been republished in facsimile with translation by Dr. Johannes Wolf (Berlin, 1922). (See *Z.M.W.*, Apr. 1923, p. 391.)

CONRADI, August (*b.* Berlin, June 27, 1821; *d.* there, May 26, 1873), studied harmony and composition under Rungenhagen.

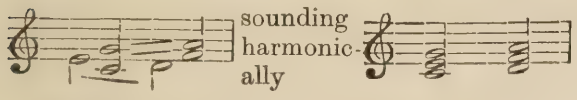
In 1843 he was appointed organist of the Invalidenhaus at Berlin, and produced a symphony ; in 1847 an opera, 'Rübezahl,' was given at Berlin. In 1849 he was Kapellmeister at Stettin, and conductor successively at the Königstadt Theatre in Berlin (1851), at Düsseldorf, Cologne, and from 1856 again in Berlin at various theatres, such as Kroll's, the Wallnertheater and Victoriatheater. In 1855 his 'Musa der letzte Maurenfürst' was performed at Berlin. His other compositions include five symphonies, overtures, string quartets, dance music for pianoforte and orchestra, and a quantity of Lieder. M. C. C.

CONRADI, Johann Georg, Kapellmeister at Öttingen in Bavaria towards the end of the 17th century, one of the earliest composers of German opera. He produced successfully at the Hamburg Theatre 'Ariane' (afterwards added to by Reinhard Keiser and reproduced in 1722 as 'Ariadne'), 'Diogenes,' and 'Numa Pompilius' in 1691 ; 'Karl der Grosse' and 'Jerusalem' (1692) ; 'Sigismund,' 'Genserico,' and 'Pygmalion' (1693). A number of MS. compositions for the church are mentioned in *Q.-L.* M. C. C.

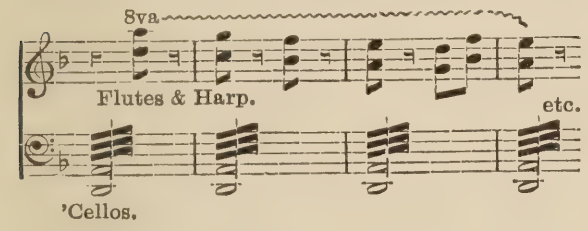
CONRAD VON ZABERN (*b.* Zabern, Alsace), a 15th-century Mag. Theol., preacher at Heidelberg *c.* 1470, and professor at the university, where he lectured on music. He wrote an essay on the use of the monochord, *Incipit opusculum valde singulare*, printed with the Bible types of Joh. Fust and Peter Schöffer, Mayence, *c.* 1473 ; and one, *De modo bene cantandi choralem cantum* . . . printed by Schöffer, 1474 ; another edition of this by Diel appeared in 1509. E. v. d. S.

CONSECUTIVE, the term applied to intervals which recur between the same parts or voices, but more especially to consecutive fifths and octaves for long condemned by theorists on æsthetic grounds. Sir Hubert Parry explained the objection to consecutive octaves, when employed in music the part-writing of which is clearly defined, by saying that the effect of number in the parts variously moving is pointlessly and inartistically reduced. This is owing to the sense of identity which appears to us when the upper notes reinforce the most prominent harmonics of the lower. Consecutive fifths are in a somewhat different category. There is no identity here of reinforced harmonics, whatever reinforcement there is, is of the third harmonic of the lower notes but sounded an octave lower, and the similar motion of the progression only serves to make more pronounced the peculiar effect of bareness in quality, penetrative power and suggestion of definite tonality which the simultaneous sounding of two notes at the interval of a fifth creates. This effect was felt to be out of place in music of the classical type ; it was too obtrusive and was apt to destroy the characteristic clarity and subtlety of part-writing and tonal scrupulousness. It was therefore a common practice to avoid such consecutives altogether. That the effect was directly due to the similar progression of parts rather than of sounds is shown by the following example

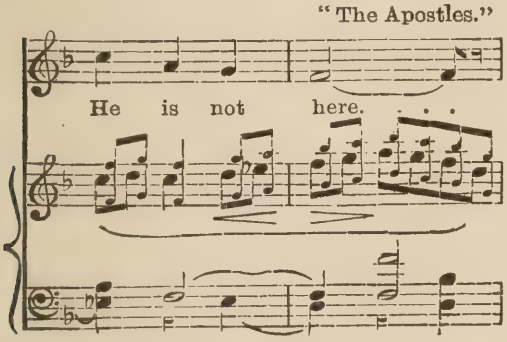
where ' consecutives ' are avoided by the parts being made to cross.



Modern practice has definitely sought to make use of the effect produced by consecutive fifths and in various ways. At the opening of the third act of ' La Bohème ' Puccini writes:
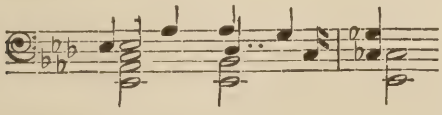


ingeniously and aptly creating a cold, grey atmosphere. This is analogous to the ' colouring ' of a melody by accompanying it by itself at an interval of a fifth or fourth as Elgar has done in ' The Apostles ':

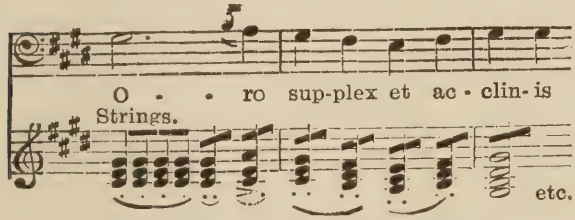


Another device much used by Debussy and other French writers is to support harmonies, whether closely related or not, by the fundamental bass with the fifth added. See also Ravel's sonatina for piano for many delicate effects of a similar kind; also under HARMONY, (3). The development and condensation of traditional harmonic values.

It is interesting to quote two much earlier uses of consecutive fifths. Wagner writes in ' Tristan und Isolde ':



and Verdi in his Requiem:



In musical training the avoidance of consecutive fifths and octaves in part-writing still remains essential if a sure command over chord manipulation and contrapuntal freedom is to be obtained. N. C. G.

CONSERVATOIRE DE MUSIQUE, a free school of music, established in Paris by the Convention Nationale, Aug. 3, 1795. Its first suggestion was due to a horn player named Rodolphe, and the plan which he submitted to the minister Amelot in 1775 was carried into effect on Jan. 3, 1784, by Baron Breteuil, of Louis XVI.'s household, acting on the advice of Gossec. This École Royale de Chant, under Gossec's direction, was opened Apr. 1, 1784, in the Hôtel des Menus-Plaisirs du Roi, then used by the Académie for its rehearsals. It remained there as Conservatoire until the end of 1910; at the beginning of 1911 it was moved to 14 Rue de Madrid, formerly occupied by Jesuits as a College.

The first public concert was given Apr. 18, 1786, and on the addition of a class for dramatic declamation in the following June it adopted the name of ' École Royale de Chant et de Déclamation Lyrique.' The municipality engaged a band under Bernard Sarrette in 1790, and instituted on June 9, 1792, the École Gratuite de Musique de la Garde Nationale Parisienne, which did good service under Sarrette's skilful direction, and finally took the name of Institut National de Musique, Nov. 8, 1793. But the independent existence of both these schools came to an end on the formation, by Government, of the Conservatoire de Musique, Aug. 3, 1795, in which they were incorporated. Sarrette was shortly afterwards appointed president of the institution, and in 1797 his charge extended to 125 professors and 600 pupils of both sexes, as well as to the printing-office and warehouse established at 15 Faubourg Poissonnière, where the ' Méthodes du Conservatoire,' prepared under the supervision of Catel, Méhul, Rode, Kreutzer and other eminent professors, were published. The organisation of the Conservatoire was modified by Bonaparte in Mar. 1800, after which the staff stood as follows:

Director: Sarrette. Five Inspectors of Tuition: Gossec, Méhul, Lesueur, Cherubini and Monsigny. Thirty first-class Professors: Louis Adam, Berton, Blasius, Catel, Devienne, Dugazon, Duvernoy, Garat, Gaviniés, Hugot, Kreutzer, Persuis, Plantade, Rode, Rodolphe, Sallentin, etc. Forty second-class Professors; Adrien, Baillot, Boieldieu, Domnich, Eler, Jadin, etc.

The Conservatoire was again reorganised Oct. 15, 1812, by the famous Décret de Moscou, under which eighteen pupils, nine of each sex, destined for the Théâtre Français, received an annual allowance of 1100 francs, on the same footing with the Pensionnaires—eighteen vocal students, twelve male and six female. This Pensionnat had been established in 1806, but the men alone lived at the Conservatoire. It was abolished in 1870.

On Dec. 28, 1814, Sarrette was abruptly dismissed from the post he had filled with so much

zeal and talent, and though reinstated on May 26, 1815, was compelled to retire finally on the 17th of the following November. The studies were interrupted for the time, and the school remained closed until Apr. 1816, when it reopened under its former title of École Royale de Musique, with Perne as Inspector-General. Cherubini succeeded him Apr. 1, 1822, and remained until Feb. 8, 1842, when he was replaced by Auber, who directed the Conservatoire until his death, May 12, 1871. He was followed by Ambroise Thomas, 1871–96; Théodore Dubois, 1896–1905; Gabriel Fauré, 1905–20; Henri Rabaud (appointed Oct. 1, 1920), the present (1926) director.

The budget originally amounted to 240,000 francs, but this in 1802 was reduced to 100,000, a fact indicative of the grave money difficulties with which Sarrette had to contend through all his years of office, in addition to the systematic opposition of both artists and authorities. By the publication of the *Méthode du Conservatoire*, however, to which each professor gave his adherence, he succeeded in uniting the various parties of the educational department on a common basis. Amongst the savants of the institution who assisted in this work were Ginguené, Lacépède and Prony. Under Sarrette the pupils were stimulated by public practisings; to him is also due the building of the old library, begun in 1801, and the inauguration of the theatre in the Rue Bergère, 1812. In the same year he obtained an increase of 26,800 francs for the expenses of the Pensionnat; and the institution of the 'Prix de Rome' in 1803, which secured to the holders the advantage of residing in Italy at the expense of Government, was his doing.

Under Perne's administration an 'École Primaire de Chant' was formed, Apr. 23, 1817, in connexion with the Conservatoire, and directed by Choron. The inspectorship of the École de Musique at Lille was given to Plantade. In 1810 it adopted the title of 'Conservatoire Secondaire de Paris,' in which it was followed by the École at Douai, no longer in existence. The formation of special classes for lyrical declamation and the study of opera parts was also due to Perne.

Cherubini's strictness of rule and his profound knowledge made his direction very favourable for the progress of the Conservatoire. The men's pensionnat was reorganised under him, and the number of public practices, which all prize-holders were forced to attend, increased in 1823 from six to twelve. The École de Musique founded at Toulouse in 1820 was attached to the Conservatoire (1826), as that of Lille had previously been. He opened new instrumental classes, and gave much encouragement to the productions of the 'Société des Concerts du Conservatoire.' By his means the library acquired the right to one of the two copies of every piece of music or book upon music which authors and composers are compelled to deposit with the Ministre de l'Intérieur (Mar. 29, 1834). In short, during his long administration he neglected no means of raising the tone of the studies of the Central Conservatoire, and extending its influence. The following were among his principal coadjutors:

Habeneck and Paer, inspectors of tuition; Lesueur, Berton, Reicha, Fétis, Halévy, Carafa, composition; Lainé, Lays, Garat, Plantade, Ponchard, Banderali, Bordogni, Panseron, Mme. Damoreau, singing; instrumental classes—Benoist, the organ; Louis Adam and Zimmerman, piano; Baillot, Kreutzer, Habeneck, violin; Baudiot, Norblin, Vaslin, violoncello; Guillou, Tulou, flute; Vogt, oboe; Lefèvre, Klosé, clarinet; Delcambre, Gebauer, bassoon; Dauprat, Meifred, horn; Dauverné, trumpet; Dieppo, trombone; Naderman, Prumier, harp; Adolphe Nourrit, the opera; Michelot, Samson, Provost, and Beauvallet, professors of tragedy and comedy.

Amongst the professors appointed by Auber we may mention:

Adolphe Adam, Ambroise Thomas, Reber, composition; Elwart, Bazin, harmony; Battaille, Duprez Faure, Garcia, Révial, Masset, singing; Madame Farrenc, Henri Herz, Marmontel, Le Couppey, piano; Alard, Girard, Massart, Ch. Dancla, violin; Franchomme and Chevillard, violoncello.

Classes for wind instruments:

Tulou, Dorus, flute; Verroust, oboe; Willent, Cokken, bassoon; Gallay, Meifred, horn; Forestier, Arban, cornet; Mlle. Brohan, MM. Regnier, Monrose, Bressant, professors of comedy.

The débuts under Auber's management were most brilliant, and he drew public attention to the Conservatoire by reviving the public practices. The façade of the establishment in the faubourg Poissonnière was rebuilt in 1845, and in 1864 the building was considerably enlarged, and those in the Rue du Conservatoire inaugurated, including the hall and offices of the theatre, the museum and library.

But notwithstanding the growing importance of the Conservatoire under Auber's strict and impartial direction, the last years of his life were embittered by the revival of the office of 'Administrateur' in the person of Lassabathie, a former 'chef du Bureau des Théâtres,' and the appointment of a commission in 1870 to reorganise the studies—a step in which some members foresaw the ruin of the school. Lassabathie published his *Histoire du Conservatoire impérial de Musique et de Déclamation* (Paris, 1860), a hasty selection of documents, but containing ample details as to the professorial staff.

During the regime of Ambroise Thomas, the office of 'Administrateur' was suppressed; lectures on the general history of music were instituted; an orchestral class directed by Deldevez, and compulsory vocal classes for reading at sight were founded, and the solfeggio teaching was completely reformed. Ambroise Thomas endeavoured to improve the tuition in all its branches, to raise the salaries of the

professors, and increase the general budget. Amongst the musical professors under the directorship of Th. Dubois may be mentioned: Lenepveu, Widor, Fauré (composition, counterpoint and fugue); Bourgault-Ducoudray (musical history); Mme. Rosa Caron, Jean Lassalle, Warot, Dubulle (singing); G. Marty (vocal ensemble); Al. Guilmant (organ and improvisation); Diémer, Philipp, Delaborde, Duvernoy, Marmontel (piano); Lefort, Berthelier (violin); Taffanel (flute).

Under G. Fauré's leadership: Widor, P. Vidal, Gédalge, Caussade (composition, counterpoint and fugue); M. Emmanuel (musical history); H. Büsser (vocal ensemble); E. Gigout (organ and improvisation); Paul Dukas replaced by Vincent d'Indy (orchestral and conducting class); Diémer, Philipp, A. Cortot (piano); Lefort, Remy, Nadaud (violin); Loeb (violoncello).

Since 1920 the staff of professors has altered only in detail occasioned by deaths, etc. There are about 90 teachers in all. A yearly *Annuaire officiel du Conservatoire National de Musique et de Déclamation* (Maurice Senart, Paris) gives the names of all the teachers and the general regulations of the establishment, as well as the list of branch schools of the Conservatoire and of the 'Écoles nationales de Musique.'

The Chief Council of Instruction is formed of the Minister of Public Instruction and Fine Arts, the Director of Fine Arts, the Director of the Conservatoire, the 'Chef du Bureau des Théâtres,' the Secretary of the Conservatoire. They are assisted (for the musical section) by a body of 18 members, 10 of whom do not belong to the Conservatoire and 8 of whom are professors there; a similar arrangement exists for dramatic studies with, however, only 2 professors belonging to the school.

The Conservatoire provides free musical and dramatic instruction for upwards of 600 pupils and 'auditeurs,' who, besides their regular studies, have the advantage of an extensive library and a museum of musical instruments.

The library has been moved into a building specially built for the purpose. It dates from the foundation of the school itself and is open to the public daily from 10 to 4. The first librarian, Eler, was followed by Langlé (1796–1807), the Abbé Roze (1807–20), Perne (1820–1822), Fétis (1827–31), Bottéede Toulmon (1831–50), Berlioz (as conservateur 1839–50, and as librarian 1852–69), Félicien David (1869–76), Weckerlin (1876–1909), J. Tiersot (1909–20), H. Expert (1920).

The library contains over 22,000 scores, 850 instrumental 'methods,' 550 treatises on harmony, composition, fugue, etc. The solfeggio, plain-chant and singing methods number 5000 volumes; there are 3000 volumes of musical literature. The number of works is increased constantly by means of a special grant. It also possesses a considerable number of manuscripts and autographs, to which those of the Prix de Rome were added in 1871. This collection contains the autographs of all the prize cantatas since the foundation of the Prix de Rome (*q.v.*) in 1803. Amongst the other important collections are those of Eler, composed of works of the 16th and 17th centuries put into score; of Bottée de Toulmon, comprising 85 volumes of MS. copies of the *chefs-d'œuvre* of the 14th, 15th and 16th centuries from Munich, Vienna and Rome, including all Palestrina's masses. In 1872 the library was further enriched by Schœlcher's collection, containing every edition of Handel's works and a vast array of Handel-literature. Amongst the extremely rare works are:

El Melopeo by Cerone; treatises by Agricola, Luscinius, Praetorius, Mersenne; several editions of Gafori; *Il Transilvano* by Diruta; original editions of most of the old clavecinists; *L'Orchésographie* of Thoinot Arbeau; the 'Ballet Comique de la Reine'; the *Flores musice* of 1488; old missals and treatises on plain-chant.

(See Libraries of Music.)

The museum, inaugurated 1861, now in the same building as the library, is open to the public on Mondays and Thursdays from 1.30 to 4. At first it merely contained the 230 articles which the Government had purchased from Clapisson (the first 'Conservateur') in 1861, and 123 musical instruments transferred from the Garde Meuble and other State institutions, or presented by private donors. On the appointment of Gustave Chouquet, Sept. 30, 1871, the number of objects did not exceed 380, but it now possesses 700 instruments and objects of art of the greatest interest. He was succeeded as Conservateur du musée by Léon Pilhaut (*d.* Jan. 1, 1904). His successor is René Brancour. A full historical catalogue was published by M. Chouquet (see Bibliography below).

There are affiliated schools of music (Écoles succursales) at Dijon (dir. L. Dumas), Lille (dir. Ratez), Lyons (dir. Witkowski), Nancy (dir. Bachelet), etc. In 1871 Henri Reber succeeded Ambroise Thomas as inspector of these provincial schools; then came E. Reyer, with MM. Lenepveu, Joncières, H. Maréchal, Canoby and G. Fauré, as assistant inspectors. The present (1926) Inspector-General is Alfred Bruneau; the other inspectors are the composers P. V. de la Nux, and P. Dukas.

Bibl.—Constant Pierre: *B. Sarrette et les origins du Conservatoire.* (Paris, 1895.) G. Chouquet: *Le Musée du Conservatoire National de Musique.* (Paris, 1875.)

G. C.; rev. M. L. P.

CONSERVATORIO. The Conservatori in which the great schools of Italian music were formed were so called because they were intended to preserve (*conservare*) the science of music from corruption. Of these the most ancient were the four Neapolitan schools, Santa Maria di Loreto, San Onofrio, De' Poveri di Gesù Cristo, and Della Pietà de' Turchini, which all sprang from the first school of music

founded at Naples before 1490 by Jean Tinctor, a Fleming, reconstituted by Gesualdo, Prince of Venosa, and Alessandro Scarlatti, and illustrated by a long roll of eminent musicians. (See NAPLES and TINCTORIS.)

The Conservatori of Venice arose out of the school founded by another Fleming, Willaert, at the same date with that of Naples, and were also four in number: L' Ospedale della Pietà, dei Mendicanti, degl' Incurabili, L' Ospedaletto de' SS. Giovanni e Paolo. (See VENICE.) Nor does this list include the various 'chapel schools' of music for the choirs of the great cathedrals, after the pattern of the musical school founded in the 6th century by Gregory the Great for the Pontifical Chapel at Rome, the archives of which were destroyed in the sack of Rome by Charles V. 1527. (See ROME.)

The Venetian Conservatori have ceased to exist, those of Naples are now represented by a Royal Neapolitan College, and there is a 'Reale Conservatorio di Musica' extant and flourishing at Milan.

The other schools of importance will be found under the names of the cities to which they belong, except the Conservatoire of Paris, described under CONSERVATOIRE, and the schools of London, for which see GUILDHALL SCHOOL, ROYAL ACADEMY, ROYAL COLLEGE, and TRINITY COLLEGE. C. M. P.

CONSOLE, the manuals, drawstops, pedals, and accessories of the organ, taken as a whole, and as distinct from the actual pipes and bellows.

CONSONANCE. The term consonance is used in music to denote the pleasing effect produced when the notes forming one of certain groups are sounded together. Such groups are the fourth, the fifth, the major triad, etc.

The term is also occasionally less correctly used to denote the group of notes which give consonance. Thus the fifth, for instance, is sometimes called a consonance. It is more correct to call it a consonant interval.

The pairs of notes within the limits of an octave which form consonant intervals are given below with the ratios of the vibration numbers of the two notes forming each interval. It will be seen that in each case the ratio can be expressed by two small whole numbers.

It is a general rule that the smaller the numbers which define the vibration ratio of two notes, the smoother will be the effect when the notes are sounded together.

Octave 1 : 2	Minor Third 5 : 6
Fifth 2 : 3	Major Sixth 3 : 5
Fourth 3 : 4	Minor Sixth 5 : 8
Major Third 4 : 5	

J. W. C.

CONSORT, a term used in the 16th and 17th centuries in a sense very similar to the modern use of the French word *ensemble*. A consort of instruments was any group playing together; their performance was also their 'consort,' as in Milton's lines,

'Till God ere long
To His celestial consort us unite.'

In the former sense a consort was described as 'whole' when it consisted of instruments of like kind, *e.g.* viols, ranging from treble to bass; a 'broken' consort was one in which instruments of different types, *e.g.* wind and string, were joined. Thus the 'In Nomines' and Fancies for viols were music for a whole consort (cf. CHEST OF VIOLS), while Morley's 'Consort Lessons' (1599) for treble lute, pandora, cittern, bass viol, flute and treble viol afford a good example of the broken consort. C.

CON SPIRITO, see SPIRITOSO.

CONSTANTIN, LOUIS (*b. circa* 1585; *d.* Paris, Oct. 1657), violinist and 'Roy des violons,' one of the best of the virtuosi of the early French school. Mersenne mentions him with praise.[1] He was a composer and performer, and took part, while still a youth, in the music of Louis XIII. He succeeded his friend Richomme, Dec. 12, 1624, in the post of 'Roy des violons,' which gave him authority over the whole body of minstrels and players. He held this post until his death, after which it passed to Guillaume Dumanoir. One of his sons, JEAN CONSTANTIN, was violinist-in-ordinary to the court of Louis XIV. Another Constantin, possibly his grandson, was an oboe-player at the court in 1708.

BIBL.—ER. THOINAN, *Louis Constantin, roi des violons* (*Chronique musicale*, vol. xi. Paris, 1876). M. P.

CONSTRUCTION, the writing of a piece of music according to an appreciable plan.

The element of construction is most important in instrumental music, where there is no accessory interest to keep the mind engaged. In all music connected with words the definiteness of construction must yield to the order of the language, and be dependent on what it expresses for the chief part of its effect; but in instrumental music it would be impossible for the mind to receive a satisfactory impression from a work which was purely continuous, and had no such connexion between its parts as should enable the hearer to refer from one part to another, and thereby assist his attention. The only manner in which the sense of proportion and plan, which is so important in works of art, can be introduced into music is by repetition of parts which shall be distinctly recognised by the rhythm and order of succession of their notes, and are called the subjects. And the construction of a fine movement is like that of a grand building in which the main subjects are the great pillars upon which the whole edifice rests, and all the smaller details of ornamentation are not just an irregular medley of ill-assorted beauties, but being reintroduced

[1] *Harmonie universelle*, 1636, iv. 101.

here and there, either simply or disguised with graceful devices, give that unity and completeness to the general effect which the absence of plan can never produce. As instrumental music grows older new plans of construction are frequently invented, especially in small lyrical pieces, which imitate more or less the character of songs, or represent some fixed and definite idea or emotion, according to the supposed order or progress of which the piece is constructed. In small pieces for single instruments originality of plan is generally an advantage; but in large forms of instrumental composition it is most desirable for the general plan to be to a certain extent familiar, though it is on the other hand undesirable that it should be very obvious. The former strains the attention too heavily, the latter engages it too slightly. An account of the plans most generally used for such large instrumental works as symphonies, concertos, overtures, sonatas, etc., will be found under their own headings, and from a more generalised point of view in the article FORM.

C. H. H. P.

CONTES D'HOFFMANN, opera in 4 acts, text by Barbier, music by Offenbach; produced, Opéra-Comique, Feb. 10, 1881; Adelphi Theatre (in German), Apr. 17, 1907; in English, His Majesty's Theatre (Beecham), May 12, 1910. The music was finally revised and partly orchestrated by Guiraud.

CONTI, CARLO (*b.* Arpino, Oct. 9, 1796; *d.* Naples, July 10, 1868), a pupil of Tritto and Zingarelli; counterpoint professor at Naples Conservatoire, 1846; deputy director for Mercadante (who became blind), 1862. He composed 11 operas, mostly very successful. Of an opera, 'Jane Shore,' adapted from Rowe's tragedy, and performed at the Scala Theatre, Milan, in 1830, only the 2nd act met with success. For the Church he wrote 6 masses, 2 Requiems and other compositions. Fil. Marchetti and Fr. Florimo are among the number of his pupils. E. v. d. S.

CONTI, see GIZZIELLO.

CONTI, (1) FRANCESCO BARTOLOMEO (*b.* Florence, Jan. 20, 1681; *d.* Vienna, July 20, 1732), eminent theorbist and dramatic composer, appointed court-theorbist at Vienna in 1701.

He resigned in 1705, but was reappointed theorbist in 1708, with the additional post in 1713 of court-composer. From this time he devoted himself with marked success to the composition of operas, especially the higher kind of comic operas. His best work was the tragi-comic opera 'Don Chisciotte in Sierra Morena,' which is a model of its kind for the clear delineation of each separate character. It was performed first at the Carnival of 1719 in Vienna, and afterwards (1722) at Hamburg, in German. His first opera, 'Clotilde' (Vienna, 1706), was produced in London (1709), and the songs published separately by Walsh. Conti's cantatas and oratorios are solid and thoughtful. The catalogue in *Q.-L.* comprises 16 grand operas, 13 serenades or 'Feste teatrali,' and 9 oratorios, the scores of which are to be found almost entire in the Imperial Library and in the archives of the Gesellschaft der Musikfreunde at Vienna. Mattheson, in his *Vollkommene Kapellmeister* (1739, p. 40), casts a grave slur on Conti's character through a confusion between him and his son Ignaz. The mistake was corrected by Quantz in Marpurg's *Historisch-kritische Beyträge* (1754, vol. i. p. 219), and by Gerber in his *Neues Lexicon*, but Fétis maintained the authenticity of the anecdote in the *Revue musicale* (1827, No. 3), and even repeated it in his *Biographie universelle* after the real facts had been made known by Molitor in the *A.M.Z.* (1838, p. 153).

(2) The younger Conti, IGNAZ (*b.* 1699; *d.* Mar. 28, 1759), whom Fétis is uncertain whether to call the son or the brother of Francesco, was really his son. He held the post of Hof-scholar from 1719 up to the time of his death, and composed several serenades and oratorios which bear no traces of his father's ability. C. F. P.

CONTINUO, the short for BASSO CONTINUO, the Italian equivalent for THOROUGH-BASS (*q.v.*).

CONTRA, a prefix of which the musical meaning is 'an octave below.'

CONTRABASS CLARINET, see CLARINET (5).

CONTRABASSO, the Italian for DOUBLE BASS (*q.v.*). (See also BASS (2).)

CONTRABASS POSAUNE, see TROMBONE.

CONTRABASS TUBA, see TUBA.

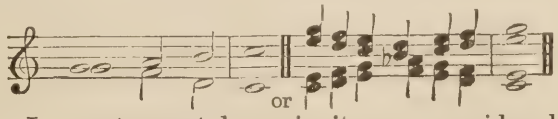
CONTRA-FAGOTTO, see BASSOON (2).

CONTRALTO or ALTO (*contra*, or counter to the alto part in choral writing: see ALTO), the term used to denote the lowest of the three principal varieties of women's voices, the others being SOPRANO (*q.v.*) and MEZZO-SOPRANO (*q.v.*). Although the compass of the contralto voice may sometimes have a range of two and a half octaves from E upwards, it is the peculiarly rich and weighty quality of the lower register which gives it its character.

CONTRALTO BUGLE, the soprano SAXHORN in B♭.

CONTRAPUNTAL is properly that which is written according to the rules of strict Counterpoint. (See COUNTERPOINT.)

CONTRARY MOTION, the progression of parts in opposite directions, one or more ascending while the other or others descend, as—
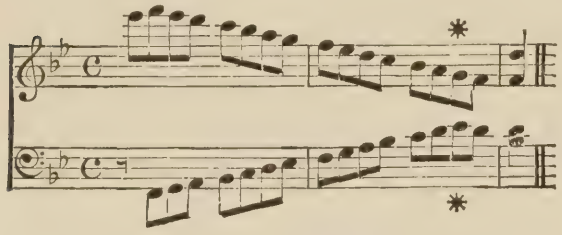


In contrapuntal music it was considered

preferable to similar or oblique motion, and it always has a stronger and more vigorous character than either of these. Many conspicuous examples of its use in modern music may be found, as for instance in the slow movement of Beethoven's Symphony in C minor—



Passing notes are allowed to progress continuously by contrary motion until they arrive at notes which form a part of some definite harmony (*), as—



from the first movement of Beethoven's Sonata in B♭, op. 106. C. H. H. P.

CONTREDANSE (Engl. *country-dance*; Ger. *Contretanz*), a dance of English origin, replacing in popular favour the branle, which was in great vogue in France during the 18th century until the reign of the quadrille. The 'Suites de danses de bals du roi' (Ballard, 1699) contain 17 'contredanses anglaises.' It was also introduced into French stage-music, *e.g.* in Dauvergne's 'Les Trocqueurs' (1753) in the final ballet. The music to the contredanse is of a lively character; it is written either in 2–4 or in 6–8 time, and consists uniformly of eight-bar phrases, each of which is usually repeated. The name is a corruption of the English Country Dance (*q.v.*). Beethoven has written 12 contredanses for orchestra, from one of which he developed the finale of his 'Eroica' symphony. Mozart has also left a large number of specimens of this class of composition. A series of 5 or 6 contredanses forms a Quadrille (*q.v.*). E. P.; M. L. P.

CONVERSE, Frederick Shepherd (*b.* Newtown, Mass., U.S.A., Jan. 5, 1871), American composer, was educated in the public schools of his native town and began the study of piano under local teachers. His father intended him to make a commercial career, but his musical inclinations prevailed. He entered Harvard University in 1889 and took the musical courses under Prof. John Knowles Paine. He was graduated in 1893 with highest honours in music, and at this time his first work, a sonata for violin and piano, was performed.

Converse, after graduation, endeavoured to carry out his father's ideas, but a few months in an office proved that this was not his province. Having determined to become a professional musician, he pursued his studies under Carl Baermann, an eminent Boston pianist, and in composition with George Chadwick (*q.v.*). Subsequently he went to Europe and studied in the Royal School of Music in Munich, from which he was graduated in 1898 with honours in composition. His D minor symphony was produced at this time. On returning to America Converse settled again in Boston, where he taught harmony in the New England Conservatory, 1899–1901. Then till 1904 he was instructor in composition in Harvard University, and from 1904–07 assistant professor of music there. In 1907 he resigned in order to devote himself entirely to composition. Converse's earliest works showed the influence of his orthodox Munich training, but with his 'Festival of Pan' he made his departure toward the modern romantic style. Walt Whitman's poetry liberated him from formal traditions, and his 'Mystic Trumpeter,' regarded by most American commentators as his best composition, disclosed his eager search for imaginative delineation and dramatic expression. Converse is a composer of independent methods and large technical skill.

The following is a list of his works:

Orchestral: Overture, 'Youth,' 1897; Symphony, D minor, 1898; Festival March, 1900; 'The Festival of Pan,' 1900; 'Endymion's Narrative,' tone poem, 1903; 'Euphrosyne,' overture, 1903; 'Night' and 'Day,' tone poems for piano and orchestra on verses by Walt Whitman, 1905; 'The Mystic Trumpeter,' tone poem, 1905; 'Ormazd,' tone poem, 1912; 'Ave atque Vale,' tone poem, 1917; symphony in C minor, 1920; symphony in E major, 1922; 'Song of the Sea,' tone poem, 1924.

Operas: 'The Pipe of Desire,' 1906; 'The Sacrifice,' 1911.

Choral: 'Job,' dramatic poem for soloists, chorus and orchestra, written for the 50th anniversary of the Worcester (Mass.) Festival, 1907. Psalm for male chorus, brass instruments and orchestra, for the dedication of the new buildings of the Harvard Medical School, 1906; 'Masque of St. Louis,' 1914.

Miscellaneous: 'La Belle Dame sans Merci,' ballad for baritone and orchestra, 1903; string quartets in E flat, 1902; and A minor, 1904; overture, entr'actes and incidental music to 'Jeanne d'Arc,' play by Percy Mackaye, 1906; pianoforte pieces and songs.

W. J. H.

CONVERSI, Girolamo (*b.* Correggio about middle of 16th cent.), known as the author of the following works: Canzoni a 5 voci; Venice, G. Scotto, 1572; reprinted by the same publisher in 1573, 1575, 1578, 1580, 1585 and 1589; Madrigali, a 6 voci, lib. 1; Venice, 1584; *ibid.* in 4to. Conversi is familiar to English amateurs through his fine Madrigal, 'When all alone my pretty love was playing.' E. H. P.

COOK, Thomas Aynsley (*b.* London, July 1836 or 1831; *d.* Liverpool, Feb. 16, 1894), operatic bass. His father was an engraver living in Cornhill, and as a boy he had a fine soprano voice, which was trained by Edward Hopkins of the Temple. Developing into a powerful bass, he went to Germany and studied under Staudigl and other good teachers for five years, and sang at several Bavarian theatres. He made his début in England at the Theatre Royal, Manchester, in 1856, and was successful in leading bass parts of operas by Meyerbeer, Weber, Benedict, Balfe, and Wallace, which he sang with the 'National

English Opera' headed by Mme. Lucy Escott. For three years he then toured with that prima donna in the United States, and on his return sang with the Pyne and Harrison troupe, besides appearing once with Grisi at Liverpool as Oroveso in 'Norma.' In the 'seventies he made a name for himself in London in the opéra-bouffes of Offenbach ('Grande Duchesse' and 'Barbe-Bleue'), besides supporting Santley at the Gaiety in 'Zampa,' 'Fra Diavolo' and 'Peter the Shipwright.' His Devilshoof in the 'Bohemian Girl' was by that time famous, and he made the rôle his own. His long connexion with Carl Rosa began in Sept. 1874, at the Liverpool Amphitheatre, after a tour in America with the Parepa-Rosa Company; and, except for one short break, it lasted twenty years. During that period he sang an extensive round of parts and earned remarkable popularity in most of them. On the occasion of a 'command' performance (1892) at Balmoral Castle (at which he sang as the Sergeant in 'The Daughter of the Regiment') he was reminded by Queen Victoria that she had heard him sing in Balfe's 'Satanella' at Covent Garden in the 'fifties. He last appeared in public at Liverpool in Feb. 1894, only a few days before his death. He had a powerful voice of agreeable quality, his singing and acting being marked by abundant energy and spirit, coupled with a keen sense of humour.

His daughter, ANNIE, who sang for some years with the Carl Rosa Company, became the wife of the conductor, Eugène GOOSSENS (second of that name, *q.v.*), and is the mother of Eugène Goossens, jun., the composer and conductor. H. K.

COOKE, (1) BENJAMIN, Mus.D. (*b.* London, 1734; *d.* there, Sept. 14, 1793), organist, son of Benjamin Cooke, a music publisher in New St., Covent Garden. In his 9th year he was placed under the instruction of Dr. Pepusch, and made such rapid progress as in three years' time to be able to act as deputy for John Robinson, organist of Westminster Abbey.

In 1752 he was appointed successor to Dr. Pepusch as conductor at the Academy of Ancient Music. In Sept. 1757, on the resignation of Bernard Gates, he obtained the appointment of master of the choristers of Westminster Abbey, and on Jan. 27, 1758, that of lay vicar there. On July 1, 1762, on the death of Robinson, Cooke was appointed organist of the Abbey. In 1775 he took the degree of Doctor of Music at Cambridge, and in 1782 was admitted to the same degree at Oxford. In the latter year he was elected organist of St. Martin-in-the-Fields. He was an assistant director at the Handel Commemoration in 1784. In 1789 he resigned the conductorship of the Academy of Ancient Music to Dr. Arnold. He is buried in the west cloister of Westminster Abbey, where a mural tablet, with a fine canon (see AUGMENTATION), records his skill and worth. Dr. Cooke's compositions, which are voluminous, are for the church, concert-room and chamber. For the theatre he produced nothing except an ode for Dr. Delap's tragedy, 'The Captives,' 1786. His church music comprises the fine service in G written for the reopening of the Abbey organ after the addition by Avery of the pedal organ (West's *Cath. Org.*), and one composed in 1787 at the request of Lord Heathfield for the use of the garrison in Gibraltar; two anthems composed in 1748 and 1749 for the Founder's day at the Charter House; an anthem with orchestral accompaniments for the funeral of William, Duke of Cumberland, 1764; another of the same description, for the installation of the Bishop of Osnaburg, afterwards Duke of York, as Knight of the Bath, 1772; and fourteen others, besides several chants and psalm and hymn tunes. For the Academy of Ancient Music he added choruses and accompaniments to Pergolesi's 'Stabat Mater,' 1759, and to Galliard's 'Morning Hymn' (printed 1772); and composed an Ode for Christmas Day, 1763; 'The Syrens' Song to Ulysses'; Collins's Ode on the Passions (printed 1784); an Ode on Handel, 1785; Ode on the Genius of Chatterton, 1786; and Ode on the King's recovery, 1789. But the compositions by which he is best known are his numerous and beautiful glees, canons, etc. For seven of these (five glees, a canon and a catch) the Catch Club awarded him prizes. Dr. Cooke published in his lifetime a collection of his glees, and a second collection appeared in 1795 under the care of his son Robert. Twenty-nine glees, and eleven rounds, catches and canons by Dr. Cooke are printed in Warren's collections. His instrumental compositions consist of organ pieces, concertos for the orchestra, marches and harpsichord lessons.

(2) ROBERT (*b.* Westminster, 1768; *d.* Aug. 13, 1814), son of the above, succeeded his father, on his death in 1793, as organist of St. Martin-in-the-Fields. On the death of Dr. Arnold, in 1802, he was appointed organist and master of the choristers of Westminster Abbey. Whilst of unsound mind he ended his life by drowning himself in the Thames. He was buried in the west cloister of Westminster Abbey. Robert Cooke composed an Evening Service in C and an anthem, 'An Ode to Friendship,' and several songs and glees. Three of the latter obtained prizes at the Catch Club. A collection of eight of his glees was published by the author in 1805.

W. H. H.

COOKE, CAPTAIN HENRY (*d.* Hampton Court, July 13, 1672), probably a son of 'John Cooke, a basse from Lichfield,' who was sworn 'pisteler' of the Chapel Royal at Whitehall in 1623, and died in 1625.

The boy was 'brought up' in the Royal Chapel and took up arms for his royal master at the outbreak of the Civil War. We find him as a lieutenant in Colonel George Goring's Regiment, which formed part of the Duke of Northumberland's army on the retreat from Newcastle into Yorkshire. Before the end of the war he was promoted to a captaincy, and by that military title he was afterwards generally known. During the Commonwealth he is said to have made a living by teaching music, and it seems probable that he went to Italy and studied the language and voice production. At the Restoration he was appointed bass in the Chapel Royal and Master of the Children. It was not a cheerful prospect for a musician, for there were only five old members, no books, no surplices to wear, and the Order of Service so entirely forgotten that no two organists played it alike. Cooke set to work with the utmost energy—he strengthened the boys' voices with cornets and then reinstated the old pressgang warrant, which enabled him to take from any cathedral or country choir any boy that he considered suitable. He had an unerring judgment, for amongst the earliest batches of children he chose Turner, Wise, Blow, Tudway and Humphreys. Purcell was not chosen by him but joined the choir because his father and uncle already belonged to it.

Cooke's military discipline was soon apparent. The gentlemen were told that they must be 'properly surpliced, punctual and diligent, and must quit all interest in other quires.' The instrumentalists were bid 'wait in their turnes,' and rehearsals were held regularly on Saturdays. Cooke's boys became famous. They had 'extraordinary skill,' they could read 'anything at sight' (Pepys), could sing well in Italian, and six of them composed anthems regularly, so that as Tudway tells us 'every month they produced something fresh.' They were taught Latin and to play on the violin, organ, lute and harpsichord. All this was accomplished in less than three years, and stamps Cooke as the greatest choir trainer this country has known. With the consent of the king, who perhaps suggested the idea from his French experiences, Cooke introduced instrumental music into the church service, and 'double sackbuts and courtals' into choir processions, so that all might distinctly hear and keep together in time and tune. He frequently sang the solos in the anthems himself, and Pepys and Evelyn both bear testimony to his extraordinary abilities as a vocalist, and they were no mean judges.

He joined Davenant in his 'Entertainment' and the 'Siege of Rhodes,' composed music for some of the acts, took the part of Solyman in the latter opera, and made such an impression on Mrs. Edward Coleman (who acted with him) that nine years afterwards she was able to give an excellent representation of Cooke's performance to Pepys. In addition to this dramatic work Cooke wrote a hymn for the Installation of Knights of the Garter, Coronation Music, some 30 anthems, songs and partsongs. He had, as Pepys says, a 'strange mastery in making extraordinary surprising closes,' though his part-writing is ungrammatical. His anthems were effective and pleasing, as we see by many entries in Pepys' diary. In 1662 he became assistant to the Corporation of Musicians, afterwards Deputy-Marshal, and finally Marshal in succession to Lanière in 1670, but in 1672 he resigned office 'by reason of sickness.' He left London in 1669 for Hampton Court, where he died (1672), and was buried in the east cloister of Westminster Abbey on July 17.

As Cooke was in excellent voice in 1664 he is not likely then to have been more than from 45 to 50 years of age, and therefore about 56 when he died. At the time of his death the Crown owed him more than £500 for wages, etc., and about half this sum was paid to his widow. A résumé of his will is in Lafontaine's 'The King's Musick' and a list of his compositions. (See also the writer's article, *Mus. Ant.*, Jan. 1911.) J. C. B.

COOKE, Nathaniel (*b.* Bosham, near Chichester, 1773; *d.* there, Apr. 5, 1827), nephew of Matthew Cooke, organist of St. George, Bloomsbury, from whom he received the chief part of his musical education.

He became organist of the parish church of Brighton, for the use of the choir of which he published a Collection of Psalm and Hymn tunes, including some of his own compositions, which long continued in favour. He also published some small pieces for the pianoforte.

W. H. H.

COOKE, (1) Thomas Simpson (Tom Cooke) (*b.* Dublin, 1782; *d.* London, Feb. 26, 1848), singer and instrumentalist, studied under his father Bartlett Cooke, a famous oboe player in the band of the Smock Alley Theatre, and made such rapid progress as to perform in public a violin concerto when only 7 years of age. He received instruction in composition from Giordani. When only 15 he was appointed leader of the band at the theatre in Crow Street, Dublin, in which situation he continued several years, and composed several musical pieces. At the same time he kept a music shop in Dublin, from 1806–12. On one of his benefit nights he announced himself to sing the tenor part of the Seraskier, in Storace's opera 'The Siege of Belgrade,' an experiment which proved quite successful, and led to his removal to London, where he made his first appearance, in the same character, at the English Opera House, Lyceum, on July 13, 1813. On Sept. 14, 1815, he appeared as Don Carlos in 'The Duenna,' at

Drury Lane Theatre, where he continued as a principal tenor singer for nearly twenty years. During this period, on one of his benefit nights, he exhibited the versatility of his talents by performing in succession on the violin, flute, oboe, clarinet, bassoon, horn, violoncello, double bass and pianoforte. In 1821 he was called 'director of the music at Drury Lane Theatre' (*Quarterly Mus. Mag.*). About 1823 he undertook, alternately with his duty as tenor singer, the duty of leader of the band. In 1828–30 he was one of the musical managers of Vauxhall Gardens. Some years later he was engaged, at Drury Lane and Covent Garden, as director of the music and conductor. He was a member of the Philharmonic Society, and occasionally led the band or conducted the concerts. For several years he held the post of principal tenor singer at the chapel of the Bavarian Embassy, a post he relinquished in 1838. In 1846 he succeeded John Loder as leader at the Concert of Antient Music. He died at his house in Great Portland Street, and was buried in Kensal Green cemetery. As a singing-master Cooke had a deserved reputation, and several of his pupils achieved distinction; amongst them Miss M. Tree, Mrs. Austin, Miss Povey, Miss Rainforth, the Misses A. and M. Williams and Sims Reeves. He wrote a treatise on singing, which was much esteemed. Cooke's principal dramatic pieces were:

'Frederick the Great,' 1814; 'The King's Proxy,' 1815; 'The Count of Anjou,' 1816; 'A Tale of Other Times' (with Bochsa), 1822; 'The Wager, or, The Midnight Hour,' 1825; 'Abu Hassan' (adapted from Weber), 'Oberon, or, The Charmed Horn,' 1826 (ditto); 'The White Lady' (from Boieldieu), Oct. 1826; 'Malvina,' 1826; 'The Boy of Santillane,' 1827; 'Isidore de Merida' (from Storace), 1828; 'The Brigand,' 1829, one song in which, 'Gentle Zitella,' attained great popularity; 'Peter the Great,' 1829; 'The Dragon's Gift,' 1830; 'The Ice Witch,' 1831; 'Hyder Ali,' 1831; 'St. Patrick's Eve,' 1832; 'King Arthur and the Knights of the Round Table,' 1835; additional songs for 'A Midsummer Night's Dream,' 1840. He arranged 'Acis and Galatea' for the stage, 1842, and produced 'The Follies of a Night,' 1845.

His adaptations of foreign operas conformed to the fashion in vogue in his time, *i.e.* he omitted much that the composer wrote, and supplied its place by compositions of his own. He published 'Six Glees for three and four voices' in 1844, besides many singly. Among his glees which gained prizes were: 'Hail! bounteous Nature,' 1829; 'Come, spirits of air,' 1830; 'Let us drain the nectared bowl,' 1830; 'Thou beauteous spark of heavenly birth,' 1832; 'O fair are thy flowerets,' 1836; 'Strike the lyre' (Manchester, 1832). He likewise obtained a prize for his catch, 'Let's have a catch and not a glee,' 1832.

His eldest son, (2) Henry Angelo Michael (commonly known as Grattan) (*b.* 1809; *d.* Harting, Sussex, Sept. 12, 1889), was educated in the R.A.M., 1822–28, and for many years held the post of principal oboe in all the best orchestras; he was band-master of the second regiment of Life Guards, 1849–56.

W. H. H.; addns. by W. H. G. F.

COOPER, George (*b.* Lambeth, July 7, 1820; *d.* London, Oct. 2, 1876), was a son of the assistant organist of St. Paul's.

When 11 years old he often took the service at St. Paul's for his father, and at the Festivals of the Sons of the Clergy it was the delight of Attwood (then chief organist) to make him extemporise. On one such occasion Mendelssohn is said to have remarked and praised him. At thirteen and a half he was made organist of St. Benet, Paul's Wharf. On Attwood's death he became assistant organist of St. Paul's, *vice* his father resigned; in 1836 organist of St. Ann and St. Agnes; and on the death of his father, in 1843, succeeded him at St. Sepulchre's, and became singing-master and organist to Christ's Hospital as well. On the death of J. B. Sale, in 1856, he was appointed organist of the Chapel Royal.

COOPER, John, called COPRARIO (*b. circa* 1570; *d.* 1627), was an Englishman who, having Italianised his name during a sojourn in Italy before 1604, continued the use of it after his return to England. He was a composer for and performer on the lute and viola da gamba, and the musical instructor of the children of James I., as well as of William and Henry Lawes.

In 1606 he published:

'Funeral Teares for the Death of the Right Honorable the Earle of Devonshire: figured in seaven songes, whereof sixe are so set forth that the wordes may be exprest by a treble voice alone to the Lute and Base Violl, or else that the meane part may be added, if any shall affect more fulnesse of parts. The seaventh is made in forme of a Dialogue and cannot be sung without two voyces.'

He composed the music to 'The Masque of the Inner Temple and Graye's Inn,' performed at Whitehall, Feb. 20, 1612–13. In 1613 he published 'Songs of Mourning bewailing the untimely death of Prince Henry.' (See Campian.) He contributed 3 of the songs to the masque performed at Whitehall on St. Stephen's Night, 1613, and supplied much of the music in 'The Masque of Flowers' presented in the same place on Twelfth Night in the following year, both masques being given in honour of the marriage of the Earl of Somerset and Lady Frances Howard. A large number of compositions for strings, and strings and organ are in the library at Christ Church, Oxford (see Catalogue, Part I.[1] A song, 'Come ashore, come merry mates,' is included in J. Stafford Smith's 'Musica Antiqua' (1812). There are numerous compositions for viols by him in the R.C.M., while a fair amount of his music is in the British Museum. Add. MSS. 10,445 contains 14 fancies for 2 bass viols. There is a fancy for 3 viols in Add. MSS. 17,792-6, some for 2 viols and organ in Add. MSS. 17,790, and 12 others for 2 bass-viols and organ in Add. MSS. 31,416. Among the Egerton MSS. (2485) there is a collection of fancies for the organ in 5 parts with the titles certainly taken, and the melodies themselves probably arranged, from Italian madrigals of

[1] G. E. P. Arkwright.

the 16th and 17th centuries. There are two parts of what was probably a 5-part fancy in Add. MSS. 29,366-8, while Add. MSS. 23,779 contains 2 sets of dance suites (each consisting of a Fancy, Allemande and Galliard) arranged for treble viols, bass-viol and organ. Two galliards for lute are among the Harleian MSS. 7578, and some masque-tunes of his (including one for the Gray's Inn Masque referred to above) are in Add. MSS. 10,444. Cooper also wrote some church music and contributed 2 anthems ('I'll lay me down' (*a* 4), and 'O Lord, how do my woes increase') to Sir William Leighton's 'Teares or Lamentaciouns of a Sorrowfull Soule' (1614). The second of these was also included in the 'Tristitiae Remedia' of Thomas Myriell, 1616 (B.M. Add. MSS. 29,372-7).

W. H. H.; addns. by J. Mᴷ.

COOPER, Richard (*d.* Jan. 20, 1764), notable as the first who engraved music in Scotland, his earliest work being the small oblong volume of music which Allan Ramsay, *c.* 1725, issued as a companion to his *Tea-Table Miscellany*. This work is now so scarce that it is doubtful if more than one perfect copy exists; its title is:

'Music for Allan Ramsay's Collection of Scots Songs, set by Alexander Stuart . . . engraved by R. Cooper.'

Other early Scottish collections engraved by Cooper are: Adam Craig's, 1730; Oswald's 'Minuets,' advertised in 1734; M'Gibbon's 'Six Sonatas,' 1740; and his 'Collections of Scots Tunes,' three books, 1742, 1746 and 1755. Besides music-engraving, Cooper did other work, including the fine portrait of Allan Ramsay prefixed to an edition of his 'Poems' in 1728. The *Scots Magazine* records the death of Cooper. F. K.

COOPER (Cowper), Robert, Mus.D., a 15th/16th-century English musician, praised by Morley in his *Plaine and Easie Introduction* (1597). He was Mus.B. of Cambridge, and took his degree of Mus.D. in 1502.[1] He is probably identical with the vicar-choral of Lincoln, who received his appointment on Aug. 15, 1494, and disappears from the lists in 1506. In 1516 he received 2 benefices from the Archbishop of Canterbury. Some of his songs are preserved in MS. collections. His song 'Alone' was republished by the Plainsong Society (*Q.-L.*).

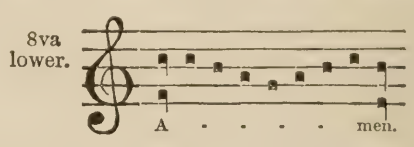
COPPOLA, Pier Antonio (*b.* Castrogiovanni, Sicily, Dec. 11, 1793; *d.* Nov. 13, 1877), composer, son of a musician, studied at the Real Collegio di Musica at Naples.

His first opera, 'Il figlio bandito' (1816), was well received, and his 'Nina pazza per amore' (Rome, 1835) was performed in every town of Italy, in Vienna, Berlin, Lisbon, Spain, Mexico, and, as an opéra-comique with the title of 'Eva,' in Paris (1839). In 1836 he composed 'Enrichetta di Baienfeld' for Vienna, and this was followed by 'Gli Illinese' (Turin), one of his best works; and 'La bella Celeste degli Spadari' (Milan, 1837). At the Royal Theatre in Lisbon he produced 'Giovanna 1ma' (1841), and 'Inès de Castro' (1842). In 1843 he returned to Italy, and composed five more operas, which were less successful than his earlier works, and he finally returned to his post at Lisbon. Coppola might have taken a higher place had he not come into competition with Rossini. Some masses, litanies and other church compositions are to be found in the libraries at Naples. M. C. C.

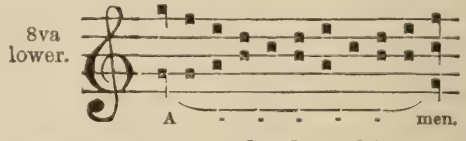
COPPOLA, Piero (*b.* Milan, 1888), son of two well-known Italian singers, studied pianoforte and composition at the Conservatoire of that city, concluding his studies in 1909. Since then he has devoted himself to conducting and composition. He has appeared as conductor in Paris and Christiania. In Florence and Brussels he directed the first productions of Puccini's 'The Girl from the Golden West.' His compositions include, besides short pieces for piano and violin, two operas, 'Sirmione' and 'Nitrita,' the last of which obtained a prize at the McCormick competition of 1914. F. B.

COPRARIO, see Cooper, John.

COPULA, a species of Descant (*q.v.*), generally employed at the close of *organum purum* on the penultimate note of the unmeasured plain-song tenor. Franco defines it as 'velox discantus ad invicem copulatus' (Coussemaker, *Scriptores*, i. 133 *a*), to which, at a later date (1351), the author of the *Quatuor Principalia* adds: 'Sicuti est brevis partita sive fracta in semibrevibus, et semibrevis in minimis, quae copulari sive computari debent ad unam perfectionem' (*ib.* iv. 295 *b*). The following example is given by Franco:



and this, in three parts, by Walter of Odington (*ib.* i. 248 *a*):



The term was not confined to this practice of embellishing the *finis punctorum*, but was applied to any sort of flowery discant on one or more notes: 'Copula, id est floritura' (*ib.* iv. 278 *a*), 'Copula est id ubicumque sit multitudo punctorum,' 'quae multum valet ad discantum, quia discantus nunquam perfecte scitur nisi mediante copula' (*ib.* i. 114 *a*).

Theodoric de Campo (*ib.* iii. 189 *a*) uses *copula* as a synonym for *ligatura*, *i.e.* a group

[1] Brown and Stratton give 1504.

of notes bound together in one figure; and Johannes de Garlandia in one passage (*ib.* i. 116 *b*) tells us that the HOCKET (*q.v.*) was sometimes called *copula*; but no other writer supports either of these usages of the word.

J. F. R. S.

COPYRIGHT,[1] MUSICAL. British copyright, as far as it affects composers and their work, is controlled almost entirely by the Copyright Act, 1911, which came into force on the 1st day of July 1912. 'Author' throughout this article will stand for 'composer,' and throughout the Copyright Act embraces the composer.

It should be stated as a warning that no author should transfer his copyright except he is forced to do so under great pressure, and then he should be sure that he is adequately rewarded, not only for the copyright as a whole but for each separate division of that right. It is not always the *financial* returns that are most important. It may be more serious to lose power over the method of publication or the manner of performance.

What is copyright under the Act? The Act says, Section 1:

> Copyright shall subsist throughout the parts of His Majesty's Dominions to which this Act extends for the term hereinafter mentioned in any original dramatic and musical work, if (*a*) in the case of a published work the work was first published within such parts of His Majesty's Dominions as aforesaid; and (*b*) in the case of an unpublished work, the Author was at the date of the making of the work a British subject, or resident within such parts of His Majesty's Dominions as aforesaid but, in no other works, except so far as the protection conferred by this Act is extended by Orders in Council thereunto relating to Self-governing Dominions to which this Act does not extend and to foreign countries.

And the Act goes on to define copyright as far as musical compositions are concerned, as (1) the sole right to produce or reproduce the work or any substantial part thereof in any material form whatsoever; (2) to perform the work or any substantial part thereof in public; (3) if the work is unpublished to publish the work or any substantial part thereof; (4) to make any record, perforated roll, or other contrivance by means of which the work may be mechanically performed or delivered; (5) to authorise any such Acts as aforesaid.

PUBLICATION.—Publication means the issue of copies of work to the public, and does not include the performance in public of a musical work.

In non-legal terms, therefore, the copyright is the property of the composer as soon as the work is completed, whether it is published or not, and includes the rights (1) of printing the work, (2) of performing the work, (3) of reproducing the work on any form of mechanical instrument, (4) of entering into any contract for reproduction or performance.

INFRINGEMENT. Section 2.—Any *fair dealing* with the work for the purposes of private study, research, review or newspaper summary, is not an infringement. This statement is necessarily vague and any claim would have to be decided on the evidence of each case; but *the copyright is infringed* by any person who (1) sells or lets for hire or by way of trade exposes or offers for sale or hire; (2) distributes either for the purposes of trade, or to such an extent as to affect prejudicially the owner of the copyright; (3) by way of trade exhibits in public, or (4) imports for sale or hire into any part of His Majesty's dominions to which this Act extends, any work which to his knowledge infringes copyright or would infringe copyright if it had been made within the part of His Majesty's dominions in or into which the sale or hiring, exposure, offering for sale or hire, distribution, exhibition or importation took place, and (5) by any person who for his private profit permits a theatre or other place of entertainment to be used for the performance in public of the work without the consent of the owner of the copyright unless he was not aware and had no reasonable ground for suspecting that the performance would be an infringement of copyright. There are the usual civil proceedings provided in the Act by way of injunction, interdict, damages, accounts, etc., against an infringer; and summary proceedings or penalties where any person *knowingly* infringes. In the case of musical copyright the author has a greater power than any other copyright owner under the Act, for, in the last years of the century (1800) many street hawkers were selling copies of copyright musical works which had been piratically printed. It was impossible to find out who were the printers and where the stock was kept, while the vendor of the gutter, against whom action could be taken, was a man of no substance. In consequence neither the copyright owner nor the publishers could obtain any satisfactory relief. This form of infringement was rarely resorted to except in the case of music owing to the extreme cheapness of printing. Accordingly in 1902 The Musical (Summary Proceedings) Copyright Act (2 Edw. 7, chap. 15) was passed giving power to seize pirated copies without warrant. The definition of 'Musical Copyright' in this Act, which has not been repealed, is of importance. It is stated to mean the exclusive right of the owner of such copyright to do or to authorise any other person to do all or any of the following things: (1) To make copies by writing or otherwise of such musical work, (2) to abridge such musical work, (3) to make any new adaptation, arrangement or setting of such musical work or of the melody thereof in any notation or system.

'Musical work' is defined to mean 'any combination of melody and harmony or either of them printed, reduced to writing or otherwise graphically produced or reproduced.' It was found that this short Act was not sufficient

[1] This article was written in June 1924.

to stop the wholesale piracy, for although it gave power to seize copies, it gave no right of search. In consequence it was possible to keep stores of pirated copies and pass them out a few at a time to the hawkers and gutter merchants. The Musical Copyright Act, 1906 (6 Edw. 7, chap. 36), was passed to stop the holes which had become apparent in the Act of 1902. These Acts are still in force.

Limitation of Action. Section 10.—An action in respect of an infringement of copyright shall not be commenced after the expiration of three years next after the infringement.

Ownership. Section 5.—The author of the work is recognised as the first owner subject to a special proviso where the author is in the employment of some other person under a contract of service and apprenticeship and the work was made in the course of his employment, then in the absence of agreement the employer is the owner of the copyright.

Assignment.—The owner can assign his copyright either wholly or partially and either generally or subject to limitations as to country and either for the whole term or any part thereof, and may grant any interest in the right by licence, *but no such assignment or grant is valid unless it is in writing signed by the owner of the right in respect of which the assignment or grant is made or by his duly authorised agent.*

An agreement to assign the copyright or grant a license will, however, be enforced, however informal and even if made verbally, if valuable consideration therefore has been given or promised.

Term of Copyright. Section 3.—The term for which copyright shall subsist shall, except as otherwise expressly provided by this Act, be the life of the author and a period of 50 years after his death. Provided that at any time after the expiration of 25 years, or in the case of a work in which copyright subsists at the passing of the Act 30 years, from the death of the author of a published work, copyright in the work shall not be deemed to be infringed by the reproduction of the work for sale if the person reproducing the work proves that he has given the prescribed notice in writing of his intention to reproduce the work, and that he has paid in the prescribed manner to or for the benefit of the owner of the copyright royalties in respect of all copies of the work sold by him calculated at the rate of 10 per cent on the price at which he publishes the work. Under the Act of 1842 copyright endured for the life of the author and 7 years after his death, or 42 years from the date of first publication, whichever was the longer period. If the copyright of any work under either of these periods was in existence on the 1st day of July 1912, when the new Act came into force, then the copyright endures for the extended period and if the copyright has been previously assigned the author's representatives and not the assigns get the benefit of the extension subject to a right in the assignee to purchase at a valuation the right for the extended period. In the case of joint authorship (Section 16) copyright subsists during the life of the author who dies first and for 50 years after his death or during the life of the author who dies last, whichever is the longer, and in the case of joint authorship where one or more of the joint authors do not satisfy the conditions of the Act, then the work shall be treated as if the other author or authors had been the sole author or authors thereof; but Section 24 grants to the original authors' representatives, if the copyright has been assigned certain renewed powers and rights in the remainder of the extended term after the original term has expired, but as the period of duration of these sources and rights is bound to grow less and less as time goes on, there is no need to set them out at length.

The ownership of an author's MS. after his death, where such ownership has been acquired by testamentary disposition made by the author, and the MS. is of a work which has not been published or performed in public, shall be *prima facie* proof of the copyright being with the owner of the MS.

Joint authorship is defined as a work produced by the collaboration of two or more authors in which the contribution of one author is not distinct from the contribution of the other author or authors. This definition is of great importance to the composer whose music is so often combined with words.

Posthumous Works.—In the case of musical works which have not been published nor been performed in public in which copyright exists at the date of death, then the copyright will subsist till publication or performance, whichever may first happen, and for a term of 50 years thereafter, and the proviso referred to in Section 3 shall apply as if the author had died at the date of such publication or performance.

It will be gathered from this that although performance does not amount to publication, still the right of performance is commensurate with the right of publication.

Performing Rights.—Under the existing law the term copyright is all inclusive and covers performing rights. The attention of the author must be drawn to the various forms of performing rights in music, each of which should be marketed under a different kind of contract and remunerated at a different rate. The author should refer again to the warning at the beginning of this article, and should merely grant *a licence to perform* subject to suitable terms and *not assign a right.* There is the performing right in an opera, or a cantata, which is ruled by an entirely different contract from the performing right in a musical comedy or

lyrical opera. There is the separate performance of a song or piece of chamber music or other music in a concert hall, at a dance, on bands, in restaurants, and other places of public entertainment.

The author should have complete control of all these forms of reproduction by performance and should never allow them to pass from his control. Any performance without his sanction is an infringement of copyright. The latest development is reproduction by wireless which, in the absence of a legal decision to the contrary, must be reckoned part of the performing rights.

Mechanical Instrument Rights. — The last question for the author to consider is the reproduction on mechanical instruments—pianola, gramophone *et hoc genus omne*. For this method of reproduction there is special legislation (Section 19). Copyright shall subsist in records, perforated rolls and other contrivances by means of which sounds may be mechanically reproduced, in like manner as if such contrivances were musical works. The term of copyright shall be 50 years from the date of the making of the original plate from which the contrivance was directly or indirectly derived. The ownership shall lie with the person who was the owner of the original plate at the time such plate was made. He shall be deemed the author of the work and when such owner is a body corporate, the body corporate shall be deemed, for the purposes of the Act, to reside within the parts of His Majesty's dominions to which the Act extends if it has a place of business established within such parts. It is not an infringement of copyright in any musical work for a person to make records, etc., if such person proves—(*a*) That such contrivances have been previously made by or with the consent or acquiescence of the owner of the copyright of the work; and (*b*) that he has given the prescribed notice of his intention to make the contrivance, and has paid in the prescribed manner in respect of such contrivances sold by him.

There is a proviso forbidding alterations or omissions from the work so produced unless they have been previously made with the consent or acquiescence of the copyright owner or *unless such alterations or omissions are reasonably necessary for the adaptation of the work to the contrivance in question.* The proviso is supplemented by a statement that for the purposes of the proviso a musical work shall be deemed to include any work so closely associated therewith as to form part of the same work. Then follows (Subsection 3 of the same section) that after two years from the date of the Act, 5 per cent shall be paid on the ordinary retail selling price, so, however, that the royalty payable on each contrivance shall not be less than a half-penny for each separate musical work in which copyright subsists reproduced thereon, and where the royalty calculated as aforesaid includes a fraction of a farthing, such portion shall be reckoned as a farthing.

Subsection 4. That if any such contrivance is made reproducing two or more copyright works belonging to different owners the royalties are to be apportioned in such proportions as failing agreement may be determined by arbitration. There are certain sections of Clause 19 dealing with mechanical rights in works published before the Act and in works published before the Act and mechanically reproduced before the Act. It is hardly necessary to set out the requirements of these sections, as year by year their application is less and less; but attention should be drawn to the provisions of Section 7, Subsection (*d*) that notwithstanding any assignment of copyright made before the passing of the Act, any rights in respect of the making or authorising the making of contrivances by means of which the work may be mechanically reproduced, and the royalties shall belong to the author or his legal personal representative and not to the assignee.

Dominions, Colonies and Dependencies

The Dominions, *i.e.* the self-governing colonies, are the Dominion of Canada, the Commonwealth of Australia, the Dominion of New Zealand, the Union of South Africa, Newfoundland, the Irish Free State and Northern Ireland.

Canada.—Copyright in Canada has been for many years unsatisfactory. It has been difficult for the Canadian Government to deal with the question owing to Canada's proximity to the United States (see below), but in 1921 the Government passed an Act containing certain sections which were antagonistic to the letter and spirit of the Revised Convention of Berne, and as the main object of the Government was to join the Convention, the Act was held in suspense until the matter was adjusted. These sections were repealed by an amending Act assented to June 1923 so far, that they did not apply to any work the author of which was a British subject—other than a Canadian citizen, —or the subject or citizen of a country which has adhered to the Revised Convention of Berne and the additional Protocol thereto.

The Act of 1921 so amended came into force the 1st of January 1924, and Canada is now a member of the Berne Convention. Many of the clauses of this Act are taken from the Act of 1911, and the term of copyright is the same, and the term of copyright in records and perforated rolls. But the Section 18 dealing with mechanical reproduction is divergent on many points. It includes, in addition to 'Musical,' 'Literary and Dramatic' work and (Subsection 2, iii.), the making of the necessary manuscript

arrangement and instrumentations is not deemed an infringement of copyright. The royalty (Subsection 2) is two cents for each playing surface of each record and two cents for each perforated roll or other contrivance. This arrangement for the paying of a fixed sum instead of a percentage is palpably unfair, but was brought about by the pressure of the trade and the proximity of the United States, who have the same method of payment. It must be noticed that the words 'playing surface' are inserted. In the Act of 1911 the percentage is paid on 'the ordinary retail selling price of the contrivance.' The distinction is acute, and to this extent the advantage is with Canada.

If (Subsection 3) there are two or more works on the same playing surface and the owners of the copyright are different persons, then the sums payable by way of royalties are divided equally. (Subsection 5.) The Governor in Council may make regulations as to notices and payments under this section, and they are contained in a special pamphlet issued from the Canadian Government Office. There are certain provisions (Subsection 6) which bear on musical works published before the beginning of the Act. These are more important in the case of Canada, as the beginning of the Act is Jan. 1, 1924 (see date of this article).

Australia.—Australia has virtually adopted the British Act with modifications, but it does not preserve the Musical (Summary Proceedings) Copyright Act, 1902, and the Musical Copyright Act, 1906. The summary remedies in Australia, however, are very stringent, and certain extra remedies may be enforced by any one registering in Australia under the Act. Registration is, however, entirely optional. But the advantage gained by this is worth the trouble and expense. The date of this Act is Nov. 20, 1912.

New Zealand.—Copyright in New Zealand is practically similar to copyright in Australia. The British Act of 1911 forms the basis. The date of the Act is Nov. 22, 1913.

South Africa.—The copyright legislation in South Africa follows along the lines of the copyright legislation in Australia and New Zealand. The date of the Act is 1916.

Newfoundland. — Newfoundland has adopted the British Act of 1911.

The Irish Free State and Northern Ireland. (See date of this article.)—In the Irish Free State there has been no separate copyright legislation up to the present date. It is understood that a Bill is being drafted which will take the Act of 1911 as its basis. In the meantime the Act of 1911 runs. In Northern Ireland the Copyright Act of 1911 is in force and will so continue, copyright being a 'reserved service' so far as that territory is concerned. The Act of 1911 runs in all the colonies, but some local modifications have been passed in India with regard to works published there.

The Berne Convention—The Additional Act of Paris—The Revised Convention of Berne and the Additional Protocol

In 1886 an Act was passed enabling the United Kingdom, etc. etc., to join the Berne Convention which had been settled by most of the continental powers in 1885. In 1896 another conference was held in Paris and produced the additional Act of 1896, which was adopted by Great Britain in 1898 with the exception of the Interpretative Clause. In 1908 a further conference held in Berlin produced the Revised Convention. Great Britain has now adhered to this and the additional Protocol of 1914 with a slight reservation (see below). This is the final word (see date of this article) on the question of International Copyright as far as Great Britain is concerned.

The Revised Convention of Berne under its definition of literary and artistic works, includes (Art. 2) dramatico-musical works, musical compositions with or without words, adaptations, arrangements of music, as well as collections of different works, and the contracting countries are bound to make provision for the above-mentioned works.

Art. 4 defines who can benefit and runs as follows:

'Authors who are subjects or citizens of any of the countries of the Union shall enjoy in countries other than the country of origin of the work, for their works whether unpublished or first published in a country of the Union, the rights which the respective laws do now or may hereafter grant to natives as well as the rights specially granted by the present Convention. The enjoyment and the exercise of these rights shall not be subject to the performance of any formality.'

This is the pith of the Revised Convention and shows its strength and breadth. The extent of protection and the means of redress are governed exclusively by the laws of the country where protection is enforced. The country of origin of the work in the case of unpublished works is the country to which the author belongs; in the case of published works, the country of first publication; in the case of simultaneous publication in several countries of the Union that country which grants the shortest period of protection; in the case of simultaneous publication in a country outside and a country inside the Union, the latter country shall be considered exclusively as the country of origin. Published works come under the same category as the British Law of 1911. The representation of a dramatico-musical work and the performance of a musical work does not constitute publication. Not only do the articles of the Union grant the same rights as native authors to subjects and citizens of the Union, but also to subjects and citizens of countries outside the Union, who first publish their works in countries of the Union. The

term of copyright is set down for the life of the author and 50 years after his death, but in those cases where countries of the Union have not adopted this term or have modified it, then the term is regulated by the law of the country where protection is claimed and must not exceed the term fixed in the country of origin. Music is not affected by translation rights, but to a limited extent it is by serial rights and serial rights are protected under Art. 11. The stipulations of the Convention apply to the public representation of dramatico-musical works and to the performance of musical works, whether such works be published or not.

Under Art. 12 any adaptations or arrangements, etc., of a musical work are unlawful reproductions if they do not present the character of new original work.

Art. 13.—Under this Article, mechanical reproduction of musical works is protected and the public performance by means of mechanical instruments. Reservations and conditions are determined by domestic legislation and are strictly limited to the country which has put them in force. The protection accorded is not retroactive.

Art. 15 states that the author whose name is indicated on the work in the accustomed manner must be considered *prima facie* as the author of the work and consequently be admitted to institute proceedings. In the case of anonymous or pseudonymous works the publisher is held *prima facie* to be the responsible party.

Art. 18 states that the Convention applies to all works that have not fallen into the public domain at the moment of its coming into force, and contrariwise, that a work which has fallen into the public domain of the country where protection is claimed shall not be protected anew in that country.

The list of countries signatories to the Convention as set out in the list published in *Le Droit d'auteur*, the organ of the International Convention of Berne, up to Jan. 1, 1924, runs as follows :

INTERNATIONAL COPYRIGHT

(1) States—Members of the Union

Germany	joined	Dec. 5, 1887.
Protectorate Countries	„	Jan. 1, 1909.
Austria	„	Oct. 1, 1920.
Belgium	„	Dec. 5, 1887.
Brazil, United States of	„	Feb. 9, 1922.
Bulgaria	„	Dec. 5, 1921.
Denmark (with the Faroe Islands)	„	July 1, 1903.
Dantzig (Free Town of)	„	June 24, 1922.
Spain (with Colonies)	„	Dec. 5, 1887.
France with Algeria and the Colonies	„	Dec. 5, 1887.
Great Britain, Colonies and Possessions and certain Protectorate Countries	„	Dec. 5, 1887, and July 1, 1912.
Greece	„	Nov. 9, 1920.
Haiti	„	Dec. 5, 1887.
Hungary	„	Feb. 14, 1922.
Italy	„	Dec. 5, 1887.
Japan	„	July 15, 1899.
Liberia	„	Oct. 16, 1908.
Luxemburg	joined	June 20, 1888.
Morocco (except the Spanish Zone)	„	June 16, 1917.
Monaco	„	May 20, 1889.
Norway	„	Apr. 13, 1896.
Netherlands	„	Nov. 1, 1912.
Dutch Indies, Cuaracao and Surinam	„	Apr. 1, 1913.
Poland	„	Jan. 28, 1920.
Portugal with Colonies	„	Mar. 29, 1911.
Sweden	„	Aug. 1, 1904.
Switzerland	„	Dec. 5, 1887.
Czecho-Slovakia	„	Feb. 22, 1921.
Tunisia	„	Dec. 5, 1887.

(2) Acts in Force between the Union Countries

Berne Convention, revised from Nov. 13, 1908

(*a*) *Without Reservations*

Germany.	Bulgaria.	Hungary.	Monaco.
Austria.	Dantzig.	Liberia.	Poland.
Belgium.	Spain.	Luxemburg.	Portugal.
Brazil.	Haiti.	Morocco.	Switzerland.

(*b*) *With Reservations*

Denmark.—Newspaper and review articles (Art. 7 of the Berne Convention of 1886, revised by the Additional Paris Act of 1896).

France and Tunis.—Applied works of art (maintenance of prior stipulations).

Great Britain.—Retroactivity (Art. 14 of the Berne Convention of 1886 and No. 4 of the closing Protocol, revised by the Additional Paris Act of 1896). See Note A.

Greece.—1. Exclusive translation right (Art. 5 of Berne Convention, 1886).
2. Newspaper and review articles (Art. 7 of Berne Convention, 1886).
3. Right of representation performance (Art. 9 of Berne Convention of 1886).

Italy.—1. Exclusive right of translation (Art. 5 of the Berne Convention, 1886, revised by the Additional Act of Paris of 1896).
2. Right of representation with regard to translations of dramatic and dramatic-musical works (Art. 9, para. 2 of the Berne Convention of 1886).

Japan.—1. Exclusive right of translation (Art. 5 of the Berne Convention of 1886 revised by the Additional Act of Paris, 1896).
2. Public performance of musical works (Art. 9, para. 3 of the Berne Convention of 1886).

Norway.—1. Works of architecture (Art. 4 of the Berne Convention of 1886).
2. Newspaper and review articles (Art. 7 of the Berne Convention, 1886).
3. Retroactivity (Art. 14 of the Berne Convention of 1886).

Netherlands.—1. Exclusive right of translation (Art. 5 of the Berne Convention of 1886, revised by the Additional Paris Act, 1896).
2. Newspaper and review articles (Art. 7 of the Berne Convention of 1886, revised by the Additional Paris Act, 1896).
3. Right of representation in regard to translations of dramatic or dramatic-musical works (Art. 9, para. 2 of the Berne Convention of 1886).

Sweden.—Newspaper and review articles (Art. 7 of the Berne Convention of 1886).

Note A

Great Britain ratified the Revised Convention of Berne on June 14, 1912, with the exception of Art. 18 referring to retroactivity. In lieu of acceding to this article she remains bound by Art. 14 of the Convention of Berne and by para. 4 of the final Protocol of the Convention of the same date as amended by the Additional Act of Paris of May 4, 1896.

These articles run as follows :

Berne Convention, Art. 14.—The present Convention, under the reservations and conditions to be determined by a common agreement, shall apply to all works which, at the time of its coming into force, have

not yet fallen into public domain in the country of origin.

Closing Protocol 4.—The common agreement provided for in Art. 14 of the Convention is concluded as follows:

The application of the Convention to works not fallen into the public domain at the time of its coming into force shall take effect according to the stipulations relative thereto, contained in special treaties existing or to be concluded for the purpose.

In the absence of such stipulations between countries of the Union, the respective countries shall regulate, each for itself, by domestic law, the manner in which the principle contained in Art. 14 is to be applied.

Additional Act. Closing Protocol 4.—The common agreement provided for in Art. 14 of the Convention is concluded as follows:

The application of the Berne Convention and of the present Additional Act to works not fallen into the public domain in their country of origin at the time of the coming into force of this Act shall take effect according to the stipulations relative thereto, contained in special Conventions existing or to be concluded for the purpose.

In the absence of such stipulations between countries of the Union, the respective countries shall regulate, each for itself, by domestic law, the manner in which the principle contained in Art. 14 is applied.

The stipulations of Art. 14 *of the Berne Convention and of this paragraph to the closing Protocol shall apply equally to the exclusive right of translation as granted by the present Additional Act.*

The above-mentioned temporary provisions shall be applicable in case of new accessions to the Union.

The ratification applied to all the British Colonies, Protectorates and Foreign Possessions, except the self-governing Dominions, India, the Channel Islands, Papua, Norfolk Island.

Subsequent adhesions on behalf of the British Dominions and Protectorates took effect as follows:

Australia	July 1, 1912.
Newfoundland	July 1 1912.
Guernsey, Alderney and Sark	July 1, 1912.
India	Oct. 30, 1912.
Papua	Feb. 1. 1913.
Jersey	Mar. 8, 1913.
Norfolk Island	July 1, 1912.
New Zealand	Apr. 1, 1914.
Union of South Africa	May 1, 1920.
Canada	Jan. 1, 1924.
Palestine	Mar. 21, 1924.

The length of the term of copyright in the different countries is (see date of this article):

Germany	30 years after the death of the author.
Austria	30 „ „ „
Belgium	50 „ „ „
Brazil	60 „ „ „
Bulgaria	30 „ „ „
Denmark	50 „ „ „
Dantzig	30 „ „ „
Spain	80 „ „ „
France	50 „ „ „
Gt. Britain	50 years after the death of the author, but with a system of obligatory licence intervening 25 years after the death of the author.
Greece	50 years after the death of the author.
Haiti	The life of the author and that of his widow, and 20 years after the death of the author for the benefit of his children, if he leaves any. If none, 10 years for the benefit of other heirs.
Hungary	50 years after the death of the author.
Italy	1st period—Life of the author or at least 40 years from the date of publication; 2nd period—40 years, but with a system of obligatory licence.
Japan	30 years after the death of the author.
Liberia	20 „ „ „
Luxemburg	50 „ „ „
Morocco	50 „ „ „
Monaco	50 years after the death of the author.
Norway	50 „ „ „
Holland	50 „ „ „
Poland	30 years after the death of the author for the territories formerly German and Austrian; 50 years after the death of the author for the territories formerly Russian.
Portugal	50 years after the death of the author.
Sweden	30 „ „ „
Switzerland	30 „ „ „
Czecho-Slovakia	30 years after the death of the author for the territories formerly Austrian; 50 years after the death of the author for the territories formerly Hungarian.
Tunisia	50 years after the death of the author.

United States.—The last subject for consideration is the copyright in the United States, which alone of all civilised countries stands outside the Berne Convention (see date of this article). The rights of authors have been hampered by the powers of the Trades Unions. The date of the present law is Mar. 4, 1909 (in force July 1, 1909), amended by the Acts of Aug. 1912, Mar. 1913 and Dec. 1919.

Copyright.—Section 1 grants any person entitled thereto, upon complying with the provisions of the Act, the exclusive right

(*a*) To print, reprint, publish, copy and vend the copyrighted work.

(*b*) To arrange and adapt it if it be a musical work.

(*d*) (This subsection refers to a drama, but would apply equally to a dramatico-musical work.) To perform or represent the copyrighted work publicly if it be not reproduced in copies for sale; to vend any MS. or any record whatsoever thereof; to make or to procure the making of any transcription or record thereof by or from which in whole or in part it may in any manner or in any method be exhibited, performed, represented, produced or reproduced; and to exhibit, perform, represent, produce or reproduce it in any manner or by any method whatsoever.

(*e*) (Deals exclusively with a musical composition.) To perform the copyrighted work publicly for profit and for the purpose of public performance for profit and for the purposes set forth in Subsection (*a*) to make any arrangement or setting of it or of the melody of it in any system of notation or any form of record in which the thought of an author may be recorded and from which it may be read or reproduced. With a proviso that, whenever the owner of a musical copyright has licensed the mechanical reproduction of his copyright work, any other person may make similar use of the copyrighted work upon payment to the copyright proprietor of a royalty of two cents on each such part manufactured to be paid by the manufacturer thereof, and then follows certain statutory arrangements for the delivery of monthly accounts if so required by the copyright owner, and the monthly payment of royalties, and certain penalties on failure to pay royalties. There is

a further proviso by which it is the duty of the copyright owner, if he uses the musical composition himself for reproduction on mechanical instruments, or licenses others to do so, to file a notice thereof, accompanied by a recording fee in the Copyright Office; any failure to file such notice shall be a complete defence to any suit, etc., for any infringement of copyright.

Section 2 states that nothing in the Act shall annul or limit the right of the author or proprietor of an unpublished work at Common Law or in equity.

Section 3, dealing incidentally with composite works and periodicals, may affect musical works. It states, 'The copyright upon composite works or periodicals shall give to the Proprietor thereof all the rights in respect thereto which he would have if each part were individually copyrighted under the Act.' This is of some importance, for it raises many complications with regard to the ownership of copyright, and renders the interpretation of the badly drafted Act still more difficult.

Section 4 states that the works for which copyright may be secured shall include all the writings of an author.

Registration.—Section 5 refers to registration (a formality made essential under the Act) and the class to which certain works belong. Those classes which might cover musical works are (*a*) books including composite or cyclopædic works and other compilations, (*b*) periodicals, including newspapers, (*d*) dramatico-musical compositions, (*e*) musical compositions. No error in classification will invalidate or impair the copyright protection secured. This registration may complicate seriously the question of copyright in the U.S.A., which is already sufficiently difficult, for should the musical work appear in, say, a composite book or periodical, these will be registered as a whole, securing copyright to the proprietor, and it may be necessary to obtain a reassignment from the proprietor of the single piece, and register this in the name of the author. This transaction, difficult for the American citizen, is doubly so for the subject or citizen of a foreign country ignorant of foreign law.

Ownership.—Section 8 sets out that the copyright in a work belongs to a citizen of the U.S.A., and only to a citizen or subject of a foreign state or nation (*a*) if he is domiciled in the U.S.A. at the date of first publication of the work; (*b*) when the foreign state of which he is a citizen or subject grants the benefit of copyright to citizens of the U.S.A. on substantially the same basis as to its own citizens, or copyright protection substantially equal to the protection secured to such foreign authors under the U.S. Act, or by treaty, or when such foreign state or nation is a party to an international agreement which provides for reciprocity, by the terms of which agreement the U.S.A. may at its pleasure become a party thereto. The existence of reciprocal conditions is determined by the President of the United States by proclamation issued from time to time.

Publication.—Section 9. Copyright can be secured by *publication* with a *notice of copyright required by the Act* affixed to each copy of the work published or offered for sale by authority of the copyright proprietor. This is another technicality which adds to the difficulties of the U.S. Act. Omission to affix the notice invalidates the copyright.

Protection for certain Non-published Works.—Section 11. This is an important section for foreign authors, as it enables them to secure their copyright in the U.S.A. in certain forms of copyrightable property by registering one complete copy at Washington on the understanding that the work is not reproduced for sale in the U.S.A. Among such copyrightable property are dramatico-musical or musical compositions. In other words, U.S. citizens who have not published their works—for publication is a *sine qua non* of statutory protection—can obtain statutory copyright as distinct from the protection under the common law for non-published works. This clause is of greater importance to the foreign author of music who, for many reasons, may either not wish to or be unable to publish his work in the U.S.

Deposit of Copies.—Section 12. If the work has been published with the copyright notice attached, there shall be *promptly* deposited either in the mail or otherwise, addressed to the register of copyrights, Washington, two complete copies of the best edition of the work, or one complete copy as aforesaid if the author is a citizen or subject of a foreign country, and the work has been published in such foreign country, and the author cannot obtain an action or proceeding for infringement of copyright in any work until he has complied with the provision as to deposit of copies and registration. Non-registration will not invalidate copyright, but will lay the author open to penalties, and may seriously imperil the value of his property in case of infringement.

Section 15 deals with those works which are bound to be printed from type set up in the U.S.A. Music is not included in the list, but an English author should beware if he is publishing a book made up partly of letterpress and partly of music.

Copyright Notice, Form of.—Section 18 is an important section because it gives the form of the copyright notice required under Section 9, without which notice the copyright is incomplete. The notice must consist of the word 'copyright' or the abbreviation 'copr.', accompanied with the name of the copyright

proprietor and the year in which the copyright was secured by publication.

Section 19. The notice of copyright must be applied either upon the title-page or the page immediately following, or if a periodical either on the title-page or upon the first page of text of each separate number, or if a musical work either upon its title-page or the first page of music.

Section 20 deals with the loss that an author may suffer and the penalties to which he may be liable if he fails to comply with the provisions of the Act with respect to notice.

Term of Copyright.—Section 23 limits the term of copyright to 28 years from the date of first publication, provided that in certain cases only *the proprietor*, within one year prior to the expiration of the original term, can apply for and, subject to certain formalities, obtain extension of the original term for a further 28 years, subject to a second proviso—much more important to authors—by which the author of a work, if still living, or the widow, widower or children of the author, or if none of the above is still living the author's executors, or in the absence of a will his next of kin, within one year prior to the expiration of the original term, can apply for and, subject to certain formalities, obtain an extension of the original term for a further 28 years. If there is a failure to register the application for renewal and extension within the necessary time, the copyright lapses at the end of the first 28 years, but if the work is a composite work upon which copyright has been originally secured by the proprietor, and the part has not been separately registered, then the proprietor alone can secure extension subject to the formalities set out above.

Infringement of Copyright.—Section 25 sets out the liabilities to which an infringer is liable under the Act (*a*) to an injunction, (*b*) damages. The infringer has to pay to the copyright proprietor such damages as he may have suffered, as well as all profits which the infringer may have made by the infringement, or in lieu of actual damages and profits such damages as to the Court shall appear to be just. Then follows a suggested list of damages in certain cases. 'In the case of a dramatico-musical or a choral or orchestral composition, $100 for the first, $50 for every subsequent infringing performance. In the case of other musical compositions, $10 for every infringing performance.'

(*c*) To delivery upon oath, to be impounded during the pendency of the action, all articles alleged to infringe copyright.

(*d*) To delivery upon oath for destruction all the infringing copies, etc.

(*e*) Whenever the owner of a musical copyright has allowed the use of a copyright work for mechanical reproduction, then in the case of infringement of such copyright by an unauthorised manufacture, use or sale of mechanical records, etc., no criminal action shall be brought, but in a civil action an injunction may be granted, and the plaintiff shall be entitled to recover in lieu of profits and damages a royalty as provided in Section (1), Subsection (*e*).

Then follows a proviso, part of which ought clearly to have been inserted in another portion of the Act. The proviso deals with the notice that is requisite to the proprietor of the copyright whenever a person is desirous of reproduction on mechanical records, etc., and the additional penalties to which he is liable for failure to give the necessary notice. The next two clauses are not of much importance, but Section 28, dealing with penalties for wilful infringement, under which a person becomes guilty of a misdemeanour and is liable to imprisonment and a fine, has an important proviso that nothing in this Act should be construed to prevent the performance of religious and secular works, such as oratorios, cantatas and masses or octavo choruses by public schools, church choirs or vocal societies, rented, borrowed or obtained from some public library, public school, church choir, school choir or vocal society, provided the performance is given for charitable or educational purposes and not for profit. The proviso has been quoted at length as it contains so many curious limitations.

False Notice of Copyright.—Section 29. Any person who with fraudulent intent inserts or impresses a notice of copyright on uncopyrightable articles, or with fraudulent intent removes or alters the copyright notice on duly copyrighted articles, or knowingly issues or sells an article bearing a copyright notice which has not been copyrighted, or imports for sale any such article, is guilty of a misdemeanour and liable to a fine.

Importation.—Sections 30 and 31 deal with importation of non-copyrighted works, a few of which are allowed to be imported in special circumstances. To the latter clause there is an important proviso that copies imported as above may not lawfully be used to violate the rights of the proprietor of American copyright, or annul or limit the copyright protection secured by the Act.

Sections 32, 33, 34, 35, 36, 37, 38, all deal with the methods to stop importation, and the action to be taken, etc.

Limitation of Action.—Section 39 limits the time for commencing criminal proceedings to three years from the date when the cause of action arose.

Assignment of Copyright.—Section 41 asserts that the copyright is distinct from the material object copyrighted, and that the sale, etc., of the object shall not in itself constitute a transfer

of the copyright, and, *vice versa*, Section 42 deals with the right of the proprietor of the copyright to assign, grant or mortgage his copyright by an instrument in writing, and also states that the copyright may be bequeathed by will. This section is of some importance as it indirectly draws attention to a very important fact that the copyright under the U.S. Act is one and indivisible.

Section 43 deals with the necessity for recording an assignment in the Copyright Office to secure title against any subsequent purchaser or mortgagee.

Section 45 makes it mandatory for the Registrar to register the assignment.

Section 46 makes provision for the substitution of the assignee's name in the statutory notice prescribed by the Act.

The last six sections deal with assignment, most of these made necessary owing to compulsory registration.

Duties of Registrar and Librarian. — The duties of the Registrar and Librarian—chiefly of the former—are set out at length in the sections up to Section 60.

Fees.—Section 61 sets out the fees to be charged, and is of importance. For registration of any copyright work, $1, which sum includes certificate of registration under seal; 50 cents for every additional certificate. For rewriting an assignment, etc., $1, if not over 300 words in length; if more than 300, and less than 1000 words, $2; if more than 1000 words, $1 additional for each 1000 words or fraction thereof over 300 words. For recording notice of any specification, Section 1, Subsection (*e*), 25 cents for each notice, if not over 50 words, and an additional 25 cents for each additional 100 words. For comparing any copy of assignment with the record and certifying the same under seal, $1. For recording the extension or renewal of copyright, 50 cents. For recording the transfer of proprietorship of copyrighted articles, 10 cents, for each title of a book, in addition to the fee prescribed for recording the instrument of assignment. For any requested search of Copyright Office records, indexes, etc., 50 cents for each full hour of time.

Section 62 defines 'the date of publication' in case of a work, copies of which are reproduced for sale or distribution as the earliest date when copies of the first authorised edition were placed on sale, sold or publicly distributed by the proprietor of the copyright, or under his authority, and 'author' shall include an employer in the case of works made for hire.

This then is the end of the U.S. Copyright Act, one of the most intricate and confusing Acts, and one of the most difficult of interpretation.

Essentials.—But a British author of music must remember the essentials: To obtain copyright in the U.S.A. the work must be published in the U.S.A., and each copy so published must have upon it the copyright notice in the form required by the Act, and printed in the place required by the Act. Prompt registration at the Library of Congress, Washington, is also essential. Under Clause 11 of the Act it is possible by registration at Washington to secure statutory protection of the performing rights if copies of the work have not been produced for sale in the U.S.A., and so long as they are not so produced.

Presidential Proclamations.—The following proclamations have been issued by the President. It is to be noted that this protection does not include 'copyright controlling the parts of instruments serving to reproduce mechanically the musical work' provided in Section 1 (*e*) of the Act of Mar. 4, 1909, except in the case of the countries named in the second part of this list:

July 1, 1891.—Belgium, France, Great Britain and the British possessions, and Switzerland.
Apr. 15, 1892.—Germany.
Oct. 31, 1892.—Italy.
May 8, 1893.—Denmark.
July 20, 1893.—Portugal.
July 10, 1895.—Spain.
Feb. 27, 1896.—Mexico.
May 25, 1896.—Chile.
Apr. 11, 1899.—Spain.
Oct. 19, 1899.—Costa Rica.
Nov. 20, 1899.—Netherlands and possessions.
Nov. 17, 1903.—Cuba.
Jan. 13, 1904.—China.
July 1, 1905.—Norway.
May 17, 1906.—Japan.
Sept. 20, 1907.—Austria.
Apr. 9, 1908.—Convention between the United States and other powers on literary and artistic copyrights, signed at the City of Mexico. Jan. 27, 1902. (This treaty had previously been ratified and the ratifications deposited by the following countries: Guatemala, Salvador, Costa Rica, Honduras and Nicaragua.)
Aug. 11, 1908.—Japan.
Apr. 9, 1910.—Austria, Belgium, Chile, Costa Rica, Cuba, Denmark, France, Germany, Great Britain and her possessions, Italy, Mexico, the Netherlands and possessions, Norway, Portugal, Spain and Switzerland.
June 29, 1910.—Luxemburg.
May 26, 1911.—Sweden.
Oct. 4, 1912.—Tunis.
Oct. 15, 1912.—Hungary.
July 13, 1914.—Copyright Convention between the United States and other American Republics, signed at Buenos Aires, August 11 1910. (This Convention is understood to be in effect as between the United States and Bolivia, Brazil, Costa Rica, Dominican Republic, Ecuador, Guatemala, Haiti, Honduras, Nicaragua, Panama, Paraguay and Uruguay.)

Presidential Proclamations under Section 1 (*e*).

Dec. 8, 1910.—Germany.
June 14, 1911.—Belgium (effective July 1, 1909), Luxemburg (effective June 29, 1910) and Norway (effective Sept. 9, 1910).
Nov. 27, 1911.—Cuba.
Oct. 15, 1912.—Hungary (Copyright Convention between the United States and Hungary).
Jan. 1, 1915. — Great Britain. (British Order in council issued Feb. 3, 1915, effective Jan. 1 1915.)
May 1, 1915.—Italy.
Feb. 9, 1917.—New Zealand (effective Dec. 1, 1916).
Apr. 3, 1918.—Australia, and the territories of Papua and Norfolk Island (effective Mar. 15, 1918).
May 24, 1918.—France.
Feb. 27, 1926.—Sweden (effective Feb. 1, 1920).
Dec. 9, 1920.—Denmark.
Feb. 26, 1923.—The Netherlands (effective Oct. 2, 1922).

G. H. T.

COQ D'OR, LE, opera by Rimsky-Korsakov, produced Zimin's theatre, Moscow, May 1910; Drury Lane, June 15, 1914; New York, 1918; in English (Beecham), Drury Lane, July 19, 1918.

COQUARD, ARTHUR (*b.* Paris, May 26, 1846; *d.* Noirmontier, Aug. 20, 1910), a French composer, of a family of Burgundian origin.

Simultaneously with his legal studies, he began in 1865 to work at harmony with César Franck, but in the following year and for five years afterwards circumstances obliged him to discontinue his musical studies. Having taken the degree of 'Dr. jur.' in 1870 he accepted the post of secretary to a member of the Senate; but, supported by the encouragement of Franck, he devoted himself once more to composition, and in 1876 produced a ballade for baritone and orchestra, 'Le Chant des épées.' After a second interval of musical inactivity, lasting till 1881, numerous works were written, most of which were lyric or dramatic scenes for voice and orchestra, such as:

'Cassandre,' 'Héro et Léandre' (1881), 'Christophe Colomb,' 'Andromaque,' symphonic works on 'Ossian,' etc., a sacred trilogy, 'Jeanne d'Arc,' and choruses to Racine's 'Esther,' H. de Bornier's 'Agamemnon,' and Longhaye's 'Helvetia.'

His works for the stage include:

'L'Épée du roi' (2 acts, Angers, 1884); 'Le Mari d'un jour' (3 acts, Opéra-Comique, 1886); 'La Jacquerie' (4 acts, Monte Carlo, 1895), completed from a fragment left by Édouard Lalo; 'Jahel' (4 acts, Lyons, 1900); 'La Troupe Jolicœur' (3 acts and prologue Opéra-Comique, 1902).

Coquard, as musical critic to *Le Monde*, published there an excellent sketch of César Franck. He received from the Académie des Beaux Arts the 'Prix Bordin' for his book *De la musique en France depuis Rameau.* In 1892 he was appointed lecturer at the national institution for the blind. Coquard's music is distinguished by clearness, charm and exact dramatic sentiment. G. F.

COR ANGLAIS, see OBOE (2). (*PLATE V.* No. 5.)

CORANTO, see COURANTE.

COR-À-PISTONS, see HORN.

CORBETT, FRANCISQUE (real name, Francesco Corbetti or Corbetta) (*b.* Pavia, *c.* 1620; *d.* Paris, Mar. 1681), the best player of his time on the guitar.

After travelling in Italy, Spain and Germany, he settled for a time at the court of the Duke of Mantua, who sent him in 1656 to Louis XIV. He stayed for a few years in the French court, and then came to England, where Charles II. appointed him to an office in the Queen's household, with a large salary, and provided him with a wife. He was in Paris again in 1669, and again in London in 1674, 1677 (*Q.-L.*) and 1682, when he was heard by Evelyn. His best pupils were De Vabray, De Visé and Médard, who wrote a curious epitaph on him. M. C. C.

CORBETT, WILLIAM (*d.* Mar. 7, 1747/48), was an eminent English violinist at the beginning of the 18th century, composed for the Lincoln's Inn Fields Theatre, 1700–03, undertaking its direction in 1705–11.

He was leader of the band at the Opera House in the Haymarket on its first opening in 1705. On the production of Handel's 'Rinaldo' in 1711 a new set of instrumentalists was introduced into the opera orchestra, and Corbett, quitting his position in the Queen's band, went to Italy, and resided at Rome. He returned to London early in 1713 and gave concerts at Hickford's Room on Mar. 8 of that year and Apr. 28, 1714. He was appointed to the royal band of music, where his name appears from 1716–47. But for some part of this time he travelled in Italy, making occasional visits to Venice, Milan, Florence, Cremona, Bologna, Naples, etc., amassing during the time a large collection of music, and a most valuable assemblage of Italian violins, etc. Those acquainted with his circumstances were at a loss to account for his ability to make these purchases except by the supposition that he was a Government spy, employed to watch the movements of the Pretender. Corbett returned to England in 1740, and seems to have resumed his position in the royal band. He died at an advanced age. By his will he bequeathed his collection of instruments to Gresham College, providing also for the stipend of a person to show them, and for their care. The college authorities, however, rejected the gift on the ground that there was no room in the college for its reception, and the instruments were consequently sold by auction 'at the Great Room over against Beaufort Buildings, in the Strand, formerly the Hoop Tavern,' on Mar. 9, 1751. Corbett's collection of music was also sold by auction at his house in Silver Street, Golden Square. Before quitting England Corbett published several sets of sonatas for violins, flutes, oboes, etc.; some concertos for orchestra; and instrumental music for 'Henry IV.,' 1700; 'As you find it,' 1703; and 'Love Betray'd, or, The Agreeable Disappointment,' 1703. About 1729 he published 'Concertos, or Universal Bizzaries composed on all the new Gustos in his travels through Italy,' containing 36 concertos in two books, the first in four parts, the second in seven, professing to exhibit the different styles of various countries and cities (*D.N.B.*, etc.). W. H. H.

CORDANUS, BARTOLOMEO (*b.* Venice; *d.* Udine, May 14, 1757), a Franciscan monk; originally an opera composer who produced several operas at Venice between 1729–31. On June 14, 1735, he became maestro di cappella at Udine cathedral, and from that time to the time of his death he composed a large amount of church music, which is given by Fétis as 60 masses and more than 100 psalms. Some have appeared in modern editions. Eitner, who mentions also 24 sonatas for 2 violins and bass, has evidently not been able to trace many of the masses and psalms. (See *Q.-L.*) E. v. d. S.

CORDER, (1) FREDERICK (*b.* London, Jan. 26, 1852), showed from infancy a strong aptitude for music, which he was, however, not allowed to indulge, being at the age of 18 made to go into business.

From his first situation he was unexpectedly released by the pecuniary embarrassments of his employers, and he then persuaded his parents to let him enter the R.A.M., where his talent for original composition was quickly recognised. He only remained there a year and a half, as, on being elected to the Mendelssohn Scholarship, he was sent to Cologne, where he studied hard for four years under Dr. Ferdinand Hiller. Shortly after his return to England he was appointed conductor at the Brighton Aquarium, where by his talents and energy he raised the musical entertainments from the very low level at which he found them, and brought the orchestra to a better condition of efficiency. Corder's gifts and culture are wide and varied. During the years when music proved unremunerative he supported himself mainly by literary work, in much of which he had the co-operation and help of his accomplished wife. To this period belong those translations of the 'Ring' and other works of Wagner (signed H. and F. Corder), which were published in the editions of Schott, and thus became accepted as the official English versions. Several of his orchestral works have been performed at the Crystal Palace, the Philharmonic concerts and elsewhere. His romantic opera 'Nordisa,' written for the Carl Rosa Company, was produced on Jan. 26, 1887, at the Royal Court Theatre, Liverpool, with success. It has since been performed in several provincial towns, and was brought out at Drury Lane, May 4, 1887. After the death of Carl Rosa the chances of English opera became so faint that Corder found himself forced to devote himself to teaching. He accepted a post as professor of composition at the R.A.M., of which he became curator in 1889. He has trained many of the younger English composers, such as BANTOCK, BAX, HOLBROOKE (*q.v.*), and has made important literary contributions to musical education, including *The Orchestra and how to write for it* (1895) and *Modern Composition* (1909). He has also written the words for many of his own vocal compositions and provided librettos for certain of his contemporaries. For the centenary of the R.A.M. (1922) he compiled a short history of that institution, which he had served devotedly through a long career. Shortly after that event he retired from the curatorship.

Corder's principal published compositions include :

'Prospero.' Overture. 1885.
'Nordisa.' Romantic Opera. 1886.
'The Bridal of Triermain.' Cantata. (Wolverhampton Festival, 1886.)
'The Sword of Argantyr.' Cantata. (Leeds Festival, 1889.)
Elegy for 24 violins and organ. (R.A.M., 1908.)
Many songs, part-songs both for mixed and female voices, recitations to music. (See *B.M.S. Ann.*, 1920.)

(2) PAUL (*b.* London, Dec. 1879), son of the above, studied composition under his father at the R.A.M. and subsequently joined its staff. His Gaelic Fantasia 'Morar,' for orchestra, was produced by the Patrons Fund in 1908, but it, together with many other orchestral works, has remained unpublished. He is favourably known, however, by his several works for the piano. (See *B.M.S. Ann.*, 1920.)

F. A. M., with addns.

CORDIER, BAUDE (*b.* Rheims, *c.* 1400), one of the first representatives of the French art song, the outcome of the Italian Ars Nova of the 14th century. He describes his style as showing already that characteristic grace and quaintness of the French combined with the early arts of canon. Some of his songs are preserved in the libraries of Chantilly and Oxford. E. v. d. S.

CORDIER, JACQUES, known as BOCAN (BOCHAN, BOCQUAIN, BOCQUAM, as he signed himself) (*b.* Lorraine, *c.* 1580),[1] seems to have appeared first as dancing master and choreographer in England, *c.* 1610–11, for the production of court masques. He was considered the wonder of his time, not only for his dancing, but for his playing on the violin. 'He was unable to read music,' or to note it, but Mersenne admired his talent and 'his gift for modulating the tones of the violin.' In 1621 he married Radegonde Chefdeville, being then entitled 'maistre à danser de la reine' and inhabiting the Louvre. The following year, he is known to have been dancing master to 'Madame Henriette' (Henrietta Maria). He came with her to England and returned to Paris probably when the Civil War broke out. His name stands on the list of the deceased French Queen's officers in 1667, and his son GABRIEL became reversioner of his charge. 'His tomb at St. Germain l'Auxerrois was restored in 1843.'[2] He was dancing master to the aforesaid queens and to those of Spain, Poland and Denmark. Bocan's influence on French instrumental music was considerable. 'Chancy's "Tablature de Mandore" contains a graceful branle of his.'

BIBL.—J. ÉCORCHEVILLE, *Vingt suites d'orchestre du XVIIe siècle français*, 1906; P. REYHER, *Les Masques anglais*, 1909; H. PRUNIÈRES, *Le Ballet de cour en France avant Benserade et Lully*, 1914. M. L. P.
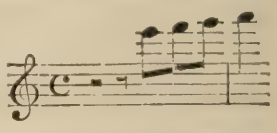
CORELLI, ARCANGELO (*b.* Fusignano, Imola, Feb. 12 or 13,[3] 1653; *d.* Jan. 10, 1713), a great violinist and composer.

He learnt counterpoint from Matteo Simonelli, and the violin from G. B. Bassani. Of the earlier part of his life but little is known. He appears to have travelled in Germany, and to have stayed for some time at Munich, attached to the court of the Elector of Bavaria. It is also related that he went to Paris in 1672, but

[1] *Fétis.* [2] *Ibid.*
[3] As to the actual dates of birth and death, which depend on the translation of Corelli's epitaph as copied by Burney in his *History*, vol. iii. p. 554, see *Q.-L.*

soon left it again, owing to Lully's jealousy. This however, according to Fétis, is very doubtful. Chrysander states that between 1680 and 1685 he spent some time in the society of Farinelli at Hanover. Some time before 1685 he returned to Italy and settled at Rome, where he published his first work, a set of twelve sonatas. He soon made a great reputation as performer and composer, and became a favourite in the highest circles of Roman society. Cardinal Pietro Ottoboni, an enthusiastic lover of the arts in general and of music in particular, was his great friend and patron. Corelli lived in the Cardinal's palace with certain intermissions (see below) up to the day of his death, conducting the concerts, which took place every Monday, and which were considered the most important and interesting events in Roman musical life. He also lived on terms of intimate friendship with some of the most eminent painters of the time, Cignani, Maratti and others, with whose assistance he formed a collection of valuable pictures. This collection, together with a not inconsiderable sum of money (about £60,000), he left in his will to his friend and benefactor the Cardinal, who, however, accepted the pictures only and handed over the money to Corelli's relations.

Intercourse with Handel and Scarlatti. —Corelli appears to have been of the most amiable disposition, and a model of truly artistic modesty. He was very simple and unpretentious in all his habits. Handel, though esteeming him highly, used to say of him : ' He likes nothing better than seeing pictures without paying for it, and saving money.' He dressed almost shabbily, and would on no account hire a carriage, but always went on foot. Hawkins, in his *History of Music*, gives an account of his meeting with Handel at Rome. Handel conducted some of his own cantatas, which were written in a more complicated style than the music with which Corelli and the other Italian musicians of that period were familiar. Handel tried in vain to explain to Corelli, who was leading the band, how a certain passage ought to be executed, and at last, losing his temper, snatched the violin from Corelli's hands and played it himself, whereupon Corelli remarked in the politest manner, ' Ma, caro Sassone, questa musica è nel stilo francese, di ch' io non m' intendo ' (' But, my dear Saxon, this music is in the French style, of which I have no experience '). It was the overture to ' Il trionfo del tempo,' which Handel, probably with special regard to Corelli, had written in the style of his concerti grossi with two solo-violins. It is a fiery impetuous piece, truly Handelian in character, and it is not difficult to understand how Corelli in his quiet elegant manner failed to attack with sufficient vigour those thundering passages. That Corelli, who in his own compositions never goes beyond the third position, might have been puzzled by this passage, which occurs in the same overture, is also possible, but it is hardly likely to have caused the scene described above.



His fame was not limited to Rome and Italy. From all countries young talents came to benefit by his instruction ; and his compositions were published in Amsterdam, Antwerp, Paris and London, as well as in Italy. Among his numerous pupils the most eminent were Geminiani, Locatelli, Somis, Baptiste and Castrucci.

Illustrious foreigners visiting Rome hardly ever failed to pay homage to Corelli. When Queen Christina of Sweden came there, he conducted in her palace the performances of an orchestra of 150 musicians. The King of Naples repeatedly tried to induce him to settle in his capital, and made him most favourable offers, which were, however, all declined by Corelli, who was not willing to give up his happy position at Rome, where he was universally loved and esteemed. In 1689 and 1690 he was at the court of Modena. It was not till about 1708 that he visited Naples, which town, with Alessandro Scarlatti as its leading musician and an excellent orchestra, was at that period by far the most important musical centre of Italy. Corelli was most anxious to ensure complete success in Naples, and, in order to be sure of effective accompaniment, took with him two violinists and a violoncello player. But he soon saw that this precaution had been superfluous. At the first rehearsal Scarlatti's band went through the introductory tutti of one of Corelli's concertos without a mistake, whereupon Corelli admiringly exclaimed : ' Si suona a Napoli ! ' (' They can play at Naples ! ') The king, however, did not appreciate his playing, and, pronouncing his adagio tedious, left the concert-room before Corelli had finished. But this was not all. Soon afterwards Corelli was leading the performance of a composition of Scarlatti, when, in a passage that probably was not well written for the violin, he made a very conspicuous mistake, while Petrillo, the Neapolitan leader, who was familiar with the passage in question, executed it correctly. Then came a piece in the key of C minor. Corelli, already disconcerted, led it off in C major. ' Ricominciamo ! ' (' Let us begin again ! ') said Scarlatti, with his usual politeness, and poor Corelli started once more in major, so that Scarlatti was at last obliged to point out his mistake. Corelli felt this incident as a great humiliation, and left Naples immediately. Returned to Rome he found that a new violinist, Valentini, had won the general applause and admiration of the public, and considering himself slighted and superseded, took it so much to heart that his health began to fail. In 1712 he published his last work, dedicated to his

admirer John William, Prince Palatine of the Rhine, and died in the following year. He was buried in a princely style in the Pantheon, not far from Raphael's tomb, and Cardinal Ottoboni erected a marble monument over his grave, the inscription on which bears testimony of the high esteem and admiration in which Corelli was held. For many years a solemn musical service was held on the anniversary of his death, when some of the great master's compositions were performed, conducted by one of his pupils. (See VIOLIN-PLAYING.)

POSITION IN HISTORY.—Corelli has a double claim to a prominent place in the history of musical art—as a great violinist who laid a firm foundation for all future development of technique and of a pure style of playing; and as a composer who materially advanced the progress of composition. Still there can be no doubt that above all he was a great violin-player, and that all he wrote grew out of the very nature of his instrument; and as the violin is not only a solo instrument but at the same time the leading orchestral one, we owe to Corelli the typical treatment of it in two important branches of composition. In his chamber-sonatas and concerti grossi (opp. 1, 2, 3, 4 and 6) he must be considered the founder of the style of orchestral writing on which the future development in this direction is based, while in the sonatas (op. 5) which have merely an accompanying fundamental bass, he gives a model for the solo sonata, and thereby for all writing for the violin as a solo-instrument.

All his works are characterised by conciseness and lucidity of thought and form, and by a dignified, almost aristocratic bearing. The slow movements show genuine pathos as well as grace, bringing out in a striking manner the singing power of the violin. The quick movements are not on the whole of equal merit with the adagios,—at least in point of originality of thought and variety of character. They appear to our modern feeling somewhat dry, almost exercise-like. (See SONATA.)

Corelli's gavottes, sarabandes and other pieces with the form and rhythm of dances do not materially differ from similar productions of his immediate predecessors and contemporaries, although, like everything that he wrote, they are distinguished by great earnestness and dignity of style, and are especially well adapted to the instrument. He was not so much an innovator as a reformer; he did not introduce new or striking effects; it cannot even be denied that his technique was a limited one—he never goes beyond the third position—but, by rigidly excluding everything that appeared to him contrary to the nature of the instrument, and by adopting and using in the best possible way everything in the existing technique which he considered conformable to the nature of the violin, he not only hindered a threatened development in the wrong direction, but also gave to this branch of the art a sound and solid basis, which his successors could and did build upon successfully.

The following are the titles of the original editions of his works:

(1) XII Suonate a tre, due violini e violoncello, col basso per l'organo, op. 1; Roma, 1683. (2) XII Suonate da camera a tre, due violini, violoncello e violone o cembalo, op. 2; Roma, 1685. (3) XII Suonate a tre, due violini e arcileuto col basso per l'organo, op. 3; Modena, 1689. (4) XII Suonate da camera a tre, due violini e violone o cembalo, op. 4; Bologna, 1694. (5) XII Suonate a violino e violone o cembalo, op. 5; Roma, 1700. The same arranged by Geminiani as Concerti grossi. (6) Concerti grossi con duoi violini e violoncello di concertino obligati, e duoi altri violini, viola, e basso di concerto grosso ad arb.trio che si potranno radoppiare, op. 6; Roma, 1712.

A number of spurious works were published under Corelli's name, but none are genuine except the above six. Many modern editions of these works exist, but the best and most authoritative is that of Joachim and Chrysander, published originally as one of the *Denkmäler der Tonkunst* and afterwards in Augener's edition in two volumes. P. D., with addns.

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CORFE, (1) JOSEPH (*b.* Salisbury, 1740; *d.* July 29, 1820), one of the choristers at the cathedral there under Dr. John Stephens, organist and master of the boys.

In 1783 he was appointed a gentleman of the Chapel Royal, and sang in the Handel Commemoration in the following year. In 1792 he succeeded Robert Parry as organist and master of the choristers of Salisbury Cathedral, which offices he held until 1804. Corfe composed and published a volume of Church Music, consisting of a service and eleven anthems, etc.; three sets of Glees, of twelve each; a Treatise on Singing; a Treatise on Thorough-Bass, a work still held in esteem; besides editing a Selection of Sacred Music made by James Harris, and other works.

His son, (2) ARTHUR THOMAS (*b.* Salisbury, Apr. 9, 1773; *d.* Jan. 28, 1863), became in 1783 a chorister of Westminster Abbey under Dr. Cooke. He subsequently studied the pianoforte under Muzio Clementi. In 1804, on the resignation of his father, he was appointed organist and master of the children of Salisbury Cathedral. He organised a successful festival at Salisbury on Aug. 19-22, 1828. A. T. Corfe produced and published a service and some anthems, several pianoforte pieces and *The Principles of Harmony and Thorough-Bass.* He died in the ninetieth year of his age, and was buried in the cloisters of Salisbury Cathedral, where a tablet was erected to him by his thirteen surviving children, one of whom

(3) CHARLES WILLIAM, Mus.D. (*b.* July 13, 1814; *d.* Oxford, Dec. 16, 1883), was organist of Christ Church, Oxford, from 1846; he took the degree of Mus.D. in 1852.

Another of A. T. Corfe's sons, (4) JOHN DAVIS (*b.* 1804; *d.* Jan. 1876), was organist of Bristol Cathedral from 1825 (*D.N.B.*). W. H. H.

CORFINI, JACOPO (*b.* ? Padua, 16th cent.;

d. Lucca, 1591), studied under Giaches Brunel (Brumel), and was appointed organist at Lucca Cathedral, Feb. 2, 1557. He composed concerti da chiesa 5-16 voices, 3 books of madrigals, and 2 books of motets, etc. (See *Q.-L.*)

CORKINE, William, probably a lutenist, published in 1610

'Ayres to Sing and Play to the Lute and Basse Violl. With Pavins, Galliards, Almaines and Corantos for the Lyra Violl,'

and in 1612,

'The Second Booke of Ayres, some to sing and play to the Base Violl alone; others to be sung to the Lute and Base Violl, with new Corantoes, Pavins, Almaines; as also divers new Descants upon old Grounds, set to the Lyra Violl.'

In some partbooks at Christ Church there is an anthem (*a* 5) 'Praise the Lord' by him; the bass part is missing. W. H. H.

CORNAGO, Fr. Juan, a Spanish or possibly Flemish composer of the beginning of the 16th century. Nothing is known of his life, but compositions by him, both secular and sacred, have been found in early MSS. Barbieri printed two *villancicos* ('Cancionero musical de los siglos XV y XVI,' Madrid, 1890), both for 3 voices, though one has a fourth part added by a later hand. Other works by him are in the Bibliothèque Nationale, Paris (No. 15,128: Suppl. MSS. français), consisting of French chansons; Bibl. Columbina, Seville (MS. Cantinelas Vulgares; 3 compositions): Staatsbibl. Vienna (Cod. 88), Gloria and Credo. J. B. T.

CORNELIUS, Peter (*b.* Mayence, Dec. 24, 1824; *d.* there, Oct. 26, 1874), a near relation of the painter of the same name, and as composer and author a prominent representative of what was in the mid-19th century the New-German school.

He was originally intended for the stage, and it was not till after his first performance, which seems to have been unsuccessful, that he decided to adopt music as a profession. His musical education had been incomplete, but his dramatic studies had made him acquainted with literature, and were of considerable service in developing his poetic faculties. After the death of his father (1844) he pursued music with energy and completeness, studying from 1845–50 with Dehn of Berlin; but his tendencies were forwards towards the modern ideal, rather than backwards to the strict rules of counterpoint. In 1852 he went to Weimar and joined the young artists who, under Liszt's leadership, were striving to carry out the ideas of the 'new' music. It was here that Cornelius became acquainted with Wagner's works, while with Liszt he formed ties of the closest intimacy. His active and versatile pen was of great service to the enterprise. He strove to elucidate the new principles in the *Neue Zeitschrift für Musik*, the organ of the party, both by original articles and by translating a series of lectures given in French by Liszt. As a practical embodiment of the new views he composed a comic opera, 'Der Barbier von Bagdad,' of which Liszt undertook the production, but so strong was the opposition that only one performance was given (1858), and this failure caused Liszt's retirement from his post. The opera was not revived until it was given at Munich (Oct. 15, 1885), when Cornelius's genius was fully recognised. Though it has never secured an established place in the international repertory, it has been given outside Germany, both in England and America. In 1858 Cornelius went to Vienna, where Wagner was then living, and became intimate with him also. When King Ludwig II. invited Wagner to Munich, Cornelius followed him there (1865), first as reader to the king, and later as professor of harmony and rhetoric at the Conservatorium, after it had been transformed into the 'Königliche Musikschule' with H. von Bülow as principal. Cornelius's grand opera the 'Cid,' produced at Weimar (1865), may be considered as the fruit of his intercourse with Wagner. He was working at another, entitled 'Gunlöd'—of which, after Wagner's example, he had himself taken the subject from the legends of the Edda—when he died. 'Gunlöd' was orchestrated by C. Hoffbauer and Ed. Lassen, and produced in 1891 at Weimar and 1892 at Strassburg. A duet from it was sung at the Sheffield Festival of 1902. The real strength of Cornelius as a composer lies in his many beautiful songs and choral works, which 50 years after his death are still the delight of singers and audiences. The following deserve mention: 'Duets for Soprano and Baritone,' op. 6; 'Liedercyclus,' op. 3; 'Trauerchöre' (for men's voices), op. 9; and above all, the 'Weihnachtslieder,' op. 8. Most of these are settings of his own poems. He published a volume called *Lyrische Poesien* in 1861, and an autobiography in 1874. The exquisite 'Vätergruft' for baritone solo and chorus *a cappella*, and the refined and expressive set of six 'Brautlieder,' were published after his death, the latter in 1878. Three more books of posthumous works, consisting of eleven songs and four duets, were edited by Max Hasse and published by Breitkopf & Härtel in 1898.

A complete edition of Cornelius's compositions in five volumes was undertaken by the same firm and edited by Max Hasse as follows:

Vol. I. Lieder und Gesänge (solo).
„ II. Lieder und Gesänge (concerted).
„ III. Der Barbier von Bagdad.
„ IV. Cid.
„ V. Gunlöd.

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E Jánowitzer: *Die Opern von Peter Cornelius.* (1921.)
Max Hasse: *Der Dichtermusiker Peter Cornelius.* (1922–23.)

A. M., with addns.

CORNELYS, Theresa (*b.* Venice, 1723; *d.* in the Fleet Prison, London, Aug. 19, 1797), a singer of notorious reputation, whose enter-
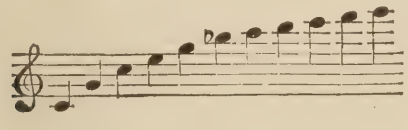
tainments at Carlisle House, Soho Square, engaged the attention of London Society between 1760 and 1777.

She made her first appearance in England as second woman in Gluck's 'La caduta de' Giganti' (Jan. 7, 1746). The best musicians of the day, including J. C. Bach and Abel, took part in her concerts, which secured the patronage of the royal family and the court. Though she was indicted before the Grand Jury (Feb. 24, 1771) for keeping 'a common disorderly house,' fashionable patronage continued for a few years until the newly opened PANTHEON (*q.v.*) offered a counter-attraction not to be resisted. (See *D.N.B.*)

CORNEMUSE, the Italian and French name for the BAGPIPE. (*PLATE IV.* No. 4.)

CORNET, (1) PIETER (PIETRO), a Netherlander, from 1593–1626 court organist at Brussels, composer of fantasias, dance tunes, and variations for organ in the style of the English school. (2) SEVERIN (*b.* Valenciennes, *c.* 1530; *d.* Antwerp, *c.* 1582), was master of the choir-boys at Malines Cathedral, 1571; choir-master at Antwerp Cathedral, 1577. Cornelius Verdonck was among his pupils. He composed several books of madrigals, motets, sacred and secular songs. E. v. d. S.

CORNET (1) (Fr. *cornet-à-pistons*; Ger. *Cornett*; Ital. *cornetto*). For a description of the instruments known by this name before the introduction of the modern valve system, see CORNETT. The name is now applied to a brass valve instrument, with cupped mouthpiece, intermediate in character and proportions between the trumpet and the bugle, and formerly also called Cornopean. It possesses the usual scale of open or harmonic notes, as follows:



but the B flat is slightly flat and the F is in pitch between F and F sharp, owing to the want of agreement between the natural harmonic and diatonic scales. (See *PLATE LXXXIV.* No. 1.)

The real fundamental, which is rarely made use of, is the octave below the lowest here given. The last four notes are extremely difficult, and are practically unused, the effective compass ending with C above the stave.

The relationship of the cornet to other brass instruments is treated under HORN, and the means by which its chromatic scale is obtained under VALVE, but a few special characteristics are noted here.

The instrument in C with harmonic scale agreeing in actual pitch with that written above is very little used. It is usually made with one shank for B♭ and another for A♮, and as it is treated as a transposing instrument, its actual pitch is a tone or a minor third lower than the written note, according to the shank in use. Extra crooks were formerly used down to F and even lower, but these have wisely been given up.

For military and brass band purposes, in addition to the cornet in B♭ a smaller cornet is made in E♭, the notes of which, therefore, sound a minor third higher than written.
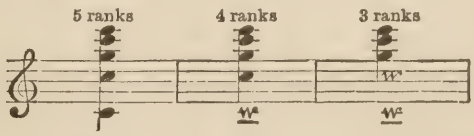
The bell of the instrument is of about the same size as that of the trumpet, but the tubing towards the mouthpiece tapers considerably, and this tapering has the effect of making the lower notes more easy to produce in tune than those on the trumpet. Although for brilliance and dignity of tone the cornet cannot equal the trumpet, and to this one may trace the reason why composers have been slow to introduce it into their scores, yet in the hands of a good player it has a distinctly vocal quality, and it is to be regretted that it is so often vulgarised.

In France cornets have always been used both in symphony and opera orchestras.

The cornet can be muted by the insertion into the bell of a pear-shaped piece of metal or wood so constructed as not to affect the pitch. There is also the echo-attachment, producing a distant-sounding quality of tone, known as the 'coffee-pot effect' among players. This attachment is incorporated as an independent bell, brought into action by a valve, and can thus be used instantaneously for echo effects. D. J. B.

CORNET (2). This name is given to several kinds of organ stops; among others to pedal reed-stops of 4 and 2 feet length in numerous Dutch and German organs. A 'Cornette' of 4 feet occurs in the cathedral organ at Kronstadt; a 'Cornetin' of 2 feet in the 'Old Church' organ at Amsterdam; and a 'Cornettino,' 2 feet, in the music hall organ at Boston, U.S.A.

The great organ Solo Cornet comprised either 5, 4 or 3 ranks of pipes. When of the former it consisted of a stopped diapason, principal, twelfth, fifteenth and tierce. When of 4 ranks the stopped diapason was omitted; when of 3, that and the principal were left out; so that the 'composition' on the middle C key stood thus—

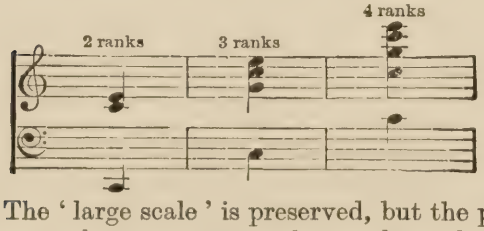


and the one or two separate stops necessary were added or 'drawn' with the cornet when the series of 5 pipes was not complete. The pipes of the solo cornet were 4 or 5 'scales' wider or 'larger' than the corresponding pipes of the ordinary stops, to render the tone very powerful and broad; and very frequently, in order to make it still more prominent, the stop was placed on a sound-board of its own and raised a few feet above the surrounding pipes,

in which case it was called a '*mounted* cornet.' Father Smith's solo cornet at the Temple (4 ranks) was not mounted.

The Echo Cornet, of soft tone, and shut up in a box, was of 3 ranks, or 4 at most, the composition being as above given. 'Cornet Voluntaries,' as they were called, were in great vogue for a very long time, and consisted of runs and twirls for the right hand, played in single notes, first on the louder stop and then repeated on the softer, the left hand meanwhile playing a soft bass. So fashionable were these peculiar display pieces that Dr. Dupuis states on the title-page of his volume of voluntaries, containing specimens of the kind, that they were 'Performed before their Majesties at the Chapel Royal, St. Paul's Cathedral, etc.'; while Russell, in his book printed in 1812, shows that the attachment for the old Echo still lingered exactly a century after it had been improved upon by the invention of the Swell (in 1712), by directing at the head of one of his pieces 'The Swell Pedal *not* to be used in this movement.' The name 'Echo Cornet' is still frequently applied to a compound stop of small scale and light tone in swell organs. In many of the continental organs the cornet stop extends down to tenor C; and in some places it is used, on account of its strong and travelling tone, as an accompaniment to the priest's voice at the far end of the church. This is, or was, the custom a few years ago in many of the churches of Cologne, including the cathedral.

As the cornet is a compound stop that can be carried through the usual compass of a manual without any 'break' in its composition, it is sometimes looked upon as a good stop for covering the repetitions which necessarily occur in all compound stops that rise to a greater altitude than itself above the unison. At such times it is made as a 'progressive' stop; that is to say, it has fewer pipes in the bass, with an increasing number up to the middle of the keyboard. Beginning with two pipes on the CC key, a third rank is added at tenor C, and a fourth at middle C; and the stop starts with a fifteenth and tierce, to which are added first a twelfth and then a principal, thus—



The 'large scale' is preserved, but the pipes have only narrow mouths, and produce a pleasant and rather flute-like quality of tone. A stop somewhat of this kind occurs on the great manual of Schulze's fine organ in Doncaster parish church. E. J. H.

CORNETT (Cornetto, Cornet à Bouquin, Zinke), a melodic instrument very popular from the 10th to the 18th centuries. The only point of resemblance to the modern cornet lies in the cup-mouthpiece, which was, however, much shallower with a very thin edge, and made of horn, ivory or hard wood. The body of the instrument was usually of wood (sometimes ivory) and either straight or slightly curved. It was pierced with six holes for the fingers on the upper side and one for the thumb on the lower. If it was a curved cornett (Ger. *krummer Zink*; Ital. *cornetto curvo*), the exterior of the body was planed to an octagonal shape, covered with black leather and bound with metal ferrules. In the straight cornett (Ger. *gerader Zink*; Ital. *cornetto diritto*), the natural wood was shown and the body slightly lengthened so as to provide an additional hole for the little finger at the bottom of the compass. If the mouthpiece was made in one piece with the wooden body the straight instrument was called the mute or soft cornett (Ger. *stiller Zink*; Ital. *cornetto muto*). Curved cornetts were grouped into three principal sizes:

1. The Small Treble Cornett (*cornettino*) with a compass of about two octaves from alto D.

2. The ordinary Cornett (*cornetto*), with a similar compass from tenor A, a fourth below the small cornett.

3. The Great Cornett (*corno torto*), curved in S form, with a compass from tenor C (low key added), an octave below the small cornett. (See *PLATE LXXIV.*)

It is interesting to note that the earliest illustrations extant of curved cornetts appear in manuscripts of English workmanship dating from the 10th and 11th centuries, the straight cornett appearing in the 13th century: whereas in German illustrations the straight cornett is found in the 11th century and the curved form appears in the 12th century. Doubtless the curved form was derived from the shape of the natural horn of which the Norwegian 'Bukkehorn' or 'Prillarhorn,' pierced with five finger-holes, and used by the goat-herds, is a survival. The brilliancy of tone produced by a good cornettist was much admired, both for church and secular music. For instance, Roger North says in his *Memoires* (early 18th cent.):

> 'Nothing comes so near or rather imitates so much an excellent voice as a cornett pipe; but the labour of the lips is too great and it is seldom well sounded.'

About the same time, or a little earlier, Randle Holme tells us, 'It is a delicate, pleasant wind musicke, if well played and humered.' In 1604, Charles III., Duke of Lorraine, sent his cornett-player, Jean Presse, to England to secure the services of English cornettists, and the account books of many of our cathedrals show payments to such performers, the instrument being closely associated with the sack-

buts or trombones. Bach followed the usual practice of strengthening the upper voice parts in his Chorals and choruses with the cornett, and Gluck employed it in his operas, 'Paride ed Elena,' 'Orphée et Euridice,' 'Alceste,' 'Armida' and both 'Iphigenias.' Under WINDBAND, a 17th-century score is given, in which Zinken or cornetts provide the two upper parts. At the end of the 16th century the body of the great cornett was doubled in length and produced the SERPENT (*q.v.*). The fact that these instruments are furnished with finger-holes has led some writers into the curious error of imagining that they were 'reed' instruments of the oboe kind. F. W. G.

CORNETTE, VICTOR (*b.* Amiens, Sept. 27, 1795; *d.* Paris, Feb. 19, 1868), a musician of indefatigable activity. He was the son of Louis Hippolyte Cornette (1760–1832), an organist of the Cathedral of Amiens, and entered the Paris Conservatoire in 1811, studying composition under Lesueur.

He served in the band of the 'Grenadiers Tirailleurs de la Garde Impériale' in 1813 and 1814, and was at Waterloo; was professor at the College of St. Acheul from 1817–25; member of the orchestra at the Odéon (1825), Opéra-Comique (1827); chorus master at the Opéra-Comique (1831–37); director of singing at the Gymnase de Musique Militaire (1839); conductor of the Strassburg theatre (1842); chorus master to the Opéra (1847); and again chorus master at the Opéra-Comique (1848); also trombonist in the band of the Garde Nationale, and deputy organist at St. Sulpice and the Chapel of the Invalides. Cornette composed an enormous mass of music for every variety of instrument, and published *méthodes* for trombone, ophicleide, cornet-à-pistons, bugle, saxhorn, saxophone, bassoon, oboe, horn, trumpet, harp, violoncello, viola, organ and harmonium. M. C. C.; addns. M. L. P.

CORNISH, THOMAS (*d.* 1513), Bishop of Tine, assistant Bishop of Bath and Wells from 1490–1513, was Prior and Master of the Hospital of St. John Baptist, Wells, and is said to have composed some motets. He was installed Prebendary of Cudworth on Oct. 29, 1494, with licence to reside in St. John's Hospital; and on July 28, 1497, was appointed perpetual vicar of St. Cuthbert's Church, Wells. In Apr. 1499 he was installed Chancellor of the Cathedral, and on Sept. 4, 1502, he was installed as Precentor. It is not unlikely that some of the compositions attributed to 'Master Cornish' may have been the work of this Thomas Cornish, and not of William Cornish (see CORNYSHE). It is remarkable that during the Precentorship of Bishop Cornish, Wells Cathedral could boast of such fine musicians as Robert Wydow, Mus.B., Richard Bramston, John Cole, William Huchins, Richard Hygons, John Clawsy, Mus.B., John Chambers and John Gye. W. H. G. F.

CORNO, the Italian term for HORN.

CORNO DA TIRARSI, a horn fitted with a slide to enable the player to fill up the gaps of the scale in the harmonic series. (See TROMBA DA TIRARSI.)

CORNO DI BASSETTO. (1) See CLARINET (2).

(2) Another name for the clarinet stop of the organ, especially of its suitable bass.

CORNO DI CACCIA, hunting-horn, the French horn. The name often occurs in J. S. Bach's scores. (See HORN.)

CORNO FLUTE, a manual 8-ft. organ stop of very soft tone, invented by Herbert Norman.

CORNOPEAN, a name originally applied to the cornet-à-pistons, though now disused. It still sometimes appears as an organ stop, 8-ft. reed.

CORNU (Lat.) = Horn. As in modern music, corno, the Italian form of this word, stands for the orchestral or French horn; the use of the word cornu is now practically confined to the instruments so named used by the Romans. The cornu was a short curved horn of the bugle character, corresponding to the mediæval bugle and oliphant. One in the British Museum is of bronze, curved to nearly a half-circle, and is about 45 inches long. Its pitch is about D♭ or a minor third higher than that of the modern infantry bugle. The distinction between the cornu and the BUCCINA (*q.v.*) is not always clear, and the names may sometimes have been interchangeable. (See LITUUS and TUBA.) D. J. B.

CORNYSHE, WILLIAM[1] (*b. circa* 1465; *d.* 1523), composer, dramatist and actor, and producer of interludes and pageants at the court of Henry VIII. The first record of him occurs in the Household Book of Henry VII., under the date Nov. 12, 1493, where a payment is entered 'to one Cornyshe for a prophecy in rewarde, 13s. 4d.' He probably entered the King's Household about 1492, but it is not until 1496 that there is any record of him as a gentleman of the Chapel Royal. In 1502 he received 13s. 4d. for the 'setting of a carralle upon Christmas day,' but two years later was confined in the Fleet prison, apparently because of some satirical writings. During his incarceration he wrote a poem entitled 'A treatise between Truth and Informacion,' some extracts from which are given in Hawkins's *History of Music*. William Newark, the master of the children of the Chapel Royal, being in ill-health, Cornyshe formally took over his duties on Sept. 29, 1509. Between 1508 and 1516 Cornyshe, William Crane and a 'Mr. Kite' were the principal performers in the court plays, as appears from a

1 Some confusion has been caused by the number of entries in the Chapel Royal records and elsewhere, under the name of Cornyshe. It has been supposed that there were two William Cornyshes, father and son, more particularly as some songs in Add. MSS. 5465 are designated as by 'W. Cornishe, jun.' This is not established, however, with any certainty, but see *The Elizabethan Stage*, E. K. Chambers vol. ii. p. 29, where all the contemporary documentary evidence concerning the family is assembled. J. MK.

series of payments similar to one of £6 : 13 : 4 in 1508, when 'Mr. Kite, Cornishe, and other of the Chappell . . . played affore the King at Richmonte.' He continued in charge of the music at the pageants, banquets, masques, plays and devices at court, and officiated in this capacity at the Field of Cloth of Gold (June 1520). Apparently Cornyshe suffered from ill-health about 1521, and on Aug. 20, 1523, he was granted the manor of Hylden, Kent. He died soon afterwards, and was succeeded by William Crane in 1526.

Cornyshe was a great favourite with Henry VIII., and at one time received a sum of £200 from him 'upon a warraunt, in rewarde,' but this possibly included gratuities to other workers in the Chapel. The King himself, as is well known, was no mean composer, and there is a collection of partsongs, chiefly for 3 voices (B.M., Add. MSS. 31,922), in which no less than 38 compositions by Henry VIII. are bound up with the following works of Cornyshe:

Trio (for strings or voices), 'Adeu, mes amours' (with second part 'Pardona moy'), 'Adeu, adeu my hartes lust, 'Ah, the syghs,' 'Adeu, Corage,' 'Blow thi horne, hunter' (also in Roy. Lib. 58), 'My love she morneth' (duet), 'A Robyn,' 'Trolly, lolly lolly losynge,' 'While lyve or breth,' and 'You and I and Amyas.'

Of the 3 partsongs by him in the Fayrfax Collection (B.M., Add. MSS. 5465), two were printed by Hawkins in his *History of Music.* They are particularly interesting, as they show that secular music, even of a humorous and satirical nature, was written and practised at an early date, and that the preponderance of sacred music of the period which remains to us may be explained, in part, by the convenience for their preservation in cathedral and college libraries. Thus, in this group of songs, the first is an excellent setting of a humorous poem in four sections by John Skelton, whose jumbling metres and crude crazy satires are as far removed from the spirit of motet and madrigal as can be imagined; the second, beginning 'Hoyda, hoyda joly rutterkyn,' is supposed to be a satire on the drunken Flemings who came to England with Anne of Cleves on the occasion of her marriage with Henry VIII. In Wynkyn de Worde's song-book (1530) there are also the bass parts of four songs by Corynshe: 'Paternoster,' 'Pleasure it is,' 'Concord as musicall,' and 'Fa la sol.' Of his sacred music there are four compositions in the choir books at Eton, a Magnificat in the library of Caius College, Cambridge, the medius part of a 5-part motet, 'Salve regina mater misericordiae' (B.M., Harl. MSS. 1709/51*b*), and an Ave Maria for 5 voices (R.C.M.).

For further details and extracts from the Household Book of Henry VIII., see an article by Dr. Grattan Flood in *Mus. T.*, Nov. 1919. For an account of his career as court dramatist, actor and producer, see Professor Wallace's book, *Evolution of the English Drama up to Shakespeare*, Berlin, 1912. J. M[K].

CORONA, a synonym for Fermata or Pause, of somewhat rare occurrence; a familiar instance of its use is in the 'Virgo virginum' of Dvořák's Stabat Mater, in which *senza corona* is placed over the last note of the movement in the vocal parts to emphasise the fact that the instruments alone hold out the pause. M.

CORONACH (Gaelic), a funeral cry, from *co*, 'together'—analogue of the Latin *con*—and *ranach*, 'a shrieking or weeping': root *rān*, 'a shriek or cry.' This was the dirge chanted in former times in Celtic Scotland by the Bard or Seannachie on the death of the chief or other great personage of a clan. In some degree it resembled the song of praise composed and led by special bards: the genealogy, the virtues and the great deeds of the deceased were recounted in pathetic verse to plaintive wild music, the bard giving vent to his own grief, while the sounds of the harp and the wailings of women excited that of the hearers. However rude, it appears to have been rhythmical, and was chanted in recitative. Although the great funeral ceremonial, of which the dirge was only a part, must have been confined to persons of distinction, yet in all cases the coronach was indispensable, as without it, according to popular belief, the spirit was condemned to wander forlorn, bewailing its miserable fate that this rite had been denied to it. These ceremonies had, however, no religious significance; the virtues, heroism and achievements of the dead were alone their subject; and the rite continued thus to be observed in Ireland and the Highlands of Scotland long after the conversion of the people to Christianity. Dr. Stewart of Nether Lochaber wrote:

'Our oldest Gaelic Laments are to this day to be chanted rather than sung; and I can recollect an old seannachie in the Braes of Lochaber, some thirty-five years ago, chanting MacIntosh's Lament to me, in a style of recitative that impressed me greatly; his version of the well-known and beautiful air being in parts very different from that printed in our books; and if ruder and wilder, all the more striking because of its naturalness.'

Sir Walter Scott mentions the coronach as a part of the funeral rite when the body of the chief of clan Quhele was borne to an island in Loch Tay (*Fair Maid of Perth*, chap. xxvii.): and again in *The Lady of the Lake* (canto iii.) he introduces the coronach in the beautiful verses, beginning, 'He is gone on the mountain.' In a note he also gives a translation of a genuine Gaelic coronach. In ordinary cases of death this dirge was simply the expression of the grief of the women of the clan for the loss of a protector or breadwinner, intensified by the genius of a poetic and highly imaginative people.

These funeral customs must have prevailed in Scotland before the advent of the Romans, and been handed down from prehistoric times,

for they were confined to the Gaelic-speaking districts north of the wall of Antoninus, and W. F. Skene has now proved beyond a doubt that the Picts, the inhabitants of that region, were a Celtic race, their language being Gaelic with traces of Cornish. In Scotland in modern times the rhapsody of the bard and the wail of the women are no longer heard: the name Coronach has been transferred to the Cumhadh or musical lament, a kind of pibroch now played by the pipers who lead the funeral procession. These pibroch laments are in a peculiarly weird, wild style, well suited for the bagpipe, but not capable of being reproduced on any other instrument. They begin with a simple *motivo*, and this is worked up, with ever-increasing intricacy and rapidity of notes, through a number of divisions or variations, till the same simple wild strain reappears as the close. Some of these laments have a high reputation, such as those of MacIntosh, MacLeod, MacRimmon (*Cha till mi tuille*—I return no more). The last is often played as the emigrant's farewell to his country.

In Ireland these funeral rites would seem to have been celebrated in early times on a much grander scale than in Scotland. Professor Sullivan, in his excellent *Introduction to O'Curry's Lectures on the Manners and Customs of the Ancient Irish*, quoting from the Book of Ballimote and other Irish MSS., shows that in many cases a funeral pyre was erected, the favourite dogs and horses of the deceased slain and burned with the body, and that, in one instance at least, there was an extraordinary addition to the ceremonial. This took place at the funeral of Fiachra, the son of Eochad Muidhmeadhan. He had won a great battle in Munster, and was returning home to Temar (Tara) with the spoil and hostages taken from the enemy:

'When he reached Ferud in Meath, Fiachra died of his wounds there. His *Leacht* (stones set up to protect the urn) was made; his *Fert* (mound of earth) was raised; his *Cluiche Caintech* (pyre) was ignited; his Ogham name was written; and the hostages which he had brought from the South were buried alive round the *Fert* of Fiachra, that it might be a reproach to the Momonians for ever, and that it might be a trophy over them.'

The *Cluiche Caintech* here used for the pyre was properly the whole funeral rite, and included the burning of the body, the enclosing of the ashes in the urn, the recitation of dirges, and the performance of games. When in Christian times burial took the place of cremation, some of these observances survived, in particular the dirge or wail, while the lighted candles are supposed to represent the ignition of the pyre. Much information of the most interesting nature will be found in Professor Sullivan's work, and not altogether confined to matters of antiquity. The Irish *Cumadh* or CAOINE (*q.v*) was somewhat similar to the *Ochone*, an example of which is in the *Fitzwilliam Virginal Book* (ed. Fuller Maitland and Squire, vol. i. p. 87).

Much interesting matter regarding Celtic customs will be found in O'Curry's *Lectures*; Walker's *Memorials of the Bards*; Logan's *Gael*, edited by Dr. Stewart, and an admirable chapter on the ethnology of the country in W. F. Skene's *Celtic Scotland*. J. M. W.; addn. W. H. G. F.

CORREA, FR. MANOEL (*b.* Lisbon, *c.* 1600; *d.* Saragossa, Aug. 1, 1653), a Portuguese musician who was for a time maestro de capilla at Sigüenza in Spain, and then passed to the Cathedral of La Seo at Saragossa, where he was especially valued for his *villancicos*. Pedrell (*Teatro lírico*, iii. 39) prints a *Bailete*; and a large number of secular works by him for 3 and 4 voices are to be found in the MS. 'Libro de tonos humanos' collected by Diego Pizarro (Madrid, Bibl. Nac. M. 1262). Four sacred works are in the Bibl. de Coro, Seville Cathedral. J. B. T.

CORREA, HENRIQUE CARLOS (*b.* Lisbon, 1680; *d.* after 1747), a Portuguese composer and brother of the military order of S. Tiago (St. James), who was choir-master at Coimbra. His works include Responsorios, Lamentations, etc., a list of which is given by Vasconcellos (*Os musicos Portuguezes*, p. 55). J. B. T.

CORREA DE ARAUJO (ARAUXO), FRANCISCO (*b.* ? Portugal, ? 1581; *d.* Segovia, 1663 ?), a church musician said to have been organist of S. Salvador, Seville, and subsequently a professor at the University of Salamanca and Bishop of Segovia. Vieira, however, doubts this. (*Dict. Biogr. de musicos Portuguezes*, i. 44 ff.) A collection of organ-pieces 'Libro de Tientos y discursos de musica practica . . .' was printed at Alcalá de Henares in 1626. J. B. T.

CORRETTE, MICHEL (*b.* St. Germain, early 18th cent.), was probably a Netherlander (*Q.-L.*). In 1738 he was organist at the Jesuit College, Paris; afterwards organist to the Duc d'Angoulême. He composed masses, motets, pieces for harpsichord, organ, violin, vielle, flute, musette, etc. He also wrote valuable tutors for the voice and all the principal instruments, and compiled an important collection of old violin music, 'L'art de se perfectionner dans le violon.' (For list of works, see *Q.-L.*) E. v. d. S.

In the Catalogue of his works given on p. 4 of his *Maître de Clavecin*, 1753, is mentioned a *Méthode pour la harpe*. M. P.

CORRI, DOMENICO (*b.* Rome, Oct. 4, 1746; *d.* Hampstead, May 22, 1825), studied under Porpora from 1763–67; was invited to Edinburgh in 1771 to conduct the concerts of the Musical Society, and settled there as a publisher and singing-master.

His first publication was a small oblong quarto dated 1772, 'Six Canzones dedicated to Scots Ladies.' He quickly made a reputation and became proprietor of some recreation

and concert gardens near Edinburgh. He brought out his 'Alessandro nell' Indie' in London in 1774, and engaged in theatrical speculation in Edinburgh, taking the Theatre Royal, but the enterprise failed, and Corri was 'sequestrated' in 1779, shortly after which his business as publisher was carried on under the name of his son, John Corri (see CORRI & Co.). In 1787 Corri joined Mazzinghi and Storace in writing additions to Paisiello's 'Re Teodoro,' and he seems to have settled in London about 1790. He entered into partnership with Dussek, who married his daughter in 1792, and for a time success followed him. His opera 'The Travellers' was produced Jan. 22, 1806. He also wrote a large number of songs; sonatas, airs and rondos; *The Art of Fingering*, 1799; *A Musical Dictionary*, 1798; *A Musical Grammar* and *The Singer's Preceptor*, 1810. For Natale Corri his brother, and Montague Corri his son, see CORRI & Co.

Another son, PHILIP ANTONY, was one of the original promoters of the Philharmonic Society, and finally settled in America.

Another, HAYDN (*b.* 1785; *d.* Feb. 12, 1860), settled in Dublin as a pianoforte teacher in 1821, and from 1827–48 was organist and choirmaster of the R.C. Pro-Cathedral, Dublin. (*D.N.B.*; *Brit. Mus. Biog.*; *Q.-L.*; information from F. K. and W. H. G. F.) M.

CORRI & CO. London and Edinburgh music publishers. As stated above (see CORRI, D.), Domenico Corri had, about 1780, started a small music business in Edinburgh, using his son's name, John Corri, probably on account of his own monetary difficulties. In 1780 he, or his son John, was in partnership with James Sutherland, and they opened a shop at 37 North Bridge St. in 1783. On the death of Sutherland in 1790 Domenico removed to London and established himself as a music-seller and publisher at 67 Dean St., Soho. His daughter having, in 1792, married J. L. Dussek the composer, the latter went into partnership with his father-in-law, and as 'Corri, Dussek, & Co.' the firm made great advances, taking additional premises at 28 Haymarket. Meanwhile the Edinburgh business as 'Corri & Co.' had also opened another shop at 8 South St. Andrew St., still retaining the one in North Bridge St.

The London and Edinburgh firms were closely connected, the Scotch business being probably under the management of NATALE CORRI (1765–1822), younger brother of Domenico, and others of the family. The two firms issued quantities of all classes of music, including many Scottish dance and vocal pieces as well as the compositions of Dussek and of Corri, and some works by Haydn.

In 1801 the Corri-Dussek firm in London got into financial difficulties, and Dussek had fled to the continent in 1800 to avoid his creditors. In 1802, and for a couple of years afterwards, D. Corri kept on the Haymarket business alone, until his son, MONTAGUE (*b.* Edinburgh, 1784; *d.* London, 1849), took it over under the style 'M. P. Corri & Co.' In 1805 it stood 'M. P. Corri, Hall, & Co.' and became, in 1806, 'Corri & Pearce.' Corri entirely dropped out in 1807–08, while Pearce & Co., after having spent some little time at 28 Haymarket, removed to 70 Dean St., and ultimately to 24 Panton St., Haymarket. The Edinburgh CORRI & Co. came to grief at the same time as the London firm, and Natale Corri set up for himself at the head of Leith Walk, the business ceasing at his death in 1822. F. K.

CORRI-PALTONI, MME. FRANCES (*b.* Edinburgh, 1801), a dramatic singer of ability, daughter of Natalie Corri, and niece of Domenico, studied under Catalani in 1815 and 1816.

She sang in London (1820); in Germany; in Italy, where she married Paltoni, a singer; in Madrid (1827); and with Lablache in Milan (1828). In 1830 she returned to Germany. Her voice was a fine mezzo-soprano, with a brilliant shake. M. C. C.

CORSI, JACOPO (*d. circa* 1604), a Florentine nobleman whose house is to be regarded as the birthplace of opera.

The 'Dafne' of Peri (1597), and Peri's 'Euridice' (1600), were first performed in his house, Corsi himself playing the harpsichord. (See Vogel, *Bibl. der weltl. Mus. Italiens, s.v.* Peri.) Corsi had also some part in the composition of 'Dafne,' and his setting of some of the songs is the only fragment that has been preserved of that work. They are in the library of the Paris Conservatoire (MS. 8450), and were published by Fritzsch in the *Musik. Wochenblatt*, 1888, p. 347. (*Q.-L.*) M.

CORTECCIA, FRANCESCO DI BERNARDO (*b.* Arezzo, early 16th cent.; *d.* Florence, June 7, 1571), in 1531 organist of S. Lorenzo in Florence, and in 1539 maestro di cappella to Cosimo I.; also a canon of S. Lorenzo. His compositions include:

Nine pieces for 4, 6, and 8 voices with various instruments, in a rare work called 'Musiche fatte nelle nozze, etc.' (Venice, Gardano. 1539), a continuous series, part of a performance in honour of the marriage of his patron; 'Madriali (*sic*) a quattro voci,' lib 1 and 2 (*ib.* 1544 and 1547); 'Primo libro de' madriali a 5 e 6 voci' (*ib.* 1547); 'Responsoria et lectiones hebdomadae [s]anctae' (*ib.* 1570); 'Residuum cantice Zachariae' *a* 4 (apparently forming part of the 'Responsoria') (*ib.* 1570); and 'Canticorum liber primus' *a* 5 (*ib.* 1571), published a few months after his death.

A copy of the madrigals is in the Library of Ch. Ch., Oxford. The Library of S. Lorenzo also contains 32 hymns in 4-part counterpoint. Corteccia, with Striggio, composed music for Cini's intermezzo 'Psichè e l' Amorino,' for the marriage of Francesco de' Medici and Joanna of Austria in 1565. Two four-part madrigals, and an extract from the 'Responsoria' are given in Torchi's *Arte musicale in Italia*, vol. i.

M. C. C., with addns.

CORTELLINI, Camillo (beginning of 17th cent.), composer of church music, in the service of the municipality of Bologna from about 1583. From his proficiency on the violin he went by the name of Il Violino.

Vincenti of Venice published several volumes of his works, consisting of Psalms (1595, etc.), Litanies (1615), Masses (1609, 1617, 1626) and other sacred pieces, and other printers at Ferrara and Bologna issued three books of madrigals in 1583, 1584 and 1586. (See *Q.-L.*) The preface to one of these volumes, 'Messe concertate a otto voci' (1626), is interesting because it gives a hint of the manner in which in those times the instrumental and vocal parts were combined in church music. The passage alluded to is as follows:

'La Messa *In Domino confido* ha la Gloria concertata; e dove saranno le lettere grandi, il cantore canterà solo; e dove saranno le linee, i tromboni e altri simili stromenti soneranno soli.'

E. H. P.

CORTOT, Alfred (*b.* Nyon, Switzerland, Sept. 26, 1877), of French parents, conductor and pianist.

He came to Paris as a child and received his first piano lessons from his sisters. He was admitted to the Conservatoire and became a pupil successively of Decombes (one of the last of Chopin's disciples) and of Diémer, in whose class he obtained in 1896 a brilliant *première prix*. He became known immediately at the Colonne and Lamoureux Concerts as a remarkable interpreter of Beethoven's concertos, and began his triumphal piano tours through Europe. He then became an assistant conductor at Bayreuth, where he was specially in touch with Felix Mottl and Hans Richter. On his return to Paris, 1902, he founded 'La Société de Festival Lyrique' and made his début at 24 as conductor and theatrical director by giving the first performance in Paris of 'Götterdämmerung' and some admirable productions of 'Tristan': unforgettable remembrances for the artists who took part in the performances.

In 1903 Cortot founded a concert society and gave important choral works, being responsible for the first performance in Paris of 'Parsifal,' Liszt's 'St. Elizabeth,' Brahms's Requiem, Beethoven's Mass in D, and unpublished works by Magnard, Albert Roussel, Chausson, Ladmirault, side by side with well-known ones by Chabrier and Vincent d'Indy. In the following year Cortot undertook the direction of the orchestral concerts given by La Société Nationale, and introduced a great number of unpublished works by composers of the young French school. Cortot was also engaged by the Société des Concerts Populaires, Lille, to conduct their orchestral concerts, which gave to the town four seasons of great artistic activity.

In 1905 Cortot founded with Jacques Thibaud and Pablo Casals a trio which gained international fame. In 1917 he succeeded Raoul Pugno as professor in the highest pianoforte class at the Paris Conservatoire, where he obtained the greatest success. He has now retired in order to fulfil his many engagements in the United States and in England; Lazare Lévy has succeeded him.

Throughout, Cortot has remained faithful to the École Normale de Musique, in the foundation of which he actively co-operated; and each year he never fails to give courses in interpretation and technique designed to meet the needs of diploma pupils from the great conservatoires of France and of other countries. He has also found time to publish articles on the piano music of Fauré and Debussy (*Revue musicale*, Dec. 1920 and Oct. 1922; English translation of the essay on Debussy, Chester, London); piano transcriptions of orchestral works by Fauré and a splendid working edition of the 'Études' of Chopin with valuable notes (Sénart).

Cortot excels in the interpretation of music of the romantic and modern schools; he has amazing gifts as a pianist, and whether he is conducting or sitting at the piano he uses his gifts with an equal mastery. While he commands impetuosity and force, he possesses no less delicacy, accuracy and above all a penetrating sensibility which charms and holds his hearers.

F. R[L].

CORYPHÆUS (Gr. κορυφαῖος), chorus-leader, an officer on Dr. Heyther's foundation at Oxford, intended by the founder to take the lead in the musical exercises conducted by the Choragus. The duties of the Coryphæus have long been imaginary: his salary was never more than nominal.

C. A. F.

COSÌ FAN TUTTE, ossia La scuola degli amanti, Ger. Weibertreue, opera buffa in 2 acts, libretto by Da Ponte, music by Mozart; produced Vienna, Jan. 26, 1790; London, King's Theatre, May 9, 1811; in English, by the R.C.M., Savoy Theatre, July 16, 1890. Various attempts have been made to improve the libretto, as 'Le Laboureur chinois' (1807), 'Peines d'amour perdues' (Barbier & Carré, 1863). In England as 'Tit for Tat,' English Opera House (Lyceum), July 29, 1828; 'The Retaliation,' Lyceum, Apr. 14, 1841; 'School for Lovers' (Marmaduke Brown), 1890.

COSIN, see Cosyn, John.

COSSMANN, Bernhard (*b.* Dessau, May 17, 1822; *d.* Frankfort, May 7, 1910), an eminent violoncellist, son of a Jewish merchant.

His first instructors were Espenhahn and Karl Drechsler at Dessau, Theodor Müller at Brunswick, and Kummer at Dresden. After completing his studies, Cossmann went to Paris in 1840, where he played in the orchestra of the Opéra, and thence to London (1841), in the then palmy days of Italian opera. In 1843

he was an acknowledged master of his instrument in Germany. Mendelssohn secured him in 1847 for the Gewandhaus concerts, and he utilised his stay in Leipzig by studying under Hauptmann. His appointment as first violoncello under Liszt at Weimar, in 1850, exercised an important influence on his career. He had a considerable share with Joachim, and also with Bülow and Tausig, in the movement which took place under Liszt's leadership. In 1866 he became professor at the Conservatoire at Moscow, where he worked with Laub and Nicolaus Rubinstein until his return to Germany in 1870. He lived without any fixed appointment at Baden-Baden, 1870–78, when he became professor at the Hoch Conservatorium, Frankfort. Cossmann was a great soloist, and an excellent chamber musician, above all in quartets. A. M.

COSSONI, Carlo Donati (*b.* Milan, early 17th cent.; *d.* Gravedona, Feb. 8, 1700), priest, and first organist at S. Petronio, Bologna, *c.* 1660–71; maestro di cappella, Milan Cathedral, 1689. He composed a large amount of church music of all kinds, as well as a book of secular canzonets (list in *Q.-L.*). His MS. compositions he bequeathed to the monastery of Einsiedeln. E. v. d. S.

COSTA, André de (*c.* 1700), a Portuguese composer of chamber-cantatas, preserved in Bibl. Nac., Lisbon (Pombal MSS., 82), one of which is dated 1708. He is said to have been a member of the Brotherhood of Santa Cecilia at Lisbon, for which he composed 'Vilhancicos' in 1721 and 1722.

The Costa e Faria mentioned by Vasconcellos in 'Os Musicos Portuguezes' as a composer of pastoral operas ('Fabula de Alfeo y Aretusa,' 1712; 'Poder de la armonia,' 1713) seems to have been a poet, an author of *libretti* and words for *vilhancicos*. J. B. T.

COSTA, Andrea (*b.* Brescia), a teacher of singing, settled in London in 1825. His best pupils were Mme. Borzondio and Mme. Albertazzi. He published a Method called *Analytical Considerations on the Art of Singing* (London 1838). M. C. C.

COSTA, Affonso Vaz da (*b.* Lisbon; *d.* Avila, 1610 or 1599), a Portuguese composer, who studied in Rome and afterwards held appointments at Badajoz and Avila. His works, which included secular music as well as sacred, have not been preserved. J. B. T.

COSTA, Michael Andrew Agnus,[1] (*b.* Naples, Feb. 4, 1808; *d.* Hove, Apr. 29, 1884), son of Cavaliere Pasquale Costa, of an old Spanish family. Having a great inclination for music, the rudiments of which he learnt from his maternal grandfather Giacomo Tritto, he was placed at the Real Collegio di Musica in Naples, and at a public examination obtained a free scholarship from Ferdinand I., King of the Two Sicilies.

At the age of 15 he composed a cantata, for the theatre in the college, entitled 'L'Immagine.' In 1826 he composed for the same theatre an opera called 'Il delitto punito'; and in 1827 another, 'Il sospetto funesto.' He composed also at this period a Mass for 4 voices, a 'Dixit Dominus,' three symphonies, and an oratorio, 'La Passione.' In 1828 Costa was engaged by the manager of the Teatro Nuovo to compose an opera semi-seria, called 'Il carcere d'Ildegonda.' In 1829 he composed 'Malvina,' an opera, for Barbaja, the famous impresario of San Carlo. In the autumn of that year, Zingarelli, his maestro, sent him to Birmingham, to direct a cantata of his composition, on Is. xii. On the young Costa's arrival, through some misunderstanding, he was obliged, having a fair tenor voice, to sing in the cantata instead of directing the music. In 1830 he was engaged by Laporte, as maestro al piano at the King's Theatre. In the next year he composed the music of the grand ballet, 'Kenilworth.' In 1832 Monck Mason, the then impresario, engaged him as director of the music; and in that capacity he wrote the ballet, 'Une Heure à Naples,' and several other pieces for operas and concert-rooms. In 1833, engaged by Laporte as director and conductor, he composed the ballet 'Sir Huon' for Taglioni, and the favourite quartet, 'Ecco quel fiero istante.' At the invitation of Severini, the impresario of the Italian opera at Paris, he wrote the opera 'Malek Adhel,' which was performed there in Jan. 14, 1837, with moderate success, but with better fortune in London. H. F. Chorley says on this point:

> 'Whether a great conductor can ever be a great composer, is a doubtful matter. . . . From the first evening when Signor Costa took up the baton,—a young man, from a country then despised by every musical pedant, a youth who came to England without flourish, announcement, or protection . . . it was felt that in him were combined the materials of a great conductor; nerve to enforce discipline, readiness to the second, and that certain influence which only a vigorous man could exercise over the disconnected folk who made up an orchestra in those days. His "Malek Adhel" is a thoroughly conscientious work, containing an amount of melody with which he has never been duly credited.'

In 1842 Costa composed the ballet-music of 'Alma' for Cerito; and in 1844 the opera 'Don Carlos.' In 1844 three new operas were produced in London, of which 'the worthiest,' says Chorley

[1] These names are confirmed by a declaration as to the date of his birth, made in London at the Bow Street Police Court in June 1847, by his brother, Raphael Costa: also in the recommendation paper for admission into the Royal Society of Musicians, in July of the same year. The second document is signed Michael Andrew Agnus Costa, but with evident uncertainty as to the order of the second and third names. In both documents the date of his birth is given as Feb. 4, 1808. Both are quoted in *Mus. T.* for 1897, p. 306, where the third name is incorrectly given as 'Angus.' The date 1810, for the year of birth, given in the first edition of this Dictionary, rests upon the testimony of Costa himself, and is confirmed by the register of deaths at Somerset House. The earlier date is most probably the correct one, as it is confirmed by both the brothers, and occurs in both the official documents mentioned above; and most men would be less likely to err in such a date at the age of thirty-seven or thirty-nine than at the age of sixty-seven or sixty-nine.

'was Signor Costa's "Don Carlos," which had nevertheless not the good fortune to please the public. Yet it is full of good music: the orchestra is handled with a thorough knowledge of effect and colour. One trio for male voices is so solid and fine that it ought not to have been soon forgotten.'

In 1846 he quitted the opera; and the orchestra, which he had brought to a point of perfection previously unknown in England, passed into other hands. In that year Costa undertook the direction of the Philharmonic orchestra; and that of the new Italian Opera, Covent Garden; and in 1848 that of the Sacred Harmonic Society. In 1849 he was engaged for the Birmingham Festival, which he conducted until 1882. With the season of 1854 he gave up the baton of the Philharmonic, and was succeeded (for one year) by Richard Wagner. In 1855 he composed his oratorio 'Eli' for the Birmingham Festival, a march from which was long a favourite piece. He conducted the Bradford Festival in 1853, and the Leeds Festival in 1874; and as conductor of the Sacred Harmonic Society directed the Handel Festivals from 1857–80. Beside other occasional compositions, his second oratorio, 'Naaman,' was also written for Birmingham, in 1864. He wrote additional accompaniments for 'Solomon,' 'Judas,' and others of Handel's oratorios for the Sacred Harmonic Society (see ADDITIONAL ACCOMPANIMENTS). In 1869 he received the honour of knighthood. He was also decorated with orders from the sovereigns of Germany, Turkey, the Netherlands, Würtemberg, Italy, etc., in recognition of his talent and position. He was appointed in 1871 'director of the music, composer, and conductor' at Her Majesty's Opera. His services in those capacities will not soon be forgotten in London (see CONDUCTING). He is buried in Kensal Green Cemetery. J. M.

COSTANTINI, (1) FABIO (*b.* Rome, *c.* 1570), maestro di cappella to the Confraternity of the Rosary at Ancona, and afterwards at the cathedral of Orvieto, where he was in 1614; in 1616 he was at the Basilica Sta. Maria at Tivoli, and in 1618 again at Orvieto.

His compositions include motets for 2, 3 and 4 voices (Rome, 1596). He also published 'Selectae cantiones excellentissimorum auctorum' (Rome, 1614), a collection of 29 8-part motets by Palestrina, the Nanini, the Anerii, Marenzio, Lucatello, Giovanelli and others besides himself; another set of motets by different authors in 1618, a collection of airs and madrigals called 'Ghirlandetta amorosa' (Orvieto, 1621) and another, 'L' Aurata Cintia,' in 1622. All these contain compositions of his own, and by his brother, (2) ALESSANDRO, who succeeded Frescobaldi at St. Peter's in Rome in 1643. M. C. C.

COSTANZI, JUAN, or GIOVANNI BATTISTA, known as Gioannino di Roma, because he was born there (*d.* Mar. 5, 1778), was for some time in the household of Cardinal Ottoboni, and was appointed in 1754 maestro di cappella of St. Peter's, which he retained till his death. He composed an opera, 'Carlo Magno' (Rome, 1729); an oratorio, 'S. Pietro Alessandrino,' a fine Miserere; motets in 16 parts for 4 choirs, offertoriums and other church music. (See list in *Q.-L.*) M. C. C.

COSTE, LA (17th-18th cent.), Royal Chamber musician, Paris; a singer in 1693 in opera chorus; afterwards conductor. He was pensioned in 1708 [1] and was still living in 1757. He composed 5 operas and 2 ballets, performed at the Opéra, Paris, between *c.* 1697–1732; also a book of solo cantatas with basso continuo. E. V. D. S.

COSTE, GASPARD, chorister in the cathedral of Avignon *c.* 1530, composer of songs and madrigals, preserved in the following collections:

'Trente-cinq livres des chansons à quatre parties' (Paris, attaingnant 1539–49); 'Le Parangon des chansons' (Lyons, J. Moderne, 1540–43); 'Motetti del fiore' (*ib.* 1532–39); 'Sdegnosi ardori; Musica di diversi autori sopra un istesso soggetto di parole' (Munich, 1575), and 'Ghirlanda di fioretti musicale' (Rome, 1589), contain madrigals by one, Gasparo Costa. M. C. C.

COSTELEY (COSTELLO), WILLIAM (*b.* 1531; *d.* Evreux, Feb. 1, 1606), an Irish musician who settled in France, and was organist to Henri II. and Charles IX.

He was the author of songs in the 'Chansons à 4 et 5 parties,' published by Le Roy and Ballard (Paris, 1567); also of a set of 'Chansons' called 'Musique de Guillaume Costeley, Organiste ordinaire et vallet de chambre du . . . Roy.' These were republished in 1896, edited by Henry Expert. Some pieces of his are in the library at Orleans.[2] Costeley was a member of the society established in 1571 or 1573 (see *Q.-L.*) in honour of Saint Cecilia, and was its first president. The society established a musical contest, at which, in 1575, Orlando di Lasso carried off the first prize, a silver organ. Costeley sometimes entertained the members at his own house in Evreux.

M. C. C.; addns. W. H. G. F.

COSYN (COSIN, COSENS), BENJAMIN, 17th-century English composer and organist. He was organist of Dulwich College from 1622–24. In 1626 he was employed at the Charterhouse, but in 1643, 'the organs being prohibited,' he was discharged by the Governors. His 'poverty, ould age and imperfections of body' being taken into consideration, however, he was allowed a yearly pension of £13 : 6 : 8. There is an imperfect copy of a Litany at Peterhouse by him, but he is chiefly remembered as the collector of the pieces in 'Benjamin Cosyn's Virginal Book,' which also includes many of his own compositions (see VIRGINAL MUSIC). This is in the Roy. Lib. B.M. and was edited (1923) by J. A. Fuller Maitland and W. Barclay Squire, from the preface to which some of the above

[1] Fétis.
[2] *Recueil des plus beaux ouvrages de musique d' Orlande Reynard et Costeley.*

autobiographical details have been taken. (See *Mus. T.*, 1903, pp. 780, 781). J. MK.

COSYN, JOHN (late 16th cent.), an English composer who published in 1585 'Musike of six and five partes. Made upon the common tunes used in singing of the Psalmes.' This is an arrangement in plain counterpoint of 60 psalm-tunes chiefly taken from those already printed in John Day's Psalter (1563). J. MK.

COTILLON, 'a petticoat,' originally a simple French dance of the age of Louis XIV., which, according to some authors, resembled the BRANLE, but, according to others, was a variety of quadrille. The modern cotillon is simply a species of quick waltz, of great length and elaborate contrivances, but with no special music: for the different varieties of it, waltzes, polkas, mazurkas and galops are employed. E. P.

COTOGNI, ANTONIO (*b.* Rome, Aug. 1, 1831; *d.* Oct. 15, 1918), famous Italian baritone. After earning a high reputation in his native country, he came to London in his prime, appearing first at Covent Garden in 1867. He remained faithful to that theatre, and his career lasted so long that on the night of Melba's début as Lucia in 1888 he was the Henry Ashton. His repertory was very wide, embracing nearly all the operas regularly played at Covent Garden. He was in every way a first-rate artist, but his fine voice—very telling and resonant—had not quite the beauty of timbre of Graziani's. When his singing days were over he settled down in Naples as a teacher and enjoyed great popularity. To his endless patience in placing the voice his pupil Dinh Gilly has borne testimony. S. H. P.

COTREUIL, EDOUARD (*b.* Paris, 1874), operatic bass, studied at the Paris Conservatoire and made his début at the Théâtre de la Monnaie, Brussels. On his first appearance at Covent Garden, in 1904, he sang Vulcain in Gounod's 'Philémon et Baucis'; and in 1919 created here the rôle of Don Inigo Gomez in Ravel's 'L'Heure Espagnole,' which he sang and acted with notable point and skill.

BIBL.—NORTHCOTT, *Covent Garden and the Royal Opera.*

H. K.

COTTA, JOHANNES (*b.* Ruhla, Thuringia, May 24, 1794; *d.* Willerstedt, Mar. 18, 1868), is worthy of mention as composer of the spirited music for four male voices to Arndt's patriotic song, which electrified Germany at the time of the rising against Napoleon in 1813, beginning 'Was ist des Deutschen Vaterland.' The same song was skilfully set, but with undesirable complexity, by G. Reichardt in 1826. R. M.

COTTAGE PIANO (Fr. *piano droit*; Fr., Ger. and Ital. *pianino*), an upright pianoforte usually about 4 feet high, invented early in the 19th century, nearly at the same time as the cabinet piano, but less thought of for some years, until the more convenient height and better action of the lower instrument, combined with cheaper construction, found appreciation, and brought about the displacement of the cabinet and the once familiar square. To Robert Wornum the younger, whose patent (No. 3419) for an upright, with diagonal strings, was taken out in 1811, is due the invention and earliest manufacture of oblique and vertical cottage pianofortes in England. In the year 1815 Ignace Pleyel, founder of the house of Pleyel, Wolff et Cie., employed Henri Pape, an ingenious mechanician, to organise the introduction of the construction of these instruments in Paris (Pape, *Sur les inventions*, etc.; Paris, 1845), from which beginning arose the important manufacture of French cottage pianos. In Germany and America upright pianos have not made much way. (See PIANOFORTE.) A. J. H.

COTTON, JOHN, author of a treatise on music, dating from the latter part of the 11th or the beginning of the 12th century. There exist six copies in MS., at Leipzig, Paris, Antwerp, the Vatican Library, and two at Vienna. A seventh copy, used by Gerbert, who published the treatise in 1784, was destroyed in the fire at St. Blasien in 1768. In the Paris and Antwerp copies the authorship is ascribed to Cotton or Cottonius, two of the others bearing the title 'Joannis Musica.' Gerbert quotes an anonymous work (*De script. eccles.*), in which reference is made to a learned English musician known as Joannes; and the dedication of the book, which runs 'Domino et patri suo venerabili Anglorum antistiti Fulgentio,' bears out the assumption that its author was English. It has been variously proposed to ascribe its authorship to Pope John XXII., and to Joannes Scholasticus, a monk of the monastery of St. Matthias at Trèves, but the above theory is probably correct. The treatise is valuable as explaining the harmonic system of the period in which it was written (*D.N.B.*). See Haberl's *Jahrbuch*, 1888. W. B. S.

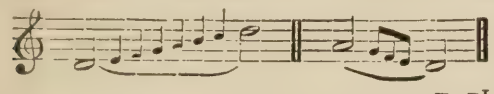
COTUMACCI (CONTUMACCI), CARLO (*b.* Naples, 1698; *d.* there, 1775), organist and composer of church music, pupil of A. Scarlatti, succeeded Durante at S. Onofrio. The royal library in Naples contains the autograph of a Requiem, *a* 5-8, 4 sacred songs, toccatas for harpsichord, and a set of 'Partimenti.' He wrote 'Regole dell' accompagnamento' and 'Trattato di contrapunto,' works which have remained in MS., excepting some 'Partimenti,' published by Choron in his *Principes de composition des écoles d'Italie* (Paris, 1808).

M. C. C.

COUAC (Fr. for 'quack'), a sudden horrible noise to which any clarinet is liable when the reed is out of order and the wind not quite under control. Called also 'the goose.' (See a good story in Spohr, *Selbstbiographie*, i. 167.)

COUCHED HARP, an obsolete name for SPINET (*q.v.*).

COULADE, an ornament of the French school, composed of slurred notes following one another by conjoined degrees. It was not noted, but left to the discretion of the executant.



E. B[L].

COULÉ, the name of an *agrément* of the French school. The word is sometimes used of the Port de Voix (see ORNAMENTS). E. B[L].

COUNTERPOINT (Lat. *contrapunctus*, Fr. *contrepoint*, Ger. *Kontrapunkt*, Ital. *contrappunto*). The name given to the art of combining melodies, or (more strictly) to the art of adding melody to melody. The term is also often applied to the added melody itself, when a subject invented to accompany another subject is called its counterpoint. The latter meaning suggests more nearly the origin of the word. It is said that when notes were indicated by points a counterpoint signified a note set against another note, hence a part set against another part. Such an origin is confirmed by the subsequent use of the like term *nota contra notam*, which is to be found in Zacconi's treatise (*c.* 1595), and is still to be heard as a definition of the simplest order of strict counterpoint—*note against note*. In a general way the word Counterpoint is often applied to music, of any school, which shows marked melodic independence of parts, such as may be found, for example, in all fugal movements and in most choral works of any magnitude. But in the study of music it is the term still given to a particular and restricted part-writing, in which attention is expressly directed to the melodiousness of every part, and for this purpose the available harmonies are specially and rigorously limited.

Out of these several uses of the term two main aspects of the subject appear: (1) Counterpoint as a principle in education throughout the history of the art, and (2) the actual practice of the great composers of the pure polyphonic school, of whom Palestrina is the generally admitted representative. The former only is treated in the following article; the latter is treated under POLYPHONY: PRINCIPLES OF THE 16TH CENTURY. The article HARMONY should also be consulted.

COUNTERPOINT AND HARMONY CONTRASTED. —In attempting to trace the evolution of counterpoint, it is necessary to differentiate minutely between it and the sister art of harmony. The first polyphonic age is conveniently named preharmonic. But in truth harmony has not only existed as long as counterpoint, but in a crude form it necessarily came first. The art of melody naturally preceded both, and for centuries the melodies of the Christian Church and doubtless those of the people must have been sung unisonally. In this the art's infancy, the introduction of a note or notes foreign to the actual melody must have been unmeaning and unallowable.[1] The momentous step towards both harmony and counterpoint which is recorded in Hucbald's simple, crude, well-quoted 'Diaphony' may have been taken in the first instance quite casually (see DIAPHONIA). As it never has been natural for tenors and basses to sing either in the same pitch or a whole octave apart, it seems likely that diaphony, which is practically the doubling of a tune at closer quarters than the octave, was invented by the monk who first dared to find and use an interval better suited to his voice, probably a fifth or fourth above or below the other singers.[2] That which seems (if one may judge from available examples) barely more than a less perfect kind of unisonal singing ought hardly to be called harmony, still less counterpoint. Yet it marks the advent of both. For with the first deliberate sounding of a strange note together with a plain-song, harmony was born; and with the first progression from the newly found interval back to the usual octave or unison, independent movement of parts was discovered and counterpoint was born. Both arts must have seemed utterly new on their first and apparently almost simultaneous arrival. Doubtless their latent possibilities were as unperceived as they were vast. It is easy for us to discern their essential difference in this early stage; and when it is clearly seen, there can be little surprise that the two were destined to be developed as separately as the union of their natures would allow. For it may be said that this incipient harmony required the cultivation of a new sense—the sense to enjoy two simultaneous sounds; while counterpoint required as well a new intellectual power—the power to appreciate two independent parts. The latter has kept its more intellectual nature and reputation throughout. The very name generally suggests erudition. It has even fallen at times into disrepute as the cold, heartless, mental side of music; and while melody has of course always been an easy first in popular esteem, harmony is as easily second, and counterpoint—exacting more effort though perhaps on this very account yielding greater reward—comes last. Had Hucbald's new art depended upon the people for its development, it is easy to imagine that harmony would have had first attention. But the more intellectual promise of the sister-art seems to have attracted

[1] This is hard to realise now, when to any man's mind, if it chance to be stocked with even crude sets of harmonic associations, the most fugitive strain of melody is apt to suggest accompanying chords. The Swiss yodel affords a good example of a melodic line which records a mental harmonic transaction impossible in the old days.

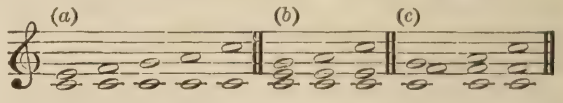
[2] Rockstro supposed that this was first done with or in imitation of the organ (introduced into churches at the end of the 7th century). This origin is strongly suggested by the name *Organum*, which was given to the added part. (But see DIAPHONIA and ORGANUM.)

church musicians, in whose hands the destiny of music then lay ; and as history clearly shows while harmony took good care of itself, counterpoint received almost sole attention for centuries, until it attained its first perfection in Palestrina's work upon an harmonic basis of great innocence and simplicity—as simple as composers in the process of adding melody to melody could even unconsciously have devised.

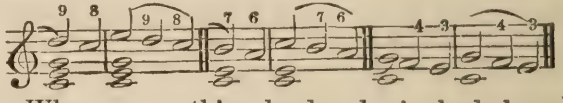
No just appreciation, however, of the essential difference between these two arts can be formed which overlooks their permanent union and interdependence. Though they have each had periods of special attention, they could not but grow together ; and each was developed in the development of its companion, even at the very time of its own greatest apparent neglect. Their co-existence has been so complete as to cause much confusion between them. It is hardly surprising that Zarlino should describe counterpoint as the concordance of several different parts and ' as the very same as that which he named proper harmony.' It is still less so to note, in passing, that Dr. Johnson defined it as ' the art of composing harmony.' But it is strange that Reicha (1770–1836), the famous theorist and friend of Beethoven, boldly states that the terms harmony and counterpoint are synonymous. In criticism of this statement, Sir Frederick Ouseley suggested the clever and now popular distinction that they are respectively the *vertical* and *horizontal* aspect of music (this of course refers to their appearance on paper).[1] It is perhaps more comprehensive to say that in part-music of every kind, simple or complex, ancient or modern, *when two or more parts conspire to convey one idea*, the result is harmony ; *when, while still conveying one idea, each part preserves its own melodic entity and conveys also its own idea*, the result is counterpoint. Thus the very parts which make the most brilliant counterpoint may together present imposing and elaborate harmonic invention.

Evolution of Early Counterpoint.—History seems to show that as soon as such primitive harmonic material as that of Hucbald had made independent conception of parts possible, men were led to set totally different melodies against one another experimentally. They could not long indulge in this premature contrapuntal art without attempts to frame laws for the choice and fitting together of their intervals. It seems paradoxical (quite sufficiently so to account for the frequent confusion of the two arts) that any attempt to combine melodies must at once centre the attention upon questions of harmony. As new serviceable intervals were discovered, classification would soon follow, the euphonious being preferred, the cacophonous rejected ; and by degrees the harmonic basis for the new art of combining melodies would become dogmatically determined.[2]

The most interesting feature in this process was the treatment of the fourth. An almost pathetic interest attaches to its dethronement from its first place among perfect concords to the servile position of a discord. It seems probable that as long as not more than two parts were sung simultaneously, no strong enough reason would occur to cause its banishment. But when three parts were tried, the superior adaptability of the interval of a third must soon have been apparent. It would combine with every other interval except the fourth, whereas the fourth itself was hopelessly at war as a concord with the fifth—the most satisfactory interval of all except the octave itself. At (*a*) in the following example all the available concords are set down (only one third and one sixth being given for the sake of simplicity) :



At (*b*) the combinations are shown which ultimately formed the foundation for the whole art of counterpoint. At (*c*) the fourth displays reason for its rejection in its failure to do what the third succeeds so well in doing.[3] Thus the fourth fell to its inferior position, and became merely a serviceable suspension or a passing note, assuming exactly the same subordinate relationship to the very interval which usurped its place as the ninth naturally assumed to the octave or the seventh to the sixth, as may be seen in the following example :



When once this slender basis had been evolved, musicians found—simple as it was—that it supplied inexhaustible means for melodic combinations to which they turned affectionate attention. In Dowland's charming translation (1609) of *Ornithoparcus* (1513) we read :

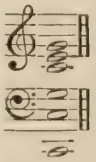
' A song in our times hath not one voyce alone but five, six, eight, and sometimes more. For it is evident that Joannes Okeken did compose a Mot-tet of 36 Voyces. Now that part of Musick which effecteth this is called of the Musitians the *Counterpoint*.'

That which follows is worth quoting, as it throws interesting light on the early use of the terms counterpoint and composition.

[1] It is possible that this distinction was made before Ouseley, though he appears to be the author of it.

[2] For a full account, see Harmony.

[3] There is no intention here to undervalue the importance of the first six natural harmonics—



as an explanation of the harmonic basis of the art, or to deny the possibility that in some distant future the addition of the seventh of the series—something between A♯ and B♭—may revolutionise and utterly renovate the art by the acquisition of new melodic and harmonic relationships, hitherto unconceived. But while the extreme beauty of the 2nd, 3rd and 5th of the series when sounded together will account for the dignity, importance, and finality of the major triad, there is no reason for the acceptance of the minor triad and chords of $\frac{6}{4}$ which could not be advanced in favour of the rejected $\frac{6}{4}$, for which beautiful and still little used concord it seems safe to prophesy a new era of prosperity.

'For a *Counterpoint*, generally, is nothing else than the knowledge of finding out of a song of many parts. Or it is the mother of *Modulation*, or (as Franchinus writes) it is the Art of bending sounds that may be sung, by proportionable Dimension, and measure of time. For, as the clay is in the hands of the Potter, so is the making of a song in the hands of the Musitian. Wherefore most men call this Art not the *Counterpoint*, but *Composition*, assigning this difference of names, and saying that *Composition* is the collection of divers parts of Harmony by divers *Concords*. For to compose is to gather together the divers parts of Harmony by divers Concords. But the *Counterpoint* is the sodaine, and unexpected ordering of a plaine song by divers Melodies by chance. Now it is called *Counterpoint*, as it were a concordant *Concent* of Voyces set one against another, examined by Art.'

This careful distinction, though not altogether clear to the present-day student, seems to indicate the tendency to identify *composition* with the vague, less-restricted feelings after harmonic invention (the art of the future), and *counterpoint* with the laws which showed how to combine divers melodies in a 'concordant *concent*.' It also clearly indicates how closely the two terms were allied, with just the bare suggestion that the former was superior to, and included, the latter.

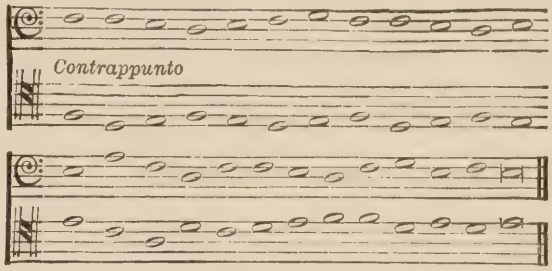
A rather different account of the distinction between counterpoint and the rest of music is given by the later theorist, Zacconi, in his *Prattica di musica*. It seems to have been usual from early times to use the *canto fermo* or fixed song for the cultivation of contrapuntal ingenuity. Its origin may be traced in Guido's *Discantus*, where a free part (*organum*) was added to the plain-song; and, indeed, nothing seems more natural than that the learned musicians should find their greatest pleasure and exercise of skill in adorning the existing songs of the Church. The plan was generally adopted in various ways up to Palestrina's time, but as an educational necessity it seems first to have been dogmatically fixed by Zacconi. In the two opening chapters of the second book of the *Prattica* he insists at length that counterpoint is composition *framed upon one part*, the integrity of which is to be continually kept; and he excludes other musical compositions (including masses, motets, madrigals, songs, etc.) where the parts 'correspond with each other'—by which phrase he probably means, concede to each other's needs. By the vigour of his insistence, and the public manner of 'putting aside the various definitions given by Zarlino and by other former writers,' this may be judged to be the formal inauguration of the *canto fermo* for scholastic purposes, and it is still in use to-day in our college and university examinations.

Early Contrapuntal Exercises.—Some account may now be given of a few early exercises on *canti fermi* which afford interesting prototypes of the five species ultimately formulated (see also Descant).

In the first species (note against note) counterpoint and harmony are studied simultaneously, both being reduced to their simplest as well as to equal terms. This will always be the student's preliminary training-ground where he may learn to choose apt harmonies without the sacrifice of melodic beauty. Many early examples may be found, called by various names—by Artusi, *contrappunti semplici*; by Zacconi, *contrappunto di nota contra nota*; by Zarlino, *contrappunto piano*. Two instances may be quoted. The first is from Zarlino, to be found on p. 225 of his *Istitutioni*:

Soggetto del Sesto modo.

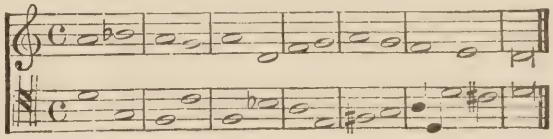
Contrappunto



It is in the Hypophrygian mode, which increases its vagueness to modern ears; but though both vague and quaintly monotonous, striking independence of parts is shown, and a certain beauty of effect obtained in the latter half.

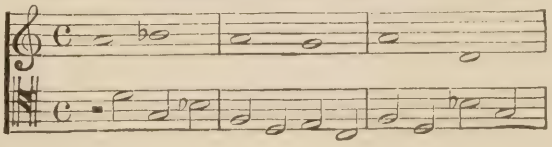
The second is a somewhat later example from Zacconi:

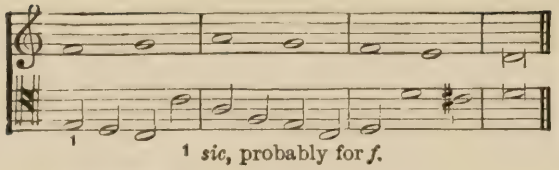
Primo contrappunto di nota contra nota



But plain species, though fundamental, forms the smallest part of the study of counterpoint, since the possibilities of melodic independence of parts are reduced to their lowest point. The two contrapuntal purposes — of cultivating variety of parts and of bending them to 'points of concent'— are both better served by the apt use of contrasted note-values in the different parts—one part being held back while the other proceeds in shorter notes, or one being ornamented while the other remains plain. On this account the chief methods of acquiring contrapuntal skill are those of other species, in which students are taught to write two, four, or more notes to one, or suspensions, or varied and ornamental parts (florid species). The following further examples from Zacconi are of great interest; for, besides showing early uses of the second, third, fourth and fifth species, they indicate two other important styles of counterpoint which, it may be regretted, have not survived:

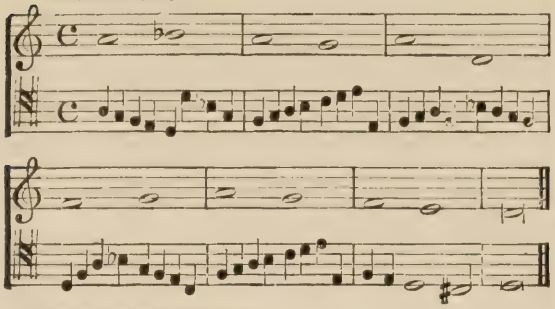
Secondo contrappunto Minime contra una Semibreve



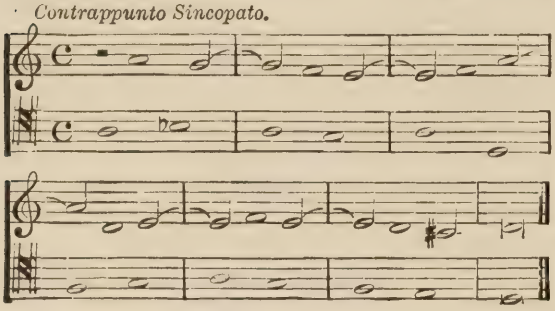


[1] *sic*, probably for *f*.
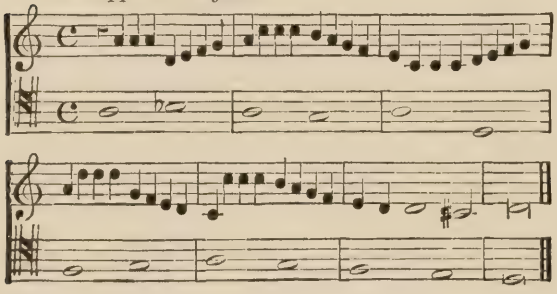
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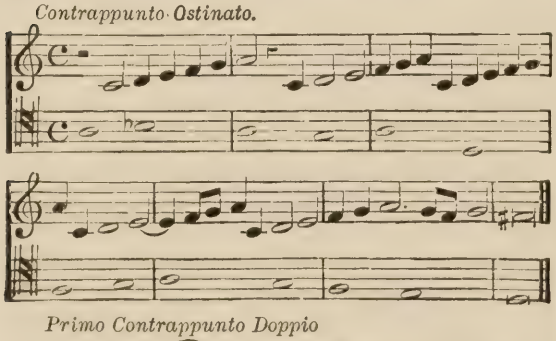


Contrappunto Sincopato.



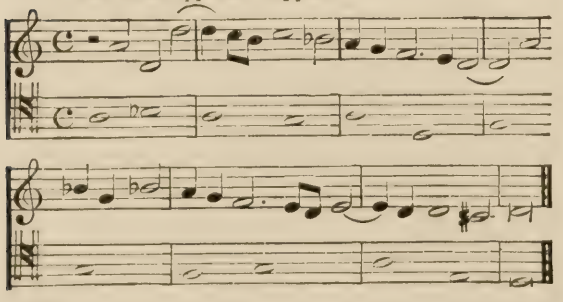
Contrappunto Fugato.
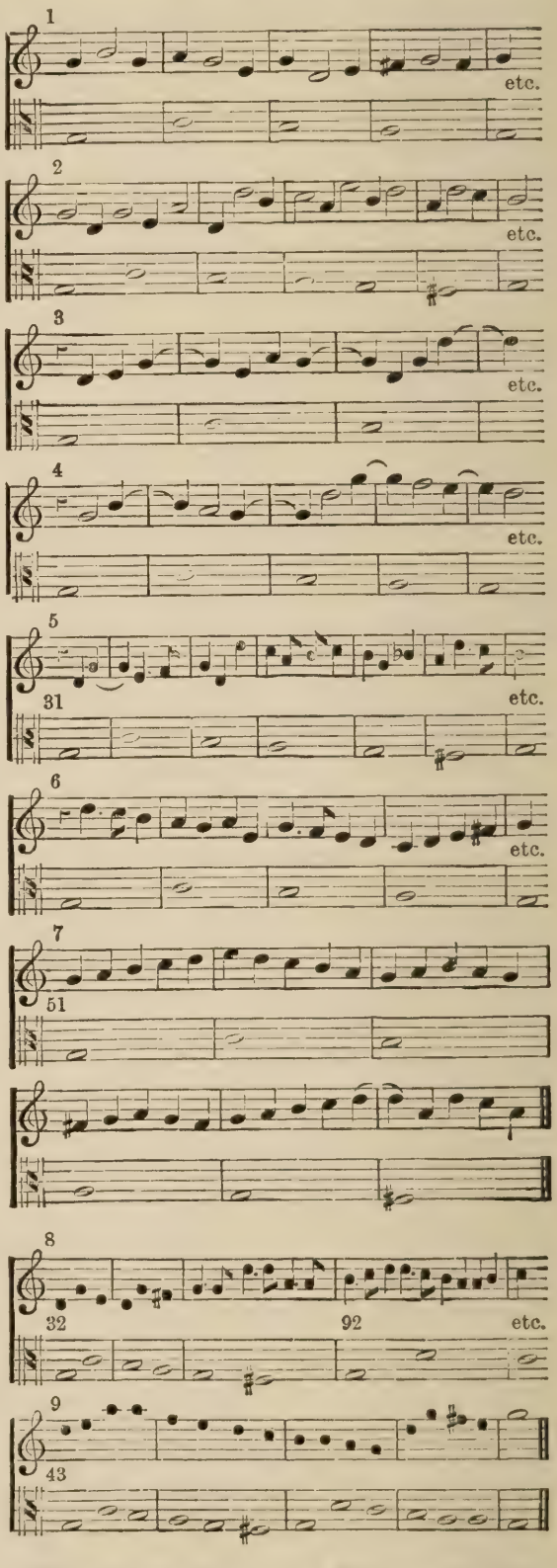


Contrappunto Ostinato.



Primo Contrappunto Doppio



Other methods of two-part counterpoint even more elaborate are to be found in Morley's *Plaine and Easie Introduction* (1597). It seems a pity that the study of some of these, notably the five-crotchet example, should not be revived. It is not convenient to quote the whole of each exercise; their styles are sufficiently indicated by the five or six opening bars of each:



Of these varieties, more like music of the future than of the past, Morley tells his readers

that the first is called *crotchet, minime and crotchet*; the second *minime and crotchet*:

'The third is a driving way in two crotchets and a minime but odded by a rest so that it never commeth even till the close. The fourth waie driveth the crotchet rest throughout a whole lesson all of minims, so that it never commeth even till the end. And in these waies you may make infinite varietie. . . . The fift waie is called *Tripla*, when for one note of the plainesong, they make three blacke minimes, though (as I tolde you before) this bee not the true tripla, yet have I set it downe unto you in this place, that you might know not only that which is right, but also that which others esteemed right. And therefore likewise have I set downe the proportions following, not according as it ought to bee in reason, but to content wranglers.'

Later he adds:

'It hath been no small toyle for mee to seeke out the authorities of so manie famous and excellent men, for the confirmation of that, which some may thinke scarce worth the making mention of.'

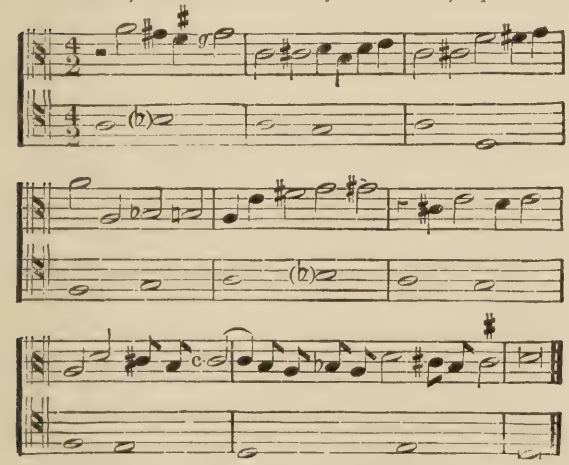
He names the examples 6 and 7 *quadrupla* and *quintupla*, and then says:

'And so foorth *sextupla*, *septupla*, and infinite more which it will be superfluous to sette downe in this place.'

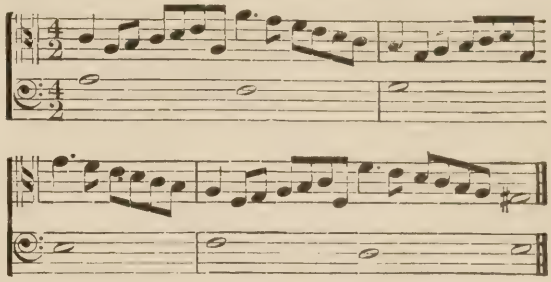
The examples 8 and 9 are respectively *sesquialtera* and *sesquitertia*. Many, if not all, of these examples are included by Morley rather for the sake of completeness, as the reader will already have perceived. He enumerates them between the practical study of counterpoint in two and three parts, in order to show his pupil 'those things which of olde were taught *before they came to sing two parts*'—a refreshing suggestion that combinations of rhythms which outstrip the most complicated with which Brahms ever puzzled a pianist were after all outside the practical domain of music.

It will be well to add two instances of remarkable anticipations of modern methods, once more from Zacconi. The first is a very speculative, crude attempt at a chromatic example which is still more surprising if, as seems likely, the B in the *canto fermo* was intended to be flat:

Zacconi, Prattica di musica, lib. secondo, cap. 49.

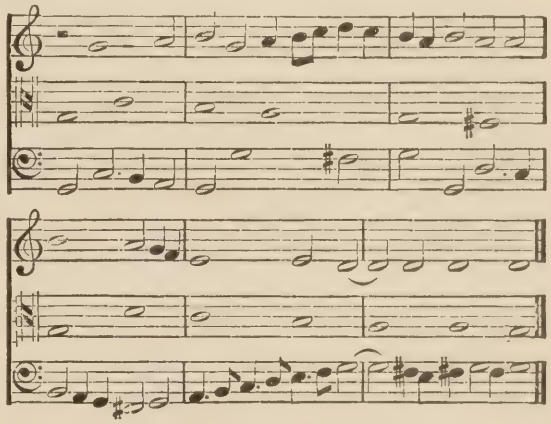


The method of correcting the accidental in bars 1 and 7 is curious and interesting. The second is an extract from a set of short examples of the nature of variations, displaying not only a melodic freedom worthy of Handel, but an exceptional amount of that incipient feeling for key, which is so characteristic of 16th-century music, and which made the revolution of Monteverdi natural and inevitable:



It is noteworthy that this should have been published within two years of the death of Palestrina.

These interesting examples will serve to indicate the manner in which the five species of strict counterpoint were attained, as well as to foreshadow the freer art of subsequent periods. It will not for a moment be supposed that this strict style was stereotyped, perfected, and closed before the freer harmonic style was attempted. A comparison of Zacconi's masterly little sequence (quoted above) with the following fair example of three-part florid counterpoint published by Morley a year later will actually show less perfect workmanship in the old style than in the new:



But it is not surprising if the perfection and severity of Palestrina should not be matched by a contemporary perfection of scholastic exercise. The ideal conservative can be in advance of his time as well as the radical. Indeed the perusal of Zacconi and other writers makes it rather the matter for surprise that the writings of Palestrina and some of his compeers could be so pure, restrained and serene as they were.

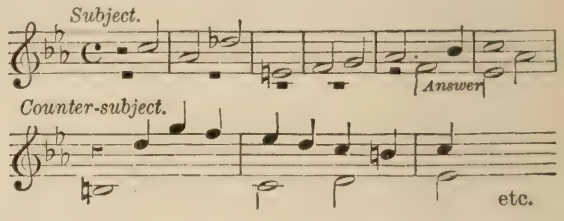
Post-harmonic Counterpoint.—The debts which harmony had contracted towards counterpoint in the 16th century were destined to be paid in the 18th. When, in the time of Bach, counterpoint in its ideal sense came into its own again, intervening development enabled harmony to confer return benefits; and an

altogether new vitality is characteristic of the more elaborate counterpoint acquired through the wider scope which a full-grown harmonic system necessarily bestowed upon it.

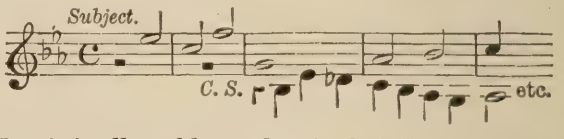
It is here that we pass from counterpoint in its early restricted sense—that upon which the study of strict counterpoint is founded, and for which Rockstro desired to reserve the title—to that which in the ideal sense still bears the name. They can roughly be distinguished as the pre-harmonic and post-harmonic styles. The second style, it need hardly be said, is infinitely more complex in possibilities, and offers embarrassment to students—the embarrassment of riches. As Palestrina marked the highest point of the one, so Bach seems still the hero of the other. A comparison of any of Palestrina's works with the first chorus of the 'St. Matthew Passion' will give a striking idea of the contrast of styles. In the later art, to all the difficulties of setting good melodies to melodies are added the privileges and problems of ever-developing harmony.

The most complicated passages in the second style have grown out of the first as naturally and as beautifully as a tree's foliage grows from its stem. But the great increase of scope can hardly be estimated. If it be remembered that the first polyphony involved a basis of but two chords, it will be recognised that even the addition of one new chord would have incalculably extended the possibilities. But Monteverde's revolution opened the gates not only to his own unprepared seventh, but to every four-note chord and to every four-note chord-progression; and as Bach's work showed, all good and clear chord-progressions could be used as bases for new contrapuntal device. This is of course no less true of the five-note and six-note chords and chord-progressions unused, it may be believed even unthought, by Bach, as his own were unused and perhaps unthought by Palestrina. It is well to note in conclusion that new post-Bach counterpoint has been made possible and perhaps even easy by such writers in our own day as have shown chords with five or more component notes to be clear to the mind when sounded, and eloquent in common use. Bach was an explorer into tracts never traversed before him, even now barely grasped. But composers have ever since continued to discover new harmonies which together with the old afford material for new counterpoints as yet unattempted; and the fields of contrapuntal thought yet to be won are limitless. In music clear thought seems naturally to make for speed of thought; and advance in the joys of counterpoint (in which speedy thought is, as it were, of the very essence of the contract) will, it would seem, ever have to wait upon advance into harmonic clearness. (Cf. HARMONY and POLYPHONY.) H. W. D.

COUNTER-SUBJECT. When the subject of a fugue has been proposed by one voice it is usual for the answer, which is taken up by another voice, to be accompanied by the former with a counterpoint sufficiently recognisable as a definite subject to take its part in the development of the fugue, and this is called the counter-subject; as in the chorus 'And with his stripes,' in Handel's 'Messiah':

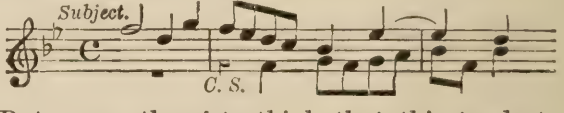


It should be capable of being treated with the original subject in double counterpoint (see INVERTIBLE COUNTERPOINT)—that is, either above or below it, as in the chorus just named, where it first appears in an upper part, but farther on in the tenor, with the original subject in the treble; thus:



But it is allowable to alter it slightly when thus treated, so long as its character is distinctly marked. The principal subject of the above was a favourite with the composers of the 18th century; instances of it with different counter-subjects will be found in Bach's *Wohlt. Clavier*, bk. ii., No. 20, Handel's 'Joseph,' in Mozart's Requiem, and in a quartet of Haydn's in F minor; also in Corelli's Solos, op. 1, No. 3, and in Buxtehude (see Spitta's *Bach*, Engl. tr. i. 276).

When a second subject appears simultaneously with the first proposition of the principal subject it is common to speak of it as the counter-subject, as in the following, by Handel (6 organ fugues No. 3):



But many theorists think that this tends to confusion, and wish it to be called a second subject. Cherubini held that a fugue could not have more than one principal subject, and that therefore the terms first, second, or third counter-subject should be used to designate any subjects which follow after the first; but the question does not seem to be of any very great importance.

For further treatment of this question see FUGUE. C. H. H. P.

COUNTER-TENOR, see ALTO (1).

COUNTRY DANCE, a dance popular in England from an early time to a comparatively

recent period, when it was gradually displaced by the introduction of the quadrille, waltz and polka.

The supposition that the dance is of French origin and that its title is merely a corruption of ' contre-danse ' or ' contra-danse ' (so named from the dancers being ranged opposite each other at the beginning of the figure) has been sufficiently exploded. There can now be but little doubt that the name ' country dance ' correctly expresses what the dance really was when introduced into more refined society from the village green, the barn, or the country ale-house. Record of the English ' country dance ' so named exists long before any reference to the pastime as popular on the Continent.

Much allusion to the dancing of ' country dances ' and the names of them is found in 16th and 17th century literature, and the traditional melodies employed for the dances were used by such musicians as William Byrd and his contemporaries for elaboration into virginal pieces —' Sellinger's Round ' is one of these. ' Trenchmore,' ' Paul's Steeple,' ' Half Hannikin,' ' Green-sleeves,' ' John, come kiss me now,' and others, are melodies which employed the feet of Elizabethan dancers, and all, either as ballad airs or as dance tunes to which ballads were sung, appear to have had birth with the rustic and untutored musician. One peculiarity of the country dance, which has few parallels in other dances, is that it was not confined to any special figure or step, and its music was never limited by any special time-beat or accent. As the dance grew in favour in the ball-room and during various periods, the figures appear to have varied somewhat, and there seems to have been a good deal more regularity in them. After the 17th century the early round form of the dance became obsolete, only the long form being in favour. The 17th century figures of the country dance contained many eccentric movements. In ' The Cobbler's Jigg,' for instance, some of the performers are directed to ' act the cobbler,' and in ' Mall Peatly the new way,' you are to

'hit your right elbows together and then your left, and turn with your left hands behind and your right hands before, and turn twice round, and then your left elbows together, and turn as before, and so to the next.'

The present writer remembers to have seen traditional survivals of these old country dances performed in a cottage on the remote Yorkshire moors, and in these such embellishments occurred.

The first collection of country dances was English, and was issued by John Playford, bearing the date 1651, but really printed at the latter end of the preceding year. This work, entitled *The English Dancing Master*, contains over a hundred tunes, without bass or even barring, having the dancing directions under each. Country dancing had sufficiently grown into favour even in Puritan times to demand a scientific work on the subject. Playford's *Dancing Master* forms a record of English melody invaluable to the student of the subject, and the history of our national ballad and song airs is so dependent on it that were the work non-existent we should have no record of many of our once famous tunes. It is in this respect fortunate that country dances were so elastic as to permit the use of almost any air. The *Dancing Master* ran through eighteen editions, ranging in date down to 1728, each edition varying and getting larger, even in the later ones extending to two and three volumes. Following Playford's publication, music publishers with scarcely a single exception issued yearly sets of country dances generally in books of twenty-four, which were frequently reprinted into volumes containing two hundred. They are nearly all in a small, long, oblong shape for the convenience of dancing masters' pockets—the kit being in one and the dance book in the other. This now obsolete type of country dance book expired about 1830, but the form was preserved in the present writer's *Old English Dances* (Reeves, 1890), in which an attempt is made towards a bibliography of dance collections. The early dance books are rare and much sought after.

The music for the original country dances of the villages was supplied by a bagpipe, a fiddle, or very frequently by the pipe and tabor, a pair of instruments much used for the Morris dance ; but from the frontispieces to the 18th century dance books, which generally depicted a country dance in progress, we can see that in the ball-room a more extended orchestra was in vogue.

Some of the pictures show the performance of a bass viol, two violins, and a hautboy, and in one instance there is a harpsichord in addition.

Besides the dance collections which gave both tunes and figures there were many elaborate treatises on the dance, and its complicated figures certainly demanded some trustworthy guide.

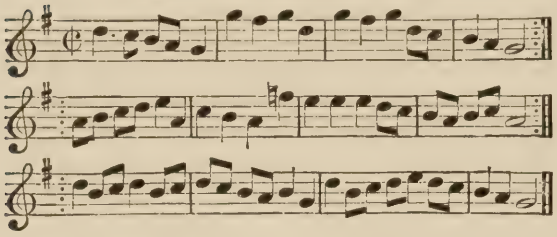
John Weaver wrote several works on the subject, one dated 1720, and Thomas Wilson, a dancing master, a century later was the author of *The Complete System of English Country Dancing* (*c.* 1820) and other works in which this kind of dancing is attentively dealt with. It is perhaps worthy of notice that the country dance never obtained any great degree of favour in Scotland, though, danced at the Edinburgh and other fashionable assemblies, the native reel has always held ground against newly introduced dances.

The strange titles found to country dances are due to the circumstance that where the airs are not those of songs or ballads, the composer or dancing masters named them from passing

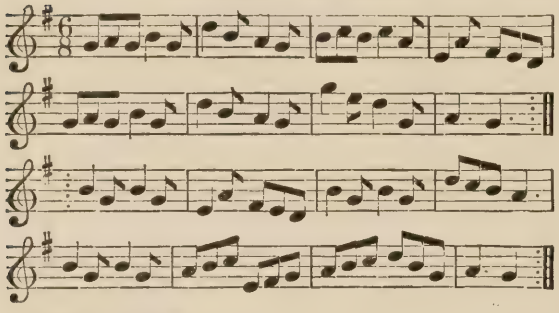
events, persons prominently before the public, patrons of assemblies, etc. 'The Rebell's Flight,' 'Jenny Cameron' (1745–46), 'Miss M'Donald's Delight,' 'Woodstock Park,' etc., are examples. The giving of fresh life to old tunes by new names was of course frequent.

The airs below are types of ordinary dance tunes at different dates.
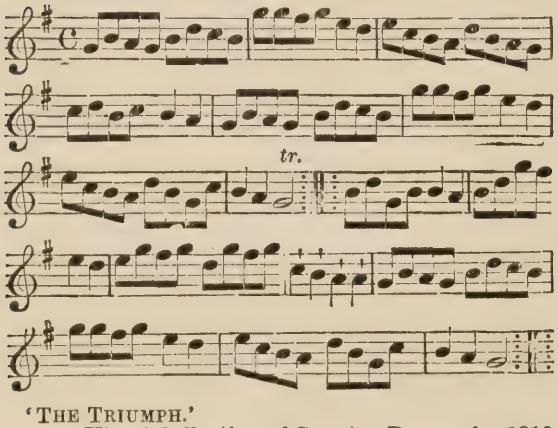
'Mayden Lane.' Longwayes for six.
Playford's *Dancing Master*, 1651-52, etc.



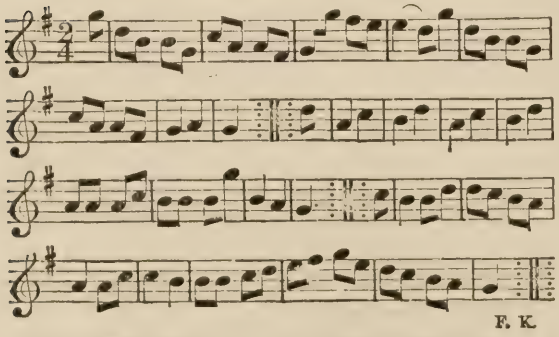
'Culloden Fight.'
Johnson's '200 Dances,' vol. iv. 1748.



'The Blanket.'
Longman & Broderip's 'Dances,' vol. ii. *c.* 1780.



'The Triumph.'
Hines' Collection of Country Dances for 1810.



F. K.

Bibl.—Cecil Sharp, (1) 'The Country Dance Book'; (2) 'Country Dance Tunes' (published separately but as a companion to the above, containing tunes from Playford's 'Dancing Master' in piano arrangements).

COUPART, Antoine Marie (*b.* Paris, 1780; *d.* there 1854), originator and editor of the *Almanach des spectacles* (Paris, 1822–36). Coupart was for many years an employé in the Bureau des Journaux et des Théâtres and had special opportunities for gaining his information. He also wrote vaudevilles and comedies, and edited several collections of songs.

M. C. C.

COUPERIN, the name of a family of illustrious French musicians who, from the middle of the 17th century up to the first half of the 19th, have successfully pursued the profession of music. Investigation undertaken in France in recent years, and steadily continued, has shed new light on the family and made it possible to correct here many previously received statements. The first musicians of the family were three brothers, sons of Charles Couperin, a merchant, also organist, and of Marie Andry, his wife,[1] both originating from la Brie (now part of the 'departement' of Seine et Marne).

The three brothers, all born at Chaumes, were pupils of Chambonnières, whose estate was in the neighbourhood of their native place. The eldest (1) Louis (*b. circa* 1626; *d.* Paris, Aug. 29, 1661) came there with Chambonnières, and through him became organist at St. Gervais (*c.* 1650–61), the first of his family in that post. Violinist and violist, he played in the orchestras of the court ballets from 1656 and belonged to the musicians of the 'Chambre du Roi.' He wrote a set of 'Pièces de clavecin,' 'Carillons' for the organ, viol and violin music, etc.[2]

The second brother was (2) François, 'Sieur de Crouilly' (*b. circa* 1631; *d.* Paris *c.* 1701). He died from the effects of an accident. His daughter, Marguerite Louise (*b.* Paris, 1676 or 1679; *d.* Versailles, May 30, 1728), was a singer and harpsichord player of repute.

The youngest of the brothers, (3) Charles (*b.* Apr. 7 or 8, 1638; *d.* Paris, 1679), was organist at St. Gervais[3] until his death. He married Marie Guérin on Feb. 20, 1662, and was the father of François (4), called 'le Grand,' who immortalised the name of Couperin.

(4) François (*b.* Paris, Nov. 10, 1668; *d.* there Sept. 12, 1733). He was pupil of his father and also of Jacques-Denis Thomelin, organist of the King's chapel, to which office he succeeded after a successful competition (Dec. 26, 1693), with the title of 'organiste du roi.' He was organist at St. Gervais from 1685 to the year of his death. His title of 'Ordinaire de la musique de la chambre du roi' as harpsichord player (replacing d'Anglebert's son), dates from 1717. He instructed the duke of Bourgogne and six other royal princes and princesses. Though he is

[1] Born Chaumes (Brie), July 23 or 24, 1601.
[2] MSS. in the Bibliothèque Nationale, Paris
[3] He was succeeded by Lalande (1679–85).

reported to have been a first-rate organist, he did not compose much music for the organ,[1] but left church music, some of which was printed: 'Versets de motets' (1703, 1704, 1705), 'Leçons de Ténèbres' (1713–15).

Couperin's reputation as performer on, and composer for, the 'clavecin' remains an historical fact, and the fame of his style in composition spread beyond France. It is of particular interest to note the unmistakable influence of his harpsichord music and Method: ('L'Art de toucher le clavecin') on J. S. Bach, both in practice and composition. On this point what was written by Dannreuther in previous editions of this Dictionary deserves attention:

'It is of particular interest for historians of music, as well as for professed pianists, to note the unmistakable influence which Couperin's suites and "Méthode" had upon Sebastian Bach, both in his practice (mode of touch, fingering, execution of "les agréments"—shakes, turns, arpeggi, etc.) [see ORNAMENTS] and in the shape and contents of some of his loveliest contributions to the literature of the instrument, such as his suites and partitas. The principal pieces in Bach's "Suites françaises," "Suites anglaises," "Partitas," and even in some of his solo works for violin and violoncello, as well as in his suites for stringed or mixed stringed and wind instruments—"Concerti grossi,"—the allemandes, courantes, sarabandes, gavottes, gigues, etc., are frequently in close imitation of the French types of dance tunes then current, of which Couperin's suites furnished the best specimens. Bach here and there goes to the length of copying the curious rhythmical oddities which give to some of Couperin's pieces, particularly his courantes, an air of stiffness and angularity akin to ill-carved wooden puppets:—compare Bach's second courante, in the first of the Suites anglaises, particularly the first Double thereof, or the courante in the fourth Partita in D major, with Couperin's courantes in G minor and D minor, C minor, A major, and B minor, from the first, second, third, fifth, and eighth "ordre" of his "Pièces de clavecin." A distinction should be made between Couperin's type of "courante" and the Italian "corrente," as it is to be found in Corelli's works—of which latter type Bach also gives many specimens.' (See COURANTE.)

Though his works represent, as it were, the essence of French music, the influence of Italy cannot be denied; that of Corelli, whom he greatly admired and whose music he had studied closely, is visible in his chamber music.

Couperin's published works consist of:

'Air à boire.' (1697.)
'Air sérieux.' (1701.)
Four sets of 'Pièces de clavecin'[2] (1713, 1716, 1722, 1730), divided into 'Ordres.'
'L'Art de toucher le clavecin'[3] (1716, 2nd ed. 1717), containing also 8 Preludes.
'Concerts royaux' (4 instrumental suites with bass), included in the 3rd set of Pièces de clavecin. (1722.)
'Les Goûts réunis ou nouveaux concerts . . . augmentés d'une grande sonate en trio intitulée le Parnasse ou l'apothéose de Corelli.' (1724.)
'Concert instrumental sous le titre d'Apothéose composé à la mémoire immortelle de l'incomparable M. de Lully.' (1725.)
'Les Nations: sonades (sic!) et suites de symphonies en trio' (4 Suites). (1726.)

These 3 last compositions are written for 2 violins and bass. Couperin was the first in France to introduce trio-sonatas. More compositions in that style are found in MSS. (Paris National Library, Library of Lyons), some of which have been published only in modern editions (Sénart, Paris). To these MSS. must be added others containing sacred and secular music ('Elevations,' motets, etc.). His 'Pièces de viole avec la basse chiffrée' (Boivin, 1728) consisting of 2 Suites have been reprinted (Durand, Paris).[4]

Couperin probably married in 1689 Marie-Anne Ansault. Of his two daughters, the second, MARGUERITE-ANTOINETTE (*b.* Paris, Sept. 19, 1705), talented harpsichord player, was teacher to the daughters of Louis XV. She acted as her father's substitute during the last three years of his life as 'claveciniste' to the king (not organist)—the first woman to occupy this post; she was succeeded by Bernard de Bury in 1741, but kept the title and emoluments until her death (1778).

The line of the second brother (François (2)) was carried on by his second son (5) NICOLAS (*b.* Paris, Dec. 20, 1680; *d.* there July 25, 1748). At first in the service of the Comte de Toulouse, he was subsequently organist at St. Gervais, 1733–48. His son (6) ARMAND-LOUIS (*b.* Paris, Feb. 25, 1727; *d.* there, Feb. 2, 1789) was considered to be a very talented organist. Dr. Burney heard him in 1770. He held the post at St. Gervais 1748–89, was organist to the king from 1770 to his death, and in addition had appointments at the Sainte-Chapelle, St. Barthélemy, St. Jean-en-Grève, Ste. Marguerite, etc., as well as being one of the four organists at Notre Dame. His published works are: 'Pièces de clavecin' (1752), dedicated to Mme. Victoire de France, falsely attributed to François le Grand (4), some for harpsichord and violin (1765), trio sonatas (1770), 'L'Amour médecin,' 'Cantatille' (1750), etc. His MS. music contains quartets with 2 harpsichords, variations, 'symphonie de clavecins,' etc. His wife, Elisabeth Blanchet, sister-in-law to Pascal-Joseph Taskin, the court instrument-keeper under Louis XV., was also a very good organist; she acted, with her sons, as deputy in some of her husband's numerous posts.

Of these sons the eldest, (7) PIERRE-LOUIS (*b.* Paris, Mar. 14, 1755; *d.* there, Oct. 10, 1789), called either 'M. Couperin l'aîné' or 'Couperin fils,' was organist first to the king, then at Notre Dame, St. Jean, St. Merry and at St. Gervais (1789). Some pieces of his are found in the printed collections: 'Journal de clavecin,' 'Journal de harpe,' as well as in MS. (variations, harpsichord pieces, etc.). His younger brother, (8) GERVAIS-FRANÇOIS[5] (*b.* Paris, May 12, 1759; *d.* there, July 1826), organist at St. Gervais from 1789 to the year of his death, succeeded Pierre-Louis in all his appointments. He composed pianoforte sonatas, variations, 'romances,' etc.; he was the last of the Couperins to serve in title the church of

[1] 'Pièces d'orgue consistantes en deux messes' (1690) is now attributed to him.
[2] Edition Brahms—Chrysander—Durand (Paris), published by L. Diémer.
[3] Reprint in *L'Écho musical*, Nov.-Dec. 1912, by P. Brunold
[4] The above-mentioned works of Couperin, from the 'Concerts Royaux,' including the 'Nations,' have been reprinted by the same firm.
[5] Christian names as on baptism certificate.

St. Gervais, although his only daughter, (9) CÉLESTE (*b. circa* 1793–94; *d.* Belleville, near Paris, Feb. 14, 1850), played the organ there at the death of her father. Singer and pianist also, she taught both branches at Beauvais, where she stayed about ten years.

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A. PIRRO: *Les Clavecinistes* (Paris, Laurens 1924); *Louis Couperin* (*Revue musicale*, 1920); *François Couperin* (1); (*Tribune de St. Gervais*, 1903).

A. TESSIER: *Couperin* (Paris, Laurens, 1925); *Les Messes d'orgue de Couperin* (*Revue musicale*, 1924).

J. TIERSOT: *Les Couperins.* (Paris, Alcan, 1926.)

H. QUITTARD: *Louis Couperin.* (*Revue musicale*, 1902, 1903.)

A series of studies and documents on the Couperin family has been issued in the *Revue de Musicologie*, 1922, 2, 3; 1923, 8; 1924, 10; 1925; 1926.

REPRINTS OF WORKS

(Detailed list in the *Revue de Musicologie*, 1922, 2.)

LOUIS COUPERIN: 'Trésor des pianistes' vol. 20; 'Collection Charles Bouvet' (Demets, Paris) ('Pièces de clavecin,' Viol music, 'Carillons pour orgue').

FRANÇOIS COUPERIN: 'Pièces d'orgue consistantes en deux messes,' in the 'Archives des Maîtres de l'Orgue,' vol. 5 (with preface by A. Pirro); 'Pièces de clavecin' (four books in two), published by J. Brahms and F. Chrysander in the latter's 'Denkmäler der Tonkunst,' and subsequently by Augener.

A complete edition of Couperin le Grand's works is in progress (Durand).

Four Trio Sonatas. (Sénart.)

'Collection Charles Bouvet.' (Demets.)

'Pièces de clavecin' are also reprinted in collections such as 'Trésor des pianistes'; 'Les Clavecinestes' (A. Méreaux); 'Les Clavecinistes français' (L. Diémer).

ARMAND, LOUIS COUPERIN: 'Collection Charles Bouvet' (Sonata for harpsichord and violin); 'Les Maîtres français du clavecin' (Sénart, Paris); 'Les Cacqueteuses'; Collection: 'La Cantate au XVIIe et au XVIIIe siècles.' (Rouart et Lerolle, Paris.)

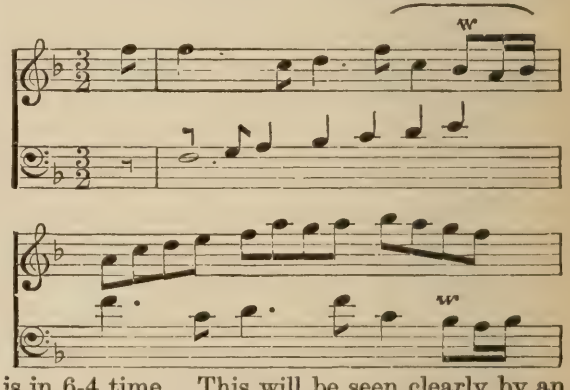
M. L. P.

COUPLER. All modern organs are provided with mechanical appliances called 'couplers.' They are of two general kinds—'manual couplers' and 'pedal couplers.' (1) The former operate in one of three ways: either by taking down on one manual the key corresponding to that played on another, in which case it is a 'unison coupler'; or by taking down the octave above the note pressed down, when it forms an 'octave coupler,' sometimes incorrectly called a 'super-octave coupler'; or by operating on the octave below, forming a 'sub-octave coupler.' The octave and sub-octave couplers sometimes act on the manual on which the note is struck. Manual couplers date back at least as far as 1651, when Geissler's organ at Lucerne was completed; which, according to the account formerly existing over the keys, contained 'several registers, whereby one may make use of the three manuals together, or of one or two of them separately.' (2) A pedal coupler attaches a particular manual to the pedal-clavier; and by bringing the lower 2½ octaves of the compass of the manual under the control of the feet produces the effect of a third hand on any manual required. (See ORGAN.) E. J. H.

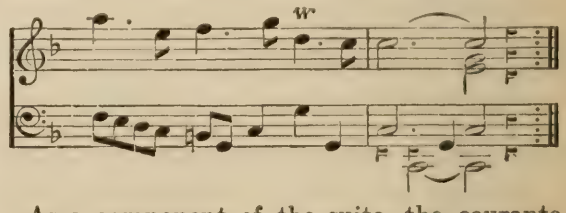
COUPPEY, FÉLIX LE (*b.* Paris, Apr. 14, 1811; *d.* there, July 4, 1887), was a pupil of the Conservatoire, where, in his seventeenth year, he was an assistant teacher of harmony. In 1825 he obtained the 1st PF. prize, and in 1828 that for harmony and accompaniment. In 1837 he became Professor of Solfège until 1843, when he succeeded his master, Dourlen, as teacher of harmony and accompaniment until 1854. From 1854–86 he was teacher of PF. In this capacity he wrote many studies and similar things for his instrument. His work entitled *Cours de instrument* comprises *A B C du piano*; *L'Alphabet*; *Le Progrès*; *L'Agilité*; *Le Style*; *La Difficulté*. He also wrote *École du méchanisme du piano*; *L'Art du piano*; *De l'enseignement du piano*; *Conseils aux femmes professeurs* (1865). M. L. P.

COURANTE (Ital. *corrente*, Eng. *corant*). (1) A dance of French origin, the name of which is derived from *courir*, to run. It is described by Thoinot Arbeau (*Orchésographie*) as a dance of duple rhythm, which remained in this form as long as it was used for dancing only. Its transformation into 3-2 time was gradual. Mersenne (*Harmonie universelle*) notes its popularity amongst all other dances practised in France Its vogue was great in the 17th century, and it attained its apogee under Louis XIV. Defined in Brossard's Dictionary of Music, it was considered by d'Alembert as a slow saraband. (See J. Ecorcheville, *Vingt Suites d'orchestre du dix-septième siècle français.*)

It begins with a short note (usually a quaver) at the end of the bar. It is distinguished by a predominance of dotted notes, as the following, from Bach's 'English Suites,' No. 4, and requires a staccato rather than a legato style of performance. Like most of the other old dances, it consists of two parts, each of which is repeated. A special peculiarity of the courante is that the last bar of each part, in contradiction of the time signature,



is in 6-4 time. This will be seen clearly by an extract from the movement quoted above:



As a component of the suite, the courante follows the ALLEMANDE, with which in its



JOHN BLOW

From a painting by Sir Peter Lely in the possession of Algernon Ashton



F. COUPERIN

From the print by J. C. Flipart after André Bouys

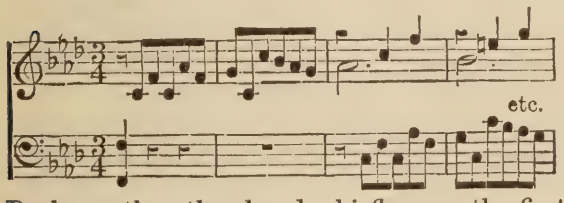
character it is strongly contrasted. In losing its connexion with the dance it underwent a slight modification: whereas in its earlier shape the 6-4 time was only to be found in the concluding bar of each part, courantes are frequently to be met with in suites wherein the two times are mixed up, and sometimes even where, in spite of the time-signature, the 6-4 predominates throughout. This is especially the case in many of those by Couperin. Its chief points may be briefly summed up thus —triple time, prevalence of dotted rhythms, alternations of 3-2 and 6-4 times, and polyphonic treatment.

(2) The Italian courante (*Courante italienne*), called also, like the preceding, simply *corrente* or *courante*, is a different form, quite independent of that just mentioned. It answers more nearly to the etymological meaning of its name, consisting chiefly of *running* passages. This courante is also in triple time—usually 3-8, but sometimes 3-4—and of rapid tempo, about allegro, or allegro assai. It is thus, like the French courante, contrasted with the allemande. As an example of this class may be taken the following from Bach's 'Partita' No. 5:



Other specimens of this kind of courante may be found in No. 5 of Handel's 'First Set of Lessons,' and in Nos. 5 and 6 of Bach's 'Suites Françaises,' these last being in 3–4 time. They are also frequent in Corelli's violin sonatas.

(3) One more species of courante remains to be noticed, which is founded upon and attempts to combine the two preceding ones, but with the peculiarity that the special features of both —viz. the French change of rhythm, and the Italian runs—are not introduced. It is in fact a hybrid possessing little in common with the other varieties, except that it is in triple time, and consists of two parts, each repeated. Most of Handel's courantes belong to this class. The beginning of one, from his *Lessons*, bk. i. No. 8, will show at once the great difference between this and the French or Italian courante.



Bach, on the other hand, chiefly uses the first kind of courante, his movements more resembling those of Couperin. E. P.; addns. M. L. P.

COURTEVILLE, (1) Raphael (*d.* Dec. 28, 1675) was one of the gentlemen of the Chapel Royal in the reign of Charles I. He lived through the interregnum, and resumed his place in the chapel on its re-establishment in 1660.

His son (2) Ralph or Raphael, also called Cortevil, Courtaville and Courtivill (*d. circa* 1735), was brought up as a chorister in the Chapel Royal. Many of his songs appear in the collections published in the latter part of the 17th century and the beginning of the 18th. He published six Sonatas 'composed and purposley (*sic*) contriv'd for two flutes' about 1690; songs by him were introduced into Wright's 'Female Virtuosoes,' 'Duke and No Duke' and 'Oroonoko,' and he was one of the composers who furnished the music for Part 3 of D'Urfey's 'Don Quixote.' His best-known composition is the hymn-tune called 'St. James's.' Queen Mary had presented the organ from the Chapel Royal to the Church of St. James's, Westminster, and on Sept. 7, 1691, 'Ralph Courtaville' was appointed the first organist of that church at a salary of £20 per annum.

It seems highly probably that he was succeeded by his son, (3) Raphael Courteville (*d.* June[1] 1772); but in the vestry minutes of the parish, though they are very carefully kept, no record of this appointment or of the death of Courteville (2) can be found, and it has been assumed that one individual held the post of organist for eighty years.[2] The only direct evidence against this assumption is such as can be derived from the fact that there is a tablet in the church, recording the burial of the wife (Elizabeth Abbot) of 'Raphael Courteville Junr. of this parish, Gent . . .' in May 1735; as he is not called organist, it is likely that Courteville (2) was alive at the time. In Sept. 1735 the widower married Miss Lucy Green, a lady of large fortune.[3] This Courteville devoted himself mainly to political writing. He published *Memoirs of the Life and Administration of William Cecil, Baron Burleigh*, in 1738, signing it only with the initials 'R. C.' He was the reputed author of *The Gazetteer*, a paper written in support of Sir Robert Walpole's administration, and, probably from this, obtained the nickname of 'Court-Evil' from the opposition. A letter appeared over his signature in No. 50 of the *Westminster Journal*, probably as a joke on his own productions; in this he is styled 'Organ-blower, Essayist, and Historiographer.' He published a pamphlet, *Arguments respecting Insolvency*, in 1761. For some years before this, entries in the minute-books of the church show that he had practically neglected his duties as organist: he is warned in 1752–53 and in 1754; and in 1764 his assistant, one Richardson, was consulted as to the repairs of the organ. In 1771 it was reported that Courteville was only giving his assistant one quarter of his salary, and was ordered to share it equally with him. M.

[1] Buried June 10.
[2] See *D.N.B.*, *Brit. Mus Biog.*, etc.
[3] *Notes and Queries*, ser. II. x. 496.

COURTOIS (Courtoys, Cortois), Jean (first half of 16th cent.), an eminent composer: was maître de chappelle to the Archbishop of Cambrai in 1539 when Charles V. passed through that city on his way to Ghent; he composed a Motet in four parts, 'Venite populi terrae,' which was performed in the Cathedral and printed in 'Declaration des triumphantz honneur et accueil faictz à la maiesté Imperialle à sa joyeuse et première entrée . . . Cambray, 1539.'

He composed many motets, published in collections (see Eitner's *Bibl. d. Musiksammelwerke*). Masses and motets in MS. are in the Munich Library, and some at Cambrai and Leyden; also at Bologna in MS. in great number,[1] and at Hamburg. Several collections of the 16th century, printed in France, Italy and Germany, contain sacred and secular compositions by Courtois. His French songs include a canon and two songs in five and six parts in 'Chansons à 4, 5, 6 et 8 parties de divers auteurs' (Antwerp, 1543–50); 'Si par souffrir,' in 'Trente chansons musicales à 4 parties' (Paris, 1539); 'Trente et une chansons musicales à 4 parties' (1529)[2]; and two songs in 'Trente-cinq livres de chansons nouvelles à 4 parties de divers auteurs' (1533–49).[3]

M. C. C.; addns. M. L. P.

COUSINEAU, (1) le Père (*b.* Paris, *c.* 1753; *d.* there, 1824), celebrated instrument-maker (luthier), but best known as a maker of harps; virtuoso harpist and composer for his instrument. The Christian name of Pierre Joseph, which Fétis gives him, should not be accepted too confidently (cf. Constant Pierre, *op. cit.* p. 115). His harps had in general a fine sonorousness, but they were accused of excessive fragility. Cousineau invented various improvements which were all superseded by the innovations of Sebastian Erard: in 1781 the addition of a second row of pedals, which brought the number up to fourteen, in order to produce the D, G, C, F flat and the D, A and B sharp; in 1787 an arrangement to produce the crescendo (*Journal de Paris*, Nov. 19, 1787); in 1798 a new arrangement, simpler but more fragile, to produce half tones. For more than 20 years Cousineau was luthier-in-ordinary to the queen, and harpist at the Opéra. He composed for his instrument 20 works; including a *Méthode*. M. P.

(2) Georges, son of the preceding (*b.* Paris), was his father's partner and assistant in his various occupations as instrument maker (luthier) and executant. We are indebted to him for the 'Airs variés pour la harpe' and a little *Méthode* (Paris, Lemoine).

Bibl.—*Fétis*; Constant Pierre, *Les Facteurs d'instruments de musique*, Paris, 1893.

[1] See L. Torchi, *Rivista musicale*, vol. xiii.
[2] Contains 'Vire, vire Jan,' reprinted 1897 by Henry Expert in 'Les Maîtres musiciens de la Renaissance,' vol. v.
[3] Collections issued by P. Attaingnan

COUSSEMAKER, Charles Edmond Henri de (*b.* Bailleul, Nord, Apr. 19, 1805; *d.* Bourbourg, Nord, Jan. 12, 1876), a distinguished French writer on the history of music.

His family dates from the 15th century, and had for many generations held important magisterial posts in Bailleul; his father, a 'juge de paix,' destined him for the law; but his musical aptitude was such that at 10 he could play any piece upon the piano at sight. He also learned the violin and violoncello. He was educated at the Douai Lycée, and took lessons in harmony from Moreau, organist of St. Pierre. In 1825 he went to Paris, and studied composition, etc., under Reicha and others. The recent researches of Fétis had roused a general interest in the history of music, and Coussemaker's attention was turned in that direction. Having completed his legal studies he was appointed 'juge' successively at Douai, where he continued to study music with Victor Lefebvre, Bergues, Hazebrouck, Dunkerque and Lille. He was a member of the Institut for twenty years, and belonged to several other learned societies, besides being a chevalier of the Legion of Honour, and of the order of Leopold of Belgium. His works are:

Mémoire sur Hucbald, etc. (1841); *Notices sur les collections musicales de la bibliothèque de Cambrai*, etc. (1843); *Histoire de l'harmonie au moyen âge* (1852); *Trois chants historiques* (1854); *Essai sur les instruments de musique au moyen âge* (1856); *Chants populaires des Flamands* (1856); *Chants liturgiques de Thomas à Kempis* (1856); *Notice sur un MS. musical de . . . S. Dié* (1859); *Drames liturgiques*, etc. (1860); *Messe du XIIIe siècle*, etc. (1861); *Scriptorum de musica medii aevi nova series*[4] (1864–76, 4 vols.); *Les Harmonistes des XIIe et XIIIe siècles* (1865); and *L'Art harmonique aux XIIe et XIIIe siècles* (1865); *Traités inédits sur la musique du moyen âge* (1865, 1867, 1869).

He also edited the works of Adam de la Halle (Paris, 1872) and Tinctor's treatise 1875). At the time of his death he was preparing a continuation of his *L'Art harmonique* to the 14th century. His legal writings are good, especially one on Flemish law. In early life he composed some masses and other church music and published a volume of songs. In spite of certain errors his works form a most important contribution to the history of music.

F. G.

COUSSER (Kusser), Johann Sigismund, (*b.* Presburg, Feb. 13, 1660; *d.* Dublin, 1727), the son of a musician. He studied six years in Paris under Lully, and on his return to Germany lived at Stuttgart (1675–81), where he played in the court band from 1682.

From 1683–85 he was in the service of the Bishop of Strassburg, and from about 1690–1693 was Kapellmeister at Brunswick. He lived at Hamburg from 1693–97, conducting the performances at the opera, and is said to have been one of the first to introduce the Italian method of singing into Germany. In 1698 he was again at Stuttgart, where he was ober-Kapellmeister from 1700, resigning his appointment in 1704. Between 1700 and 1705 he made two journeys to Italy for study.

[4] In continuation of Gerbert's *Scriptores ecclesiastici*.

Soon after, he came to London, and in 1710 received an appointment in Christ Church Cathedral, Dublin, and as 'Master of the musick attending his Majesty's state in Ireland' (1716). His published works comprise:

'Composition de musique suivant la méthode française contenant six ouvertures de théâtre accompagnées de plusieurs airs . . .' (Stuttgart, 1682), that is, suites for string orchestra; the operas 'Erindo' (1693), 'Porus,' 'Pyramus and Thisbe' (1694), 'Scipio Africanus' (1694) and 'Jason' (1697), many of them and others performed at Hamburg; 'Apollon enjoué,' six operatic overtures and airs published at Stuttgart, 1700; an opera, 'Ariadne'; and 'Heliconische Musenlust,' a collection of airs from 'Ariadne' (Stuttgart, 1700); an Ode on the death of Arabella Hunt; and a 'Serenade' for the King's birthday (1724).

M. C. C.; addns. by W. H. G. F., M. L. P. and from *Q.-L.*

COUSU, Antoine de (*b.* Amiens; *d.* St. Quentin, Aug. 11, 1658). He was first a singer in the Sainte-Chapelle, afterwards choirmaster at Noyon, and finally canon at St. Quentin. He wrote *La Musique universelle*, 1658, one of the earliest works dealing with hidden fifths and octaves. Riemann thinks that a 4-part fantasy in Kircher's 'Musurgia' by Jean Cousu is probably attributable to the above.

E. v. d. S.

COVENT GARDEN THEATRE, opened Dec. 7, 1732, under the management of Rich, who moved there with all his company from the theatre he had previously directed in Lincoln's Inn, burned on the night of Sept. 19, 1808; new theatre opened Sept. 18, 1809; converted into an opera-house, 1847; burnt down, Mar. 5, 1856; reconstructed and opened again as an opera-house, May 15, 1858.

Though licensed for the performance of the higher class of dramatic works, to which the name of 'legitimate' is given, Covent Garden Theatre has been the scene of all kinds of theatrical representations; and two years after the first opening of the theatre, in 1734, we find the bill for Mar. 11 announcing

'a comedy called The Way of the World, by the late Mr. Congreve, with entertainments of dancing, particularly the Scottish dance, by Mr. Glover and Mrs. Laguerre, Mr. Le Sac and Miss Boston, Mr. de la Garde and Mrs. Ogden; with a new dance called Pigmalion, performed by Mr. Malter and Mlle. Sallé.'

'No servants,' it is stated, in a notification at the end of the programme, 'will be permitted to keep places on the stage.' Mlle. Sallé is said on this occasion to have produced the first complete *ballet d'action* ever represented on the stage. She at the same time introduced important reforms in theatrical costume. (See Ballet.) In the autumn of the same year (1734) Handel opened his first season there with a ballet and 'Il Pastor Fido,' and his subsequent operas with the majority of the oratorios were produced there. Next to him, but at a considerable distance both in time and artistic importance, the chief composer of eminence connected with the theatre was Sir Henry Bishop, who between 1810 and 1824 produced at Covent Garden no less than fifty musical works of various kinds, including 'Guy Mannering,' 'The Miller and his Men,' 'The Slave' and 'Clari,' besides adaptations of Rossini's 'Barber of Seville,' Mozart's 'Marriage of Figaro' and other celebrated operas. 'Der Freischütz,' soon after its production in Germany, was brought out in an English version both at Covent Garden and at Drury Lane (1824). So great was its success that Weber was requested to compose for Covent Garden an entirely new opera. 'Oberon,' the work in question, was brought out Apr. 12, 1826, when, though much admired, it failed to achieve such popularity as 'Der Freischütz' had obtained. It has been said that Weber was much affected by the coolness with which 'Oberon' was received. Scudo, the eminent French critic, writing on this subject in the *Revue des Deux Mondes*, records the fact that 'Oberon' was very successful on its first production at Covent Garden, and adds that it was 'received with enthusiasm by those who were able to comprehend it.' (See Weber.)

Between 1826 and 1846 operas and musical dramas were from time to time played at Covent Garden. But it was not until 1846 that the theatre was turned permanently into an opera-house; when, with the interior reconstructed by Albano, it was opened, in the words of the prospectus, 'for a more perfect representation of the lyric drama than has yet been attained in this country.' The director was Frederick Beale (of the firm of Cramer, Beale, & Co.), with whom was associated Persiani, husband of the eminent prima donna of that name (see Persiani), and others. The musical conductor was Costa. In the company were included Grisi and Mario, who with Costa and nearly all the members of his orchestra had suddenly left Her Majesty's Theatre for the new enterprise, in which they were joined by Persiani, Tamburini, Ronconi and Alboni who, on the opening night—Apr. 6, 1847—sang (as Arsace in 'Semiramide') for the first time on this side of the Alps. The management of the Royal Italian Opera, as the new musical theatre was called, passed after a short time into the hands of Delafield, who was aided by Gye; and after Delafield's bankruptcy the establishment was carried on solely by Gye (1851), who, when the theatre was burned down in 1856, rebuilt it at his own expense from the design of Edward Barry, R.A. Madame Patti made her début at the Royal Italian Opera in 1861, when she sang for the first time on the boards of a European theatre. Lucca and Albani, Tamberlik and Graziani, may be mentioned among other artists of European fame who appeared at the Royal Italian Opera. For some dozen years (between 1840 and 1855) Jullien directed promenade concerts at this theatre; and from time to time, during the winter months, performances of English opera were given at Covent Garden. Thus Balfe's 'Rose of Castille,' 'Satanella' and

'Armourer of Nantes,' Wallace's 'Lurline,' and Benedict's 'Lily of Killarney,' were produced here under the management of Louisa Pyne and William Harrison. The 'Royal Italian Opera' suffered financial collapse soon after the season of 1884; and between that date and the beginning of the prosperous regime of Sir Augustus Harris, a few seasons of opera were managed by an impresario named Lago. In 1888 HARRIS (*q.v.*) opened with a very large subscription, and with a company which he had formed at Drury Lane in the previous year. From that date until his death in June 1896 success followed all that he undertook, and the 'Royal Opera' (as it was called from 1892 onwards) once more drew all the world to Covent Garden. It was during Harris's management that Wagner's 'Der Ring des Nibelungen' was first given as a whole at Covent Garden (June 1892) under Mahler. After his death the Grand Opera Syndicate became lessees of the theatre, and the traditions established by Harris were maintained until the war (1914) brought an interruption. Under this management were given brilliant performances of 'Der Ring,' conducted first by Mottl (1898), later by Richter (beginning 1903). Both German and French opera took an equal place with Italian works, and the custom was established of performing operas in the language in which they were composed. The house was closed from the summer of 1914 till 1919. Sir Thomas BEECHAM (*q.v.*) took charge of the two summer seasons of 1919 and 1920, but London was again without its 'Royal Opera' in 1921. The CARL ROSA OPERA COMPANY and the BRITISH NATIONAL OPERA COMPANY (*q.v.*) rented the house from the syndicate for short seasons of opera in English between 1921 and 1924. On May 5, 1924, the Grand Opera Syndicate (chairman, Mr. H. V. Higgins) resumed operations with a German company, and the London Opera Syndicate, leasing the house from the Grand Opera Syndicate, has given 'international' seasons in 1925 and 1926.

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H. S. E., with addns.

COWARD, SIR HENRY (*b.* Liverpool, Nov. 26, 1849), a distinguished chorus-master.

His father was a Sheffield grinder who had given up this trade and became a banjoist and 'nigger minstrel' and later a publican in Liverpool; his mother was a good singer. After the death of the father the family moved back to Sheffield where, at the age of 9, the boy was put to learn the trade of cutler. Almost entirely without schooling, even of the most elementary kind, he taught himself to read and write and made good progress at his trade, winning a number of prizes for craftsmanship. He attended Tonic Sol-fa classes, and at the age of 17 started one of his own, which later gave several concerts.

At 22 he threw up his trade and became a pupil teacher, advancing with remarkable rapidity to the position of headmaster of an Elementary School. Meanwhile he was still working hard as a conductor and in 1876 formed a choral body, the Sheffield Tonic Sol-fa Association, which developed in a few years into a first-rate choral society, the Sheffield Musical Union.

In 1887 the school of which he was the head was merged into another larger one, and he decided to make music his profession. Eighteen months later he had taken the degree of Mus.B. at Oxford, proceeding in due course to that of Mus.D. He was much in demand as a conductor of large bodies of singers connected with outdoor festivals; on the occasion of a visit of Queen Victoria to Sheffield in 1887 he had about 60,000 children under his baton. His greatest opportunity occurred, however, when in 1895 he was appointed chorus-master, with August Manns as conductor, of the then newly formed Sheffield Musical Festival. At one stroke the fame of Sheffield choral singing and of Coward as chorus-master was made.

In 1906 Coward was invited to take a chorus to the Rhine Provinces, and for this purpose called in the assistance of the Sheffield Musical Union and the Leeds Choral Union, the two principal permanent choral bodies with which he was associated. Concerts were given in Cologne, Düsseldorf and Frankfort, with the assistance of local orchestras, Elgar's 'The Dream of Gerontius' and Handel's 'Messiah' being the principal works performed. The great success of this tour led to a longer one during the summer of 1910, when Düsseldorf, Aix-la-Chapelle, Essen, Leipzig and Dresden were visited. Between these two tours several visits had been made by the Sheffield Choral Union to London, Birmingham and Arundel, with equal success, and in 1908 a long tour in Canada was undertaken by a choir of two hundred drawn chiefly from that society. Eleven days were spent in the Dominion; sixteen concerts, some with and some without orchestra, being given at Montreal, Quebec, Toronto, Ottawa, Buffalo, Niagara, St. Catherines, Hamilton, Brantford, London, Lindsay and Peterborough. Both Coward himself and his choir were highly complimented, and received many tributes at social gatherings arranged by the Governor-General and various municipalities and by the Toronto Clef Club.

This tour had been proposed and organised by Dr. C. A. E. Harriss, a well-known Canadian musician and entrepreneur, who at the close of it again suggested a world tour by the same or a similar choir, the places to be visited being in the British Dominions and the United States of America. This took place in 1911, among

the many places visited being Halifax (Nova Scotia), the chief Canadian towns, Chicago, Winnipeg, Vancouver, Victoria (B.C.), Honolulu, Brisbane, Adelaide, Perth, Wellington, Sydney, Auckland, Melbourne, Durban and Cape Town. As this lasted six months Coward drew on a wider area than previously for his chorus, with the result that the success was less complete, some American criticisms being particularly disparaging. Of Coward's own powers, however, there was no question.

Besides his activities centring in Sheffield, Coward has been the conductor of large choral bodies in Leeds, Huddersfield, Preston, Derby, Newcastle-on-Tyne, Glasgow and other places. His services as judge at competitive festivals are much in demand, and he has had considerable influence as a lecturer and as a humorous and instructive writer in local newspapers, besides composing a number of agreeable, if undistinguished, cantatas and shorter works. He received knighthood in 1926. He is also the author of a useful treatise on choral singing published by the firm of Novello. A biography of *Dr. Henry Coward, The Pioneer Chorus-master*, by J. A. Rodgers, was published by John Lane in 1911. H. A.

COWARD, James (*b.* London, Jan. 25, 1824; *d.* there, Jan. 22, 1880), entered the choir of Westminster Abbey at an early age. He was given the appointment of organist at the parish church, Lambeth; and at the opening of the Crystal Palace at Sydenham in 1857, he received a similar appointment there, which he retained until his death, which took place at his house in Lupus Street.

He held various church appointments in addition to this, being at one time or another organist of St. George's, Bloomsbury, and St. Magnus the Martyr, London Bridge. He was conductor of the Western Madrigal Society from 1864–72, and directed also the Abbey and City Glee Clubs for some time before his death. He was for some time organist to the Sacred Harmonic Society, and the Grand Lodge of Freemasons. Although best known by his brilliant transcriptions for the organ of operatic melodies, etc., his published works show him to have possessed considerable musical knowledge and artistic feeling. They include an anthem, 'O Lord, correct me'; 'Sing unto God,' a canon four in two; two other canons; Ten Glees, 1857; 'Ten Glees and a Madrigal,' 1871; besides many pieces for pianoforte, organ, etc. He had a remarkable power of improvisation. M.

COWEN, Sir Frederic Hymen, Mus.D. (originally Hymen Frederick) (*b.* Kingston, Jamaica, Jan. 29, 1852), composer and conductor.

He was brought by his parents to England at the age of 4, and even in earliest childhood exhibited an extraordinary love of music; he published a waltz at the age of 6, and in 1860 composed an operetta called 'Garibaldi; or the Rival Patriots,' to a libretto by his sister, aged 17. In November of the same year he became a pupil of Goss and Benedict, and by 1863 was advanced enough to give a morning concert (or piano recital) in the concert-room of Her Majesty's Theatre, playing a number of pieces from memory. In 1864 he played Mendelssohn's D minor concerto at Dudley House, at a concert at which Joachim and Santley appeared. In 1865, also at Dudley House (the composer's father was private secretary to the Earl of Dudley), a trio in A, composed by Cowen, was played by himself, Joachim and Pezze. In the same year he competed successfully for the Mendelssohn Scholarship, but the scholarship was relinquished, as his parents objected to give up the control of their son. They took him to Leipzig, where he entered the Conservatorium as a pupil of Plaidy, Moscheles, Reinecke, Richter and Hauptmann. A string quartet was played at the Conservatorium in Jan. 1866, but his residence abroad was cut short by the war between Prussia and Austria, and he returned to England, appearing as a composer for the orchestra in an overture in D minor played at Mellon's promenade concerts at Covent Garden. He appeared elsewhere as a pianist a few times, and Oct. 1867 entered the Stern Conservatorium at Berlin, where he studied under Kiel, and laid the foundation of his remarkable skill as a conductor. He stayed less than a year abroad, coming back to London in 1868, and playing at various concerts, such as the Philharmonic, the Monday Popular and elsewhere. He made his most prominent appearance as a composer on Dec. 9, 1869, at a concert in St. James's Hall, where were produced his symphony in C minor and pianoforte concerto in A minor. From that time he was recognised primarily as a composer, but as, even for a young man so highly gifted as he, composition was not yet a practical means of livelihood, he undertook to act as accompanist to Mapleson's concert-party and assistant-accompanist at Her Majesty's under Costa. This eminent conductor got Cowen his first festival commission, as a result of which 'The Corsair' was brought out at Birmingham in 1876. In the same year his first opera, 'Pauline,' was produced by the Carl Rosa Company at the Lyceum. It was the production of his 'Scandinavian Symphony' at St. James's Hall on Dec. 18, 1880, that gave Cowen his place among the most prominent of English composers. The work rapidly made its way on the Continent and in America, and as the work of one who never had a lesson in orchestration it is a very remarkable feat. Local colour is used with admirable felicity, and there is little wonder that it soon became popular. In 1881

his 'St. Ursula' at Norwich enhanced his fame, and in 1884 he conducted five concerts for the Philharmonic Society. From 1888–92 he was permanent conductor of the society, appointed on the resignation of Sullivan; and in 1888 he went to Melbourne, where he conducted the daily orchestral concerts at the Centennial Exhibition for six months, receiving the unprecedented sum of £5000 for the engagement. He conducted the Hallé Orchestra in Manchester from 1896–99; the Liverpool Philharmonic Society (1896–1913), and Bradford Festival Choral Society and Subscription Concerts from the same date. He conducted the Bradford Permanent Orchestra, 1899–1902, and the Scarborough Festival of 1899. In 1900 he was again appointed, in succession to Sir A. C. Mackenzie, as conductor of the Philharmonic Society, and conducted its concerts regularly until 1907 and occasionally later. In this capacity some of his best work was done, for he raised the society to a higher position than it had held since the death of Costa. The conductorship of the Scottish Orchestra was added to Cowen's other appointments in 1900, that of the Cardiff Festival in 1902, and that of the Handel Festival in 1903. In Nov. 1900, the honorary degree of Mus.D. was conferred upon him by the University of Cambridge and by Edinburgh (1910). He received the honour of knighthood (1911). Four Cardiff Festivals were held under his direction (1902–10), and at the last of them the most important composition of his later years, 'The Veil,' a setting for soli, chorus and orchestra of a poem by Robert Buchanan, was produced. It was subsequently given in London by the Royal Choral Society and frequently given elsewhere. Cowen conducted all the triennial Handel Festivals from his appointment until the break caused by the war, and two since (1920, 1923).

Cowen's music is marked by a certain fantastic grace that is all his own; for this reason he succeeds best in subjects that deal with fairy tales and the like. Here he is always in his element, and the variety of treatment which he has shown in a long succession of choral and orchestral works of this kind is very remarkable. Some of his many songs are genuinely expressive, and in his operas there are things in which the deeper emotions are skilfully handled; but it is in the lighter moods that he is most successful. In spite of all the serious work he has done in every form of composition he is probably still most widely known as the composer of 'The Better Land.'

ORCHESTRAL MUSIC

Symphonies.—No. 1, in C minor (1869); No. 2, in F minor (1872); No. 3, in C minor ('Scandinavian,' 1880); No. 4, in B flat minor ('Welsh,' Philharmonic, 1884); No. 5, in F (Cambridge, 1887); No. 6, in E ('Idyllic,' Richter, 1897).

Overtures.—In D minor (1866); Festival Overture (Norwich, 1872); Characteristic Overture, 'Niagara' (Crystal Palace, 1881); 'The Butterfly's Ball,' Queen's Hall Symphony Concerts, 1901.

Suites, Marches, etc.—'The Language of Flowers' (1) (1880); 'In the Olden Time' (for strings, 1883); 'In Fairyland' (1896); 'Four English Dances in the Olden Style'; Sinfonietta in A (1881); 'A Phantasy of Life and Love' (Gloucester Festival, 1901). Various marches, among them the 'Coronation March' (1902); Indian Rhapsody (Hereford Festival, 1903). Two pieces for small orchestra, 'Childhood' and 'Girlhood' (1903). Four old English Dances (2nd set) (1905). 'The Language of Flowers' (2) (Promenade Concerts, 1914).

Concertos.—In A minor, PF. and orch. (1869); Concertstück, for PF. and orch. (Philharmonic, 1900); Rêverie for vln. and orch., arranged from a piece for vln. and PF.

CHAMBER MUSIC

Trio in A, PF. and strings (1865); string quartet in C minor (1866); Rêverie, vln. and PF.; Suite, 'Flower Fairies,' sonata, fantasia, allegretto grazioso; 'Petite Scène de ballet' (4 pieces), and many other pieces for piano solo.

DRAMATIC MUSIC

Operas.—'Pauline' (Lyceum, 1876); 'Thorgrim' (Drury Lane, 1890); 'Signa' (Milan, 1893, and Covent Garden, 1894); 'Harold' (Covent Garden, 1895).

Operettas, etc.—'Garibaldi' (1860); 'Maid of Orleans (incidental music, 1871); 'One too many' (German Reeds, 1874); Pantomime, 'Monica's Blue Boy'; Comedy Ballet, 'Cupid's Conspiracy' (1918); 'The Enchanted Cottage' (incidental music, Duke of York's Theatre, 1922).

CHORAL MUSIC

Oratorios.—'The Deluge' (Brighton, 1878); 'St. Ursula' (Norwich, 1881); 'Ruth' (Worcester, 1887); 'Song of Thanksgiving' (Melbourne, 1888); 'The Transfiguration' (Gloucester, 1895); 'He giveth His beloved sleep' (Cardiff, 1907); 'The Veil' (Cardiff, 1910).

Cantatas, etc.—'The Rose Maiden' (1870); 'The Corsair' (Birmingham, 1876); 'The Sleeping Beauty' (Birmingham, 1885); 'St. John's Eve' (1889); 'The Water Lily' (Norwich, 1893); 'All hail the glorious reign' (Jubilee Ode, 1897); 'Ode to the Passions' (Collins's words) (Leeds, 1898); Coronation Ode (Norwich, 1902); 'John Gilpin' (Cardiff, 1904).

Cantatas for female voices.—'Summer on the River,' 'Christmas Scenes,' 'The Rose of Life,' 'A Daughter of the Sea,' 'Village Scenes,' 'The Fairies' Spring.' Anthems, etc., and partsongs.

VOCAL MUSIC

'The Dream of Endymion,' tenor solo and orch. (Philharmonic, 1897); 'Nights of Music,' duet with orch. (1900); Songs, nearly 300 in number.

M., with addns.

COX AND BOX, a 'triumviretta,' or musical farce, altered from Madison Morton's 'Box and Cox' by F. C. Burnand, music by A. Sullivan. First performed at Moray Lodge, Campden Hill, and in public, Adelphi Theatre, May 11, 1867.

CRACOVIENNE. see KRAKOVIAK.

CRAMER, a family of German musicians, of whom the head was (1) JACOB CRAMER (*b.* Sachau, Silesia, 1705; *d.* Mannheim, 1770), violinist in the then celebrated band at Mannheim.

Of his sons, (2) JOHANN (*b.* Mannheim, 1743) was drummer in the court band at Munich, and (3) WILHELM (*b.* Mannheim, 1745; *d.* London, Oct. 5, 1799) made himself a considerable reputation as a violinist and leader. The latter was a pupil of Johann Stamitz, sen., and of Cannabich, and when still very young gave evidence of unusually brilliant abilities. His contemporaries declared that his playing united the facility of Lolli with the expression of Franz Benda. At 16 he was admitted into the band at Mannheim, but left it after his father's death for London, where he was well received in 1772, and soon obtained a creditable position. His first appearance was Mar. 22, 1773. He was appointed head of the king's band, and leader at the Opera and Pantheon, the Antient Concerts (1780–89) and the Professional Concerts. He was famous as the leader of the Handel Festivals at Westminster Abbey in 1784 and 1787. His last appearance was at the Gloucester Festival in 1799, and he died in Charles St., Marylebone, in that year. As a solo-player he was for a time considered to be

without a rival in England till superseded by Salomon and Viotti. He published three concertos in Paris, several solos and trios, but they are of no value.

Of his sons are known, (4) FRANZ or FRANÇOIS (*b.* 1772 ; *d.* Aug. 1, 1848), a violinist of repute in London, who was appointed master of the King's music in 1827.

(5) CARL (*b.* 1780), a good pianist and valued teacher. And finally,

(6) JOHANN BAPTIST (*b.* Mannheim, Feb. 24, 1771 ; *d.* London, Apr. 16, 1858), the eldest son and the best known of the whole family, an eminent pianist, and one of the principal founders of the modern pianoforte school. He was but a year old when his father settled in London, and it was there that he lived and worked for the greatest part of his life. To his father's instruction on the violin and in the elements of the theory of music, pianoforte-playing was added, and for this the boy manifested the most decided preference and unmistakable talent. His teachers were a certain Benser, Schroeter, and above all, Muzio Clementi, under whom he studied for two years till Clementi's departure in 1784. His first appearance in public took place in 1781. His mind and taste were formed on Handel, Bach, Scarlatti, Haydn and Mozart, and by this means he obtained that musical depth and solidity so conspicuous in his numerous works. Cramer was in the main self-educated in theory and composition. He had, it is true, a course of lessons in thorough-bass from C. F. Abel in 1785, but his knowledge was chiefly acquired through his own study of Kirnberger and Marpurg. From 1788 Cramer undertook professional tours on the Continent, and in the intervals lived in London, enjoying a world-wide reputation as pianist and teacher. Forty-two studies for the pianoforte were first published by him in 1804 at 6 Coventry Street, Haymarket. In 1824 he established the firm of J. B. CRAMER & Co., music-publishers (*q.v.*). After a residence of some years abroad, at first (from 1835) in Munich, and afterwards in Paris, he returned in 1845 to London, and lived to play a duet with Liszt in London. He passed the rest of his life in retirement. He was buried in Brompton Cemetery. There are references to him in Beethoven's letters of June 1, 1815, and Mar. 5, 1818, and frequent notices in Moscheles's Life. Ries has left on record (*Notizen*, p. 99) that John Cramer was the only player of his time of whom Beethoven had any opinion—' all the rest went for nothing.'

A. M.

J. B. Cramer's playing was distinguished by the astonishingly even cultivation of the two hands, which enabled him, while playing legato, to give an entirely distinct character to florid inner parts, and thus attain a remarkable perfection of execution. He was noted among his contemporaries for his expressive touch in adagio, and in this, and in facility for playing at sight, he was able when in Paris to hold his own against the younger and more advanced pianists. His improvisations were for the most part in a style too artistic and involved for general appreciation. Cramer's mechanism exhibits the development between Clementi and Hummel, and is distinguished from the period of Moscheles and Kalkbrenner which followed it, by the fact that it aimed more at the cultivation of music in general than at the display of the specific qualities of the instrument. All his works are distinguished by a certain musical solidity, which would place them in the same rank with those of Hummel, had his invention been greater and more fluent ; but as it is, the artistic style, and the interesting harmony, are counterbalanced by a certain dryness and poverty of expression in the melody. It is true that among his many compositions for pianoforte there are several which undeniably possess musical vitality, and in particular his seven concertos deserve to be occasionally brought forward ; but, speaking generally, his works (105 sonatas, 1 quartet for pianoforte, 1 quintet, and countless variations, rondos, fantasias, etc.) are now forgotten. In one sphere of composition alone Cramer has left a conspicuous and abiding memorial of his powers. His representative work, ' 84 Studies in two parts of 42 each,' is of classical value for its intimate combination of significant musical ideas, with the most instructive mechanical passages. No similar work except Clementi's *Gradus ad Parnassum* has been so long or so widely used, and there are probably few pianists who have not studied it with profit. It forms the fifth part of Cramer's *Grosse praktische Pianoforte-Schule* (Schuberth, Leipzig), and has appeared in numerous separate editions. Of these the earliest is probably the lithograph edition of Breitkopf & Härtel, of which the second part appeared in 1810 ; next in importance ranks the last that was revised by Cramer himself, viz., the original English edition of Cramer & Co., which contained, as op. 81, ' 16 nouvelles études,' making in all 100 ; and finally an edition without the additional numbers, revised by Coccius, and published a few years later than that last mentioned, by Breitkopf & Härtel. A selection of ' 50 études,' edited by Von Bülow (Aibl, Munich), is specially useful to teachers from the excellent remarks appended to it, though, on the other hand, it contains a number of peculiarities which may or may not be justifiable, the editor having transposed one of the studies and modified the fingering of them all to meet the exigencies of the modern keyboard. The above edition in 100 numbers must be distinguished from the ' Schule der Geläufigkeit ' (op. 100), also containing 100 daily studies, and which forms the second part of the *Grosse Pianoforte-Schule*, and

should be used as a preparation for the great 'Études.' A copy of the Études, with comments by Beethoven, was discovered in 1893 in the Royal Library of Berlin, by J. S. Shedlock, who published a selection from the book, with a prefatory account and careful annotations in the same year (Augener). E. D.

CRAMER & CO. This eminent music-publishing house was founded in the year 1824 by J. B. Cramer in partnership with Robert Addison and T. Frederick Beale; the two latter had previously carried on a small business at 120 New Bond Street, and had moved to 201 Regent Street in 1822. J. B. Cramer's popularity and influence soon drew around him a goodly proportion of the professors of the day, who with his own pupils created a large circulation for the pianoforte works of the firm. The catalogue of publications continued on the increase until, in the year 1830, the firm bought the whole of the music plates belonging to the Harmonic Institution, which contained a considerable portion of the works of Dussek, Clementi, Haydn, Herz, Hummel, Mozart and Steibelt, besides a few of Beethoven and Moscheles, with Handel's choruses arranged as solos and duets, many of the popular songs of C. Horn, the operas 'Oberon' and 'Freischütz,' the oratorio of 'Palestine' by Dr. Crotch, and a large number of Italian songs and duets by Gabussi, Meyerbeer, Mozart, Pacini, Paër, Rossini, Vaccaj and others, thus giving the house a very strong position in the music trade. Upon this followed the English operas of Balfe, Benedict and Barnett, the glees of Horsley and Callcott, the songs of Neukomm, pianoforte works of Döhler, Moscheles, Thalberg, Leopold de Meyer, etc. Between 1835 and 1845 Cramer was much abroad, and between 1844–45 Addison retired from the business, becoming senior partner with Hodson at 210 Regent Street, and was succeeded by W. Chappell, when the firm became Cramer, Beale & Chappell. In 1845 Vincent Wallace returned from America, and Cramer & Co. secured his 'Maritana,' publishing also, as years went on, his other successful works. After the death of Cramer in 1858, and the retirement of Chappell in 1861, George Wood, one of a family of Edinburgh and Glasgow music publishers, became partner with Beale. In 1862 the firm took additional premises with a large gallery at 207 and 209 Regent Street, and about the same time devoted much attention to the manufacture of pianos. On the death of Beale in 1863 the whole of the business fell into the hands of Wood, who carried it on with great success, giving, however, more attention to pianoforte manufacturing than to publishing, having introduced and very extensively carried out a novel mode of supplying pianofortes on a hiring system, which seems to have become very general. On the death of George Wood in 1893 the business passed to his two nephews, and the premises at 199 and 201 Regent Street were given up.

In 1897 the firm was turned into a limited company, and at the end of 1902 removed to 126 Oxford Street, with other establishments in Moorgate Street and at Notting Hill Gate and thence to their present (1926) address, 139 Bond Street, with the piano factory at Castle Road, N.W.1. C. H. P.; addns. F. K.

CRANFORD, William (17th cent.), composer and singing-man of St. Paul's. He wrote many rounds and catches as well as church music, and is thus represented in Hilton's 'Catch that catch can,' 1652 (and other collections), as well as in the Ravenscroft Psalter of 1621. A 'passion' on the death of Prince Henry (1613), 'Weepe, Brittaynes, weepe' (*a* 6) and a madrigal 'Woods, Rockes and Mountaynes' (*a* 6) are in the library at Christ Church, Oxford (the bass part is wanting). The same library also contains a 5-part 'In nomine,' and a 3-part Almaine by him. Below is a list of his sacred compositions:

Evening Service (M. and N.D.). Tenb. O.B./229v.

ANTHEMS

'My sinfull soul.' Ch. Ch. 56–60 (Bass part missing).
'Heare my prayer, O Lord.' Durh. C 16/213 (imperf.).
'How long.' R.C.M. 1046/12 (single part only).
'I will love thee, O Lord,' for two basses. Durh., PH.; Add. MSS. 30,478/9 (Tenor Cantoris part only).
'My beloved spake.' Tenb. O.B./470v.
'O Eternal God.' Tenb. O.B./472; Harl. 6346/74 (words only).
'O Lord, I have sinned.' Tenb. O.B./474v.
'O Lord, make thy servant.' } Durh., PH.; Add. MSS. 17,784/3
'The King shall rejoice' (verse anthem for the King's Day). } (Bass part only); Harl. 6346/44 (words only).
'O most gracious God.' Tenb. O.B./473v.

J. MK.

CRANG & HANCOCK, organ-builders. John Crang, a Devonshire man, settled in London and became a partner with Hancock, a good voicer of reeds. The latter added new reeds to many of Father Smith's organs. Crang altered the old echoes into swells in many organs, as at St. Paul's Cathedral, St. Peter's, Cornhill, etc. There appear to have been two Hancocks, (1) John (*d.* 1792) and (2) James (living in 1820), probably brothers; both are mentioned in the contract for an organ at Chelmsford in 1772. Crang appears to have given his name to Crang Hancock, a pianoforte-maker. V. de P.

CRAS, Jean Emile Paul (*b.* Brest, Finistère, May 22, 1879), composer. He was not intended for a musical career; but his passion and his gifts for music being great, he devoted his life to it in spite of his naval career, which, unlike the composers A. Roussel and A. Mariotte, he did not abandon. (He is now captain.) Of a family of musical amateurs, he was composing by instinct when only 15, and was self-taught until he was befriended by Henri Duparc (Oct. 1901), who gave him musical instruction. He also attended for some time Guilmant's organ class at the Paris Conservatoire. His first songs were composed from 1900–05, followed by a set of 'Élégies' for voice and orchestra (1910), performed at the Société Nationale de Musique in

1912. 'L'Offrande lyrique' (6 songs) (text of Rabindranath Tagore; translation by André Gide), written 1920 and performed by the same society (Jan. 28, 1922), has been orchestrated and played in that form (Nov. 1924). The songs show their author in possession of the style peculiar to him. He has not tried to give them an outward Oriental colour, but has aimed at rendering the accent and the intensity of the verses, the result of which is very taking. Another collection of songs, 'Fontaines' (1923), was sung for the first time the following year. For the piano he has written 'Poèmes intimes,' 'Danze,' 'Paysages' (the last two 1917); an orchestral suite, 'Âmes d'enfants' (1918); 'Le Songe d'Acis et Galathée' (unpublished), also for orchestra. His chamber music consists of a sonata (PF., v'cl.), a trio (PF., vln., v'cl., 1907), a string quartet (1909), a quintet (PF. and strings, 1922), these two last works having been first played at the Société Nationale, Mar. 5, 1910, and Jan. 13, 1923, another trio (vln., vla., v'cl., 1926). Amongst recent works are also 'Dans la montagne' (male voice choruses, 1925); 'Deux impromptus' (harp); and 'Air varié' (vln. and PF., 1926). The composition of 'Polyphème' (poem by A. Samain), a lyrical drama in 4 acts and 5 scenes, plays an important part in J. Cras's life. Begun in 1912 and finished in 1914, it was orchestrated from 1916 to Mar. 1918, during the leisure hours spared from the submarine war in the Adriatic. This dramatic production was crowned at the 'concours' of the Ville de Paris (Mar. 21, 1921), and given at the Opéra-Comique as a special performance (Dec. 29, 1922) preceding its first official representation, Jan. 3, 1923. There again he has clad the poet's verses in a musical garment which reflects their expression and their lyrical colour. His music, free from formulas either old or new, does not affect any particular modern stamp, but its substance is rich and its inspiration wholly and purely musical.

BIBL.—*Le Monde musical*, Mar. 1922, article by H. WOOLLETT; E. SCHNEIDER, *Nos Musiciens*.

M. L. P.

CREATION, THE, Haydn's oratorio, written at the suggestion of Salomon; the words selected—originally for Handel—from Genesis and *Paradise Lost* by Lidley or Liddell, and translated into German, as 'Die Schöpfung,' with modifications, by Baron van Swieten. Produced by a body of dilettanti at the Schwartzenberg Palace, Vienna, Apr. 2, 1798; Covent Garden, under Ashley, Mar. 28, 1800; and Paris, Dec. 24, 1800. (See *Mus. T.*, 1891, p. 330; 1898, p. 236; and 1899, p. 160.)

CRECQUILLON, THOMAS (*d. circa* 1557), a Flemish musician of the middle of the 16th century. Ambros says that he succeeded Canis as choirmaster of the Imperial Chapel of Charles V. in the Netherlands, but from the dates and other particulars given by E. van der Straeten in his *La Musique aux Pays-Bas*, it would almost appear that it was Canis who succeeded Crecquillon, for already in 1544 Susato describes Crecquillon as choirmaster, while in 1550 Canis is described as '*praefectus sacelli*,' and Crecquillon as being 'singer and composer to the chapel' ('*cantor et cantionum conditor, quem vulgo componistam vocant*'). He was afterwards rewarded with various canonries. Apart from two volumes of motets of his composition published separately by Phalèse in 1559 and 1576, his very numerous works consisting of chansons and motets, lamentations and masses, are contained in the great collections of the time. Ambros has much to say in commendation of the music of Crecquillon. Beauty of harmony, great constructive power and a simple grandeur of expression characterise his works and entitle him to be reckoned among the great masters of the polyphonic style. He shows a certain kinship to the Spaniard Morales and approaches the pure ideal style of Palestrina. Two of his motets appear in Commer, *Coll. Op. Mus. Bat.*, and three very attractive chansons in Eitner's reprint of Ott's 'Liederbuch' of 1544.

J. R. M.

CREDO, the first word of the Nicene Creed in Latin, is the name by which that creed is known to musicians by reason of the magnificent music to which it has been set by the greatest composers of the Mass. The traditional figure to which the first sentence or 'intonation' is given out by the priest is



and upon this Bach developed the stupendous contrapuntal chorus to those words in his B minor Mass.

The Nicene Creed is distinguished in the English Church by an extensive musical treatment (see SERVICE). Merbecke's setting of it in the *Book of Common Prayer Noted* of 1550 for the use of the English Church follows plain-song originals less closely than most of the other parts of his setting of the service. The Apostles' Creed and that known as the Creed of St. Athanasius (*Quicunque vult*) have never been given the elaborate musical treatment devoted to the Nicene Creed.

CRESCENDO—increasing, *i.e.* in loudness. One of the most important effects in music. It is expressed by *cresc.* and by the sign  . Sometimes the word is expanded—*cres . . . cen . . . do*—to cover the whole space affected.

CRESCENDO PEDAL (Ger. *Rollschweller*), a term sometimes used for the ordinary swell pedal of the organ, but more appropriately applied, in the form of 'Crescendo and Decrescendo Pedal' to a contrivance which throws out and takes in the stops in their proper order as to pitch and power. (See ORGAN.)

T. E.

CRESCENTINI, Girolamo (*b.* Urbania, near Urbino, Feb. 2, 1766 ; *d.* Naples, Apr. 24, 1846), a celebrated Italian sopranist. At the age of 10, he began the study of music, and was afterwards placed with Gibel i, to learn singing. Possessed of a beautiful mezzo-soprano voice, and a perfect method of vocalisation, he made his début at Rome in 1783. He then obtained an engagement as *primo uomo* at Leghorn, where he appeared in Cherubini's 'Artaserse.' In the spring of 1785 he sang at Padua in the 'Didone' of Sarti, and was engaged for Venice. In the following summer he was at Turin, where he sang Sarti's 'Ritorno di Bacco.' He now came to London, and remained sixteen months. He was here thought so moderate a performer that, before the season was half over, he was superseded by Tenducci, an old singer, who had never been first-rate, and had scarcely any voice left. Lord Mount-Edgcumbe wrote :

'It is but justice to add that, when he was here, Crescentini was very young, and had not attained that excellence which has since gained him the reputation of a first-rate singer. He never returned to this country.'

In 1787 he was engaged for the carnival at Milan, and in 1788 and 1789 sang at the San Carlo in Naples. In 1791 and 1793 he appeared at the Argentina at Rome, and in 1794 at Venice and Milan. In 1796 Cimarosa composed expressly for him 'Gli Orazii e Curiazii' at Venice. After singing at Vienna, he returned to Milan for the carnival of 1797, and at the end of this season went to Lisbon, where he sang for the next four years. He reappeared at Milan in 1803, sang at Piacenza, at the opening of the new theatre, and went to Vienna in 1805, with the appointment of professor of singing to the imperial family. Napoleon having heard him there was so charmed that he determined to engage him permanently, and secured to him a handsome salary. Crescentini sang at Paris from 1806–12, when his voice showed signs of suffering from an uncongenial climate, and he with difficulty obtained permission to retire. He went to Bologna, and then to Rome, where he remained till 1816, when he settled at Naples as professor at the Real Collegio di Musica. He was the last great singer of his school. Crescentini was also a composer and published at Vienna in 1797 several collections of *ariette*, and some admirable exercises for the voice, with a treatise on vocalisation in French and Italian, at Paris. J. M.

CREYGHTON, Rev. Robert, D.D. (*b. circa* 1639 ; *d.* Wells, Feb. 17, 1733/34), son of the Rev. Dr. Robert Creyghton, Professor of Greek at Cambridge, afterwards Dean of Wells, and in 1670 Bishop of Bath and Wells.

In 1662, he, like his father, held the Greek Professorship at Cambridge. In 1674 he was appointed canon residentiary and precentor of Wells Cathedral. Creyghton composed several services and anthems still extant in the library of Wells Cathedral. Two services in E♭ and B♭ are now printed. Tudway's MS. (B.M. Add. MSS. 7338, 7339) contains a third, in C, besides an anthem, 'Praise the Lord.' He is widely known by his anthem 'I will arise.'

W. H. H.

CRICKET ON THE HEARTH, THE ; (1) Opera in 3 acts, after Dickens, music by Mackenzie ; produced at R.A.M., June 6, 1914. (2) Opera in 3 acts, text by A. M. Willner (after Dickens), German title Das Heimchen am Herd, music by Goldmark ; produced, Vienna, Mar. 21, 1896 ; in English, Brixton Theatre, Nov. 22, 1900 ; U.S.A., 1910.

CRIES OF LONDON. The custom of hawking wares in the streets led, at a very early date, to the stereotyping of the forms of words which the hawkers used. And it would seem that almost simultaneously there was evolved from the inflections of the voice with which each hawker cried out his wares, a series of short musical phrases which became a distinctive part of each hawker's formula. Many early examples of the old street cries as used in London are to be found in a 14th-century poem called 'Lackpenny' ; and an example of a cry in 1393 is given in the New English Dictionary, Langl. P. Pl. C. i. 226, 'Kokes and here knaues crieden hote pyes hote.' It is remarkable that almost all the street cries preserved their peculiar and distinctive features of phraseology through many centuries. The cry 'hot pies hot,' with its repetition of the word 'hot,' remained unchanged at the close of the 18th century. The Roxburghe Ballads at the end of the 16th century include a set of verses giving a very large number of 'cries.' The cries of the London hawkers were the subject of several sets of engravings, notably those of R. Tempest in 1688 and the well-known set by Wheatley at the end of the 18th century.

Some of the traditional cries were arranged in the form of rounds by Elizabethar musicians, as well as at a later period ; but a very large number of them have been preserved in their original traditional form in important settings,[1] dating from the beginning of the 17th century. Three of these are by Weelkes, Gibbons and Dering, and two more are anonymous. It is important to state that these composers did not write original music to the cries, but incorporated the traditional melodies together with the words in rather elaborate works written in the form of fantasies. Sir Frederick Bridge, in his *Old Cryes of London*,[2] discusses the settings of Weelkes, Gibbons and Dering, and states that they contain between them quite 150 different cries. His edition of these three settings was published by Novello. These pieces include, besides the hawkers' cries, some proclamations of the Town Crier, opening with the traditional

[1] B.M. Add. MSS. 17,792-6, 18,936-9, 29,372-6, 37,402-6.
[2] Novello, 1921.

'Oyez,' or 'O yes,' and dealing with pieces of lost property; the watchman's 'cries,' calling the hours, are also introduced. Dering put together in similar form an interesting set of Country Cries,[1] which touch on the sports of the field and the yelping of a pack of hounds.

E. H. F.

CRISTOFORI, Bartolommeo di Francesco—written Cristofali by Maffei (*b.* May 4, 1665[2]; *d.* Jan. 27, 1731), a harpsichord-maker of Padua, and subsequently of Florence, and the inventor of the pianoforte.

Other claims to this discovery have great interest and will be noticed elsewhere (see Pianoforte and Schröter), but the priority and importance of Cristofori's invention have been so searchingly investigated and clearly proved by the late Cavaliere Leto Puliti,[3] that the Italian origin of the instrument, which its name would indicate, can be no longer disputed.

It may be surmised that he was the best harpsichord-maker in Padua, inasmuch as Prince Ferdinand, son of the Grand Duke Cosmo III., a skilled harpsichord-player, who visited Padua in 1687, induced him then or very soon after to transfer himself from that city to Florence. We have evidence that in 1693 Cristofori wrote from Florence to engage a singer—the only time he appears in the Prince's voluminous correspondence. In 1709 Maffei visited Florence to seek the patronage of Prince Ferdinand for his *Giornale dei Letterati d' Italia* and in vol. v. of that work, published in 1711, Maffei states that Cristofori had made four 'gravicembali col piano e forte,' three distinctly specified as of the large or usual harpsichord form, the fourth differing in construction, and most likely in the clavichord or spinet form: there was among the Prince's musical instruments a 'cimbalo in forma quadra,' an Italian spinet which when altered to a pianoforte would be termed a square. In 1719, in his *Rime e prose*, published at Venice, Maffei reproduced his description of Cristofori's invention without reference to the previous publication. As these pianofortes were in existence in 1711, it is just possible that Handel may have tried them, since he was called to Florence in 1708 by Prince Ferdinand to compose the music for a melodrama, remained there a year and brought out his first opera, 'Rodrigo.'

The Prince died in 1713, and Cristofori continuing in the service of the Grand Duke, in 1716 received the charge of the eighty-four musical instruments left by the Prince. Of these nearly half were harpsichords and spinets—seven bearing the name of Cristofori himself. It is curious, however, that not one of them is described as 'col piano e forte,' and also interesting that in the receipt to this inventory we have Cristofori's own handwriting as authority for the spelling of his name now adopted.

The search for Cristofori's workshop proving unsuccessful, Puliti infers that the Prince had given him a room in the Uffizi, probably near the old theatre, in the vicinity of the foundry and workshops of the cabinet-makers. He imagines the Prince suggesting the idea of the pianoforte, and taking great interest in the gradual embodiment of the idea thus carried out under his own eyes. M. René Savage of Paris has, however, in his collection an instrument of 1610 which, if accepted as a pianoforte, would antedate Cristofori's invention by a hundred years. It has small hammers but no dampers and is shaped like a dulcimer. This may be the Dulce Melos[4] (*Doucemelle*), really a keyed dulcimer according to a 15th-century MS. unearthed by Bottée de Toulmon[5] (1840), who described the illustration given as a pianoforte of four octaves.

Maffei gives an engraving of Cristofori's action or hammer mechanism of 1711. It shows the key with intermediate lever, and the hopper, the thrust of which against a notch in the butt of the hammer jerks the latter upwards to the string. The instant return of the hopper to its perpendicular position is secured by a spring; thus the escapement or controlled rebound of the hammer is without doubt the invention of Cristofori. The fall of the intermediate lever governs an underdamper, but there is no check to graduate the fall of the hammer in relation to the force exercised to raise it. For this, however, we have only to wait a very few years. There was in the possession of the Signora Ernesta Mocenni Martelli in Florence (now, by gift of Mrs. J. Crosby Brown, in the Metropolitan Museum, New York), a grand pianoforte made by Cristofori in 1720, the namepiece 'Bartholomaeus de Christoforis Patavinus Inventor faciebat Florentiae MDCCXX.' being the guarantee for its origin and age. Puliti had two exact drawings made of the action, one with the key at rest and the other when pressed down, and has described each detail with the greatest care. The hammer is heavier than that represented in 1711, the intermediate lever is differently poised, and the damper raised by the key when in movement now acts above instead of under the strings. Finally there is the check completing the machine.

What doubts have not found their solution by the discovery of this interesting instrument, which was exhibited at the Cristofori Festival at Florence in May 1876? The story of it begins about eighty years since, when Signor Fabio Mocenni, the father of the late owner,

[1] B.M. Add. MSS. 17,792, 18,936, 29,427 and St. Mich. Tenbury MSS. 1162-7.

[2] Fétis and Pietrucci in their respective memoirs erroneously state 1683 as the date of his birth.

[3] Cenni storici della vita del serenissimo Ferdinando dei Medici, etc. Estratto dagli Atti dell' Accademia del R. Istituto Musicale di Firenze, 1874.

[4] *History of the Pianoforte*, p. 55, A. J. Hipkins.

[5] Bibliothèque Nationale de Paris.

obtained it from a pianoforte-tuner at Siena in exchange for wine. Its anterior history is not known, but Puliti offers suggestive information in the fact of Violante Beatrice di Baviera—the widow of Cristofori's master and protector Prince Ferdinand—having lived at Siena at different times, particularly when her nephew was studying at the Sienese University in 1721.

But if it were only a harpsichord turned by the addition of hammers to a pianoforte ? The careful examination of Puliti is the authority that all its parts were constructed at one time, and the word ' Inventor ' appended to Cristofori's name would not have been applied to a simple harpsichord or spinet. It is a bichord instrument, compass from D to F, exceeding four octaves. Another grand pianoforte by Cristofori, a few years later in date, 1726, is in the famous museum at Florence belonging to Baron Kraus and his son the Commendatore Alessandro Kraus figlio. This instrument was shown by them in the Paris Exhibition of 1878, and was, at that time, in satisfactory playing order : the touch light and agreeable. The pianoforte is now in the Wilhelm Heyer Museum of old instruments at Cologne. Yet another instrument existing accredited to Cristofori is a harpsichord with three keyboards, dated A.D. 1702, and bearing the arms of Ferdinando de' Medici. It now belongs to the University of Michigan.

Cristofori's reputation had extended during his lifetime into Germany, for Mattheson had published the translation by König of Maffei's article in the second volume of his *Critica musica* (Hamburg, 1722–25), (reproduced in Adlung's *Musica mechanica organoedi*, 1767) and Walther, in his *Musikalisches Lexikon* (Leipzig, 1732), article ' Pianoforte,' treating of the invention, attributes it exclusively to Cristofori.

On May 7, 1876, a stone in the device of a tuning hammer was placed in the cloisters of Santa Croce at Florence bearing the following inscription—

A BARTOLOMEO CRISTOFORI | Cembalaro da Padova | che | in Firenze nel MDCCXI | INVENTÒ | IL CLAVICEMBALO COL PIANO E FORTE.

A. J. H., with addns.

CRITIC, THE, or AN OPERA REHEARSED ; opera in 2 acts, libretto arranged from Sheridan's play by L. Cairns James, music by Stanford; produced Shaftesbury Theatre (Beecham Co.), Jan. 14, 1916.

CRIVELLI, (1) GAETANO (*b.* Bergamo, 1774 ; *d.* Brescia, July 10, 1836), tenor singer. He made his first appearance when very young ; and married at the age of 19. In 1793 he was at Brescia, where he was admired for his fine voice and large manner of phrasing. He was engaged to sing at Naples in 1795, where he remained several years. From thence he went to Rome, Venice, and at last to Milan, where he sang at La Scala in the carnival of 1805. In 1811 he succeeded Garcia at the Italian Opera in Paris, and produced a great effect in the ' Pirro ' of Paisiello, in which he first appeared. His superb voice, excellent method and nobly expressive style of acting combined to make him a most valuable acquisition to the stage. He remained there until Feb. 1817. He then came to London. He had, according to Lord Mount-Edgcumbe,

'a sonorous mellow voice, and a really good method of singing, but he was reckoned dull, met with no applause, and staid only one year.'

In 1819 and 1820 he sang at La Scala in Milan ; but in the latter year signs of decay were apparent in his voice, and these became more evident when he appeared in that town in Lent, 1823. In Dec. 1830 he sang at Venice in Generali's opera, ' I Baccanali di Roma.' He published some canzonets and songs in London and Milan. J. M.

(2) His son, DOMENICO (*b.* Brescia, June 7, 1793 ; *d.* London, Feb. 11, 1857), some years teacher at the Real Collegio of Naples, when called to London by his father, brought out an opera buffa, ' La Fiera di Salerno.' He settled in London as a singing-master, and published *The Art of Singing.* (*Riemann* ; *Baker.*)

CROCE, GIOVANNI (*b.* Chioggia, near Venice, *c.* 1557 or 1559 ; *d.* May 15, 1609), a learned and original composer.

He was a pupil of Zarlino, by whom he was placed in the choir of San Marco. In 1568, and again in 1599, he is called ' Archimusico ' of San Marco ; in 1593 he taught at the Seminario. In 1603 he succeeded Donati as maestro at that cathedral, and still held the post when he died. He was in priest's orders, and in this capacity was attached to the church of Santa Maria Formosa. His publications chiefly consist of a long list of madrigals, motets, psalms and other pieces in the ordinary musical forms of his epoch. One curious volume deserves special mention. This is entitled

'Triaca Musicale, nelle quale vi sono diversi capricci a 4, 5, 6 e 7 voci, nuovamente composta e data in luce' (Gi. Vincenti, Venice, 1595).

The pieces in it are mostly comic, and are composed upon words written in the Venetian patois. A 2nd edition of this was issued in 1596, a 3rd in 1607, and a 4th in 1609. Two motets for 8 voices are in Bodenschatz's ' Florilegium Portense ' (Part 2, Nos. 111 and 150). A collection of church music by Croce, set to English words, under the title of ' Musica Sacra to Sixe Voyces,' was published in London in 1608. Several fine motets of his, full of expression and beauty, were published with English words by Hullah in his *Part Music*, and nine in the collection of the Motet Society ; three of his madrigals are in Yonge's ' Musica Transalpina ' ; of these ' Cynthia, thy song ' is well known. Two motets and a ' Giuoco

dell' Oca' from the 'Triaca,' are in Torchi's *Arte musicale in Italia*, vol. ii.

E. H. P., with addns.

CROCIATO IN EGITTO, IL, heroic opera in 2 acts; words by Rossi; music by Meyerbeer; produced at the Fenice, Venice, in 1824, and King's Theatre, London, July 23, 1825.

CROES, Henri Jacques de (*bapt.* Antwerp, Sept. 19, 1705; *d.* Brussels, Aug. 16, 1786), member of a numerous family of musicians. He was first a violinist and deputy Kapellmeister at St. James's, Antwerp; on Sept. 4, 1729, was appointed (?) Kapellmeister at the court of Turn and Taxis; returned in 1745; on July 23, 1749, was made temporary director of the Brussels court chapel; and on Aug. 13, 1755, permanent maître de chapelle. He composed a large amount of masses and other church music, symphonies, sonatas, instrumental pieces, etc. (*Fétis*; *Q.-L.*).

CROFT (or, as he sometimes wrote his name, Crofts), William,[1] Mus.D. (*b.* Nether Ettington, Warwickshire, 1678[2]; *d.* Bath, Aug. 14, 1727); one of the children of the Chapel Royal under Dr. Blow, became famous both as organist and composer.

On the erection of an organ in the church of St. Anne, Soho, 1700, Croft was appointed organist. Earlier in the same year he had joined Blow, Piggott, Jeremiah Clarke and John Barrett in publishing a 'Choice Collection of Ayres for the Harpsichord or Spinnet.' On July 7, 1700, he was sworn in as a gentleman extraordinary of the Chapel Royal, with the reversion, jointly with Jeremiah Clarke, of the first vacant organist's place. On May 25, 1704, on the death of Francis Piggott, Croft and Clarke were sworn in as joint organists and on Clarke's death in 1707, Croft was sworn in to the whole place. On the death of Dr. Blow in 1708 Croft was appointed his successor as organist of Westminster Abbey, and master of the children and composer to the Chapel Royal. It was in the discharge of the duties of the latter office that Croft produced, for the frequent public thanksgivings for victories, etc., many of those noble anthems which have gained him so distinguished a place among English church composers. He had before written 'occasional' anthems, as, for example, after the victory of Blenheim in 1704 and 1705. In Jan. 1711/12 he resigned his appointment at St. Anne's in favour of John Isham, who had been his deputy for some years. It has been generally supposed that in 1712 he edited for his friend (afterwards Sir John) Dolben, subdean of the Chapel Royal, the collection of the words of anthems called *Divine Harmony*, but on this matter see Church, (1) John. On July 9, 1713, he took the degree of Doctor of Music in the University of Oxford, his exercise (performed on July 13) being two odes, one in English, the other in Latin, on the Peace of Utrecht; these were afterwards engraved and published under the title of *Musicus apparatus academicus*. In 1715 Croft received an addition of £80 per annum to his salary as master of the children of the Chapel Royal for teaching the children reading, writing and arithmetic, as well as playing on the organ and composition. In 1724 Dr. Croft published in two folio volumes, with a portrait of himself, finely engraved by Vertue, prefixed,

'Musica Sacra, or Select Anthems in Score, consisting of 2, 3, 4, 5. 6, 7 and 8 parts, to which is added the Burial Service as it is now occasionally performed in Westminster Abbey.'

In the preface he states it to be the first essay in printing church music in that way, *i.e.* engraven in score on plates. He was one of the original members of the Academy of Vocal Musick founded 1725. He is buried in the north aisle of Westminster Abbey, where a monument is erected to his memory. In the earlier part of his career he composed for the theatre, and produced overtures and act tunes for 'Courtship à la mode,' 1700; 'The Funeral,' 1702; 'The Twin Rivals,' 1702; and 'The Lying Lover,' 1703. He also published sonatas for both violin and flute. Numerous songs by him are to be found in the collections of the period, and some odes and other pieces are still extant in MS. Two psalm tunes, attributed to him, St. Anne's and St. Matthew's, and a single chant in B minor, will long live in the Anglican Church, even after his fine anthems have become obsolete. (See an interesting article in *Mus. T.*, 1900, p. 577, with a photograph from the portrait in the Music School, Oxford.) W. H. H.

The Burial Service in 'Musica Sacra' has become the classic setting of the Anglican ritual, and it is used in part at least (especially the opening sentences) at practically all public funerals sung in cathedrals and similar establishments. It consists of the three opening sentences, intended, according to the rubric, to be sung in procession, the sentences at the graveside beginning 'Man that is born of a woman,' and the anthem 'I heard a voice from Heaven.' The whole is set in a severe style of four-part harmony, and its simple expression of the feeling of the words makes it one of the masterpieces of English church music. In his preface Croft acknowledges a double indebtedness to Purcell (*q.v.*). He says:

'In that service there is one Verse composed by my predecessor, the famous Mr. Henry Purcell, to which, in justice to his memory, his name is applied. The reason why I did not compose that Verse anew (so as to render the whole service entirely of my own composition) is obvious to every Artist; in the rest of that service composed by me, I have endeavoured as near as I could, to imitate that great Master and celebrated Composer, whose name will for ever stand high in the Rank of those who have laboured to improve the English style in his so happily adapting his Compositions to English words in that elegant

[1] The records of St. Anne's, Soho, give his name as Philip.
[2] Baptized, Dec. 30, 1678.

and judicious manner as was unknown to many of his predecessors; but in this respect both *His* and *My* worthy and honoured Master, Dr. Blow was known likewise to excel.'

The verse of Purcell's composition is the last of the graveside sentences, beginning 'Thou Knowest, Lord.' C.

CROMORNE (Crom Horn), a corruption of Krummhorn (*q.v.*). (*PLATE IV.* No. 2).

CROOK (Fr. *corps de rechange*; Ger. *Ton*; *Bogen*), a name given to certain accessory pieces of tubing applied to the mouthpiece of brass instruments for the purpose of altering the length of the tube, and thus raising or lowering their pitch. Since natural horns and trumpets, without valves or slides, can only play the notes of the harmonic series, the sole method of enabling them to play this series at another pitch is to transpose the fundamental note, and this is done by the crooks. The invention of valves, however, has greatly reduced the necessity for changing the crook. (See Horn and Trumpet.)

The term is also applied to the S-shaped metal tube connecting the body of the bassoon with the reed (Fr. *bocale*), and generally to any such removable bent tube at the mouthpiece end of any instrument, as in the saxophone, and the alto and bass clarinets. W. H. S.

CROSDILL, John (*b.* London, 1751; *d.* Eskrick, Yorks, Oct. 1825[1]), was a violoncellist of some importance. He is said to have been at Westminster School, but no trace of his name is to be found in the school registers, which, however, only begin in 1763; he received his early musical education in the choir of Westminster Abbey under John Robinson and Benjamin Cooke.

In 1768 he became a member of the Royal Society of Musicians, and in the following year appeared at Gloucester, as principal violoncellist at the meeting of the Three Choirs, a position which he continued to occupy until his retirement from his profession, with the exception of the year 1778, when the younger Cervetto filled his place at Gloucester. In 1776, on the establishment of the Concert of Ancient Music, Crosdill was appointed principal violoncellist. On Mar. 10, 1778, he succeeded Nares as violist of the Chapel Royal, an appointment which soon became a sinecure, but which he continued to hold until his death. He also became a member of the King's band of music. In 1782 he was appointed chamber musician to Queen Charlotte, and about the same time taught the Prince of Wales, afterwards George IV., to play the violoncello. In 1783 he was appointed composer of the state music in Ireland. In 1784 he filled the post of principal violoncellist at the Handel Commemoration. In 1788 or later, having married a lady of considerable fortune, he retired from the public exercise of his profession, though he played as a member of the King's band at the coronation of George IV. (1821). Fétis's account of his activities in Paris appears inaccurate as to dates. He certainly visited Paris, and the year 1784 is suggested. Crosdill left all his property to his only son, Lieutenant-Colonel Crosdill, C.B., of the East India Company's service, who, by his father's desire, presented to the Royal Society of Musicians the munificent donation of £1000. W. H. H., with addns.

[1] *The Harmonicon*, vol. iii. p. 235, says that he died at his house in Berners Street, London.

CROSS, Thomas, an early music engraver, and practically the inventor of sheet music. By error he was treated in the 1st edition of this work as two persons—Cross senior and Cross junior; but evidence is conclusive enough that he merely signed himself as 'junior' in the very earliest part of his career (*i.e.* 1683 to about 1708–10) when it may be presumed that his father was alive. There is nothing to connect Cross senior with music engraving, although it is quite possible that if he had such connexion he might have cut some of the music of the few delicately engraved books of instrumental works which were issued near the middle of the 17th century by the elder John Playford. It is also possible that Cross senior may have been the Thomas Cross who engraved portraits, 1646–84 (see Walpole's *Anecdotes of Painting*).

The name of Thomas Cross the music engraver first appears in 1683 on Purcell's 'Sonnata's of III. Parts'; it is there given as 'Tho. Cross junior Sculp.' His latest dated work is D. Wright's 'Minuets and Rigadoons for the Year 1732.'

Between the above dates Cross appears to have had, certainly in the early part, nearly the whole of the music-engraving trade in his hands, working for composers as well as for publishers. Before the 17th century had closed he had engraved several important collections as: Purcell's and Eccles' Songs, folio; a collection of Richard Leveridge's Songs in small folio *circa* 1698; 'Military Musick or the Art of playing the Haut-bois,' 1697, etc. Cross's early work was particularly neat, and clearly cut on copper. It was about this time that he began the engraving and issue of single songs. All vocal music prior to this period had to be purchased in collections, chiefly printed from type. Though instrumental music in small quantity had been engraved yet it is due to Cross that he was the first (in England at least) to engrave vocal music, and the first to issue single songs as separate publications.

Copper was expensive for ephemeral productions sold at a cheap rate, but examination will show that Cross had soon found a cheaper material, probably pewter. The single songs were printed on a half sheet of thin paper, and must have come forth in enormous numbers. At the foot of most the engraver's name appears frequently as 'Exactly engraved by T. Cross.'

The single song had, before 1700, become so popular that Dr. Blow's *Amphion Anglicus*, 1700, contains a tirade against them—

> 'Music of many parts hath now no force,
> Whole reams of single songs become our curse.
>
> While at the shops we daily dangling view
> False concords by Tom Cross engraven true.'

There is another allusion to 'honest Cross' in Purcell's *Orpheus Britannicus*.

About 1720 or a little later Cross had a serious rival in the publication of sheet songs. John Walsh began to issue them in similar form, but from plates produced by the notes and lettering being punched on the pewter as at the present day. This caused Cross to engrave on one of his sheets 'Beware of ye nonsensical puncht ones.—Cross Sculp.' Cross engraved boldly and freely, his lettering being very flowing. Hawkins states that he 'stamped the plates of Geminiani's solos and a few other publications, but in a very homely and illegible character, of which he was so little conscious that he set his name to everything he did, even to single songs.' Hawkins is frequently inaccurate in details; it is doubtful whether Cross ever did any stamped or punched work. His later engraving is not so fine and minute as his earlier, but it is quite clear and legible.

Cross kept a music shop, his first address being 'in Three Horse Shoe Court' (1684–93); thence he moved to 'Katharine Wheel Court near Snow Hill,' or 'near Holbourn Conduit'; afterwards he was 'near the Pound Clerkenwell.' F. K.

CROSS AND THE CRESCENT, THE, opera composed by Colin M'Alpin to a libretto founded on Coppée's 'Pour la couronne.' Produced by Moody-Manners Co., Covent Garden, Sept. 22, 1903. This opera won the £250 prize offered by Charles Manners.

CROSSE, JOHN (*b.* Hull, July 7, 1786; *d.* York, Oct. 20, 1833), published in 1825 a large quarto volume entitled

> 'An Account of the Grand Musical Festival held in September 1823, in the Cathedral Church of York, . . . to which is prefixed a Sketch of the rise and progress of Musical Festivals in Great Britain, with biographical and historical notes,'

an admirably executed work, replete with valuable information. Crosse was buried at St. James's, Sutton, near Hull. W. H. H.

CROSS FINGERING, see FINGERING.

CROSSLEY, ADA (*b.* Tarraville, Gippsland, Australia, Mar. 3, 1874), studied at first with Mme. Fanny Simonsen, of Melbourne, and learnt the piano while carrying on her vocal studies. She sang in Australia for about two years, and won such appreciation in oratorio and concert-singing, that on her departure to continue her studies in Europe, municipal functions of a valedictory kind were held in her honour at Melbourne, Sydney and Adelaide.

After studying with Santley in London and Mme. (Mathilde) Marchesi in Paris, she gave a concert at the Queen's Hall in London on May 18, 1895, when she sang an air from Ambroise Thomas's 'Psyché' with such success as to make her future career a matter of certainty. She very soon attained a foremost rank among the concert contraltos of the time; she sang regularly at the English Festivals up to and including the Gloucester Festival of 1913. She toured in South Africa and in America as well as in her native Australia, where she was received with peculiar enthusiasm. In oratorio (especially 'Elijah' and Elgar's 'Apostles'), in recitals of classical song and in ballad programmes she has appealed to every type of audience. It would be impossible to enumerate even the most prominent of her public appearances, but her performance of the Agnus Dei from Bach's B minor Mass, and of the solo part in Brahms's 'Rhapsody' are among her highest achievements. She married Francis Muecke, F.R.C.S., on Apr. 11, 1905. M., with addns.

CROT, CHROTTA, see CRWTH.

CROTCH, WILLIAM, Mus.D. (*b.* Green's Lane, Norwich, July 5, 1775; *d.* Taunton, Dec. 29, 1847),

His father, a master carpenter who combined a taste for music and mechanics, had constructed for himself a small organ. When little more than 2 years old the child evinced a strong desire to get to this instrument, and being placed before it, contrived shortly to play something like the tune of 'God save the King,' which he was soon able to play with its bass. His ear was remarkably sensitive, and readily distinguished any note when struck, or detected faulty intonation. The Hon. Daines Barrington, a well-known amateur, published an interesting account of him, and Dr. Burney communicated to the Royal Society an account which was printed in the *Philosophical Transactions*, vol. lxix. pt. 1. On Oct. 1779 the child was brought to London, and performed in public on the organ, giving daily recitals (as they would now be called) at Mrs. Hart's, a milliner in Piccadilly. Besides his musical ability he displayed considerable skill in drawing, to which art he remained attached through life, and attained to much eminence in it. In 1786 Crotch went to Cambridge, and remained there about two years as assistant to Dr. Randall, the professor of music, and organist of Trinity and King's Colleges, and Great St. Mary's Church. At 14 years of age he composed an oratorio, 'The Captivity of Judah,' which was performed at Trinity Hall, Cambridge, June 4, 1789. In 1788 he had removed to Oxford, where he studied, under the patronage of the Rev. A. C. Schomberg, of Magdalen College, with a view to entering the Church. His patron's health having broken down he resumed the profession of music, and in Sept. 1790 was appointed, on the death of Thomas Norris, organist of Christ Church. On June 5, 1794, he graduated as Bachelor of Music. In

Mar. 1797 he succeeded Dr. Philip Hayes, deceased, as organist of St. John's College, and professor of music in the University. About the same time he was organist of St. Mary's. On Nov. 21, 1799, he proceeded Doctor of Music, composing as his exercise Dr. Joseph Warton's 'Ode to Fancy,' the score of which he afterwards published. From 1800–04 he delivered lectures in the Music School, and in 1804, 1805 and 1807 lectured at the Royal Institution; in 1810 he composed an Installation Ode for Lord Grenville; in 1812 he produced his oratorio 'Palestine,' which was received with great favour. One number from this work survives in the still popular Epiphany anthem, 'Lo, Star-led Chiefs.' Crotch also published in this year a treatise on the *Elements of Musical Composition*; in 1813 he became an associate of the Philharmonic Society, and was a member from 1814–19. From 1820 onwards he lectured at the Royal Institution, and on the establishment of the R.A.M. in 1822 was placed at its head as principal (see ROYAL ACADEMY OF MUSIC). He resigned the post in June 1832. On June 10, 1834, he produced at Oxford, on the installation of the Duke of Wellington as Chancellor, an oratorio, 'The Captivity of Judah,' wholly different from his juvenile work bearing the same title.[1] On June 28 in the same year he made his last public appearance as a performer, by acting as organist for part of the third day's performance at the Royal Musical Festival in Westminster Abbey. Dr. Crotch died at Taunton while seated at dinner at the house of his son, the Rev. William Robert Crotch, then head master of the Grammar School there; he was interred in the churchyard of Bishop's Hull, near Taunton, where a monumental inscription is placed to his memory. Besides the works above specified, Dr. Crotch produced:

'Ten Anthems'; some chants; a motet, 'Methinks I hear'; several glees; some fugues and concertos for the organ; several pianoforte pieces; an ode on the accession of George IV., performed at Oxford, 1820; Funeral Anthem for the Duke of York, 1827; 'The Lord is King,' anthem for voices and orchestra, 1843; and some works on Thorough-bass and Harmony.

He also published:

Specimens of various styles of Music referred to in a course of Lectures on Music read at Oxford and London, and in 1831 the *Substance of several courses of Lectures on Music read at Oxford and in the Metropolis*.

This collection, containing besides classical excerpts a large number of folk-tunes of many countries (see MALCHAIR) formed the illustrations to a series of lectures delivered at Oxford 1800–04 and 1820. The lectures themselves were published separately. The full contents of the 'Specimens' was printed under that heading in the first edition of this Dictionary.

As a teacher he enjoyed a high and deserved reputation. A complete list of his compositions, compiled by John S. Bumpus, appeared in *Musical News*, Apr. 17 and 24, 1897.

W. H. H., with addns.

[1] The MS. is now at St. Michael's College, Tenbury.

CROTCHET (Fr. *noire*; Ger. *Viertel*, 'a quarter'—*i.e.* of a semibreve; Ital. *semiminima*), a note which is half the value of a minim, and twice that of a quaver, and is represented thus  . The German Viertel is adopted by American musicians, the word anglicised as 'quarter-note.' Its rest is  or  . S. T. W.

CROUCH, MRS. ANNA MARIA (*b.* London, Apr. 20, 1763; *d.* Brighton, Oct. 2, 1805), daughter of Peregrine Phillips, a solicitor. Being gifted with a remarkably sweet voice, Miss Phillips was at an early age placed under the instruction of a music-master named Wafer, and some time afterwards was articled to Thomas Linley, under whose auspices she made her appearance on Nov. 11, 1780, at Drury Lane Theatre, as Mandane in Arne's 'Artaxerxes.'

Her success was great, and for upwards of twenty years she held a high place in public esteem, both as actress and singer. Early in 1785 she married Crouch, a lieutenant in the navy, but after a union of about seven years they separated by mutual consent. She sang at Drury Lane in oratorios in 1787; later on she lived with Michael Kelly, and appeared for the last time at his benefit, May 14, 1801, as Celia in 'As You Like It.' After this, her health became impaired and she withdrew from public life. Two volumes of *Memoirs* by M. Young, were published in 1806, with a portrait. A sketch by Cosway belongs to Lord Tweedmouth, and a miniature by the same artist was in the possession of Baroness Burdett-Coutts. W. H. H.

CROUCH, FREDERICK NICHOLLS (*b.* Warren Street, Fitzroy Square, London, July 31, 1808; *d.* Portland, Maine, U.S.A., Aug. 18, 1896), famous as the composer of the song 'Kathleen Mavourneen,' studied music with his father, an eminent violoncellist, and his grandfather, William Crouch, organist of St. Luke's, London, E.C.

Young Crouch played in the band of the Royal Coburg Theatre at the age of 9; after travelling in Yorkshire and Scotland, he was for two years a common seaman on coasting smacks between London and Leith. He next entered the orchestra of Drury Lane Theatre, and the choirs of Westminster Abbey and St. Paul's. From about 1822 he studied at the R.A.M. under Crotch, Attwood, Lindley and Crivelli, and played in the principal orchestras. He was in Queen Adelaide's private band until 1832, and taught singing at Plymouth. He is said to have invented the engraving process called zincography. About 1838 he gave lectures on the songs and legends of Ireland, and his 'Kathleen Mavourneen' was published (1839–40) as one of a series, 'Echoes of the Lakes.' In 1849 he went to America, and was first engaged as violoncellist

at the Astor Place Opera House, New York; afterwards he went to Boston; to Portland (from 1850); to Philadelphia (1856) as conductor of a series of Saturday Concerts; and to Washington, where he founded an unsuccessful school of music. His next move was to Richmond, where he sang in a church choir; he joined the Confederate army, and served through the civil war. He settled in Baltimore as a singing-teacher. Besides the song that has made his name famous, and many others, Crouch wrote two operas, 'Sir Roger de Coverley,' and 'The Fifth of November.' (*Brit. Mus. Biog.*; *Baker.*) M.

CROWD, see CRWTH.

CROWN DIAMONDS, see DIAMANTS DE LA COURONNE.

CRÜGER, JOHANN (*b.* Gross-Breese, near Guben, Prussia, Apr. 9, 1598; *d.* Feb. 23, 1662), educated chiefly at the Jesuit college of Olmütz, at the school of poetry at Regensburg, and the university of Wittenberg: in 1622 he was appointed cantor at the church of St. Nicolaus at Berlin, a post which he retained till his death.

His reputation in his own day both as author and composer was great, but he is now chiefly known as the composer of some of the most favourite chorales. The best known of them are 'Nun danket alle Gott'; 'Jesu meine Zuversicht'; 'Jesu meine Freude'; and 'Schmücke dich, o liebe Seele.' They were published under the title of 'Praxis pietatis melica,' the melodies with bass, in 1644. No copy is known to exist either of the first or second edition (1647), but the work ran through innumerable editions, the fortieth of which appeared in Berlin, 1724. His 'Geistliche Kirchen-Melodien über die von Herrn D. Luthero . . . auffgesetzte Gesänge und Psalmen' in which the tunes are for four voices and two instruments, appeared in Leipzig, 1649. He also composed many concertos and motets which no longer exist. Other works have been preserved; they are:

(1) *Meditationum musicarum Paradisus primus, oder Erstes musikalisches Lust Gärtlein* in 3 and 4 parts (Frankfort, 1622); (2) *Med. mus. Parad. secundus* (Berlin, 1626), a collection of new Magnificats in German, in 2 and 8-part harmony, arranged in all the eight tones; (3) *Recreationes musicae, das ist neue poetische Amorösen* (Leipzig, 1651), containing 33 pieces.

Among his theoretical works may be mentioned:

(1) *Synopsis musices*, a method for thorough-bass (Berlin 1624)—the third edition (Berlin, 1634) has a different title; (2) *Perceptae musicae practicae figuralis* (1625), also published in a German form as 'Rechter Weg zur Singekunst' (Berlin, 1660); (3) *Quaestiones musicae practicae* (Berlin, 1650).

Other works and editions are in *Q.-L.* A. M.

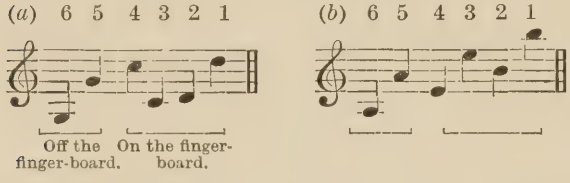
CRUVELLI (CRÜWELL), JEANNE SOPHIE CHARLOTTE (*b.* Bielefeld, Westphalia, Mar. 12, 1826; *d.* Monte Carlo, Nov. 6, 1907), opera singer. She had a voice of admirable quality, compass and truth, but did not receive the instruction which should have developed its advantages and enabled her to avoid those faults and imperfections which are inevitable without it. She made her début at Venice in 1847, and the beauty of her voice ensured her a brilliant success, which was confirmed when she sang in Verdi's 'Attila' at the theatre of Udine on July 24, and in 'I due Foscari.' Coming to London in 1848, she Italianised her name, and became known as Cruvelli. She first appeared as the Countess in 'Le nozze di Figaro.' In 1851 she went to Paris, where she had sung in concerts before her first appearance in Italy. She appeared with immense success in 'Ernani' at the Théâtre Italien, for Verdi's music seemed made for her. She sang again in London that year, her performance in 'Fidelio' being especially admired. In Jan. 1854 she was engaged at the Opéra in Paris, and appeared as Valentine in 'Les Huguenots,' and later in the 'Vêpres Siciliennes' of Verdi. She sang in Dublin in Sept. and Oct. 1854. Besides her splendid voice she had a very fine face and figure, and an enormous energy of accent and dramatic force which led her to exaggeration of effect. In 1856 she retired, and married Vicomte le Vigier. Her eldest sister, FRIEDERIKE MARIE (*b.* Aug. 29, 1824; *d.* Bielefeld, July 26, 1868), appeared in London in 1851, taking her sister's place without great success. (*Riemann.*) J. M., rev.

CRUZ, AGOSTINHO DA (*b.* Braga, 1590), a Portuguese ecclesiastic, member of the order of Santa Cruz, Coimbra (1609), who is described as an excellent performer on the viol and organ. He eventually became choirmaster in the convent of S. Vicente de Fora. He compiled a 'Lyra de arco, ou Arte de tanger rabeca,' Lisbon, 1639 (a method for the viol) but no copies seem to have been preserved. J. B. T.

CRWTH (CROWD), a stringed instrument, the latter word representing the Anglicised form of the Welsh name, which is in turn derived from the old Irish crot or cruit (see CHORUS; ROTTE). The oldest illustrations (11th cent.) depict the instrument as oblong in shape, with both ends slightly rounded: there are four or six strings passing over a bridge (or attached to a holder) placed upon a small sound-box, and it is played with a short bow. There was at that time no finger-board, and in this respect it corresponded with the Finnish 'Tannenharfe,' now on the verge of extinction, in which the strings are stopped by the pressure of the finger nails against their sides. In the 13th century a rudimentary finger-board appears and the instrument possesses a 'waist' like the bowed rotte (or rote) used on the Continent. It should be remembered that this 'waist,' so conspicuous and so convenient in the violin, was not primarily adopted to accommodate the use of the bow; for it appears on a form of guitar figured in a bas-relief, dating from before the year 1000 B.C., and discovered in the old Hittite palace of Ujuk in Asia Minor. (Cf. Periot and Chipiez, *Histoire*

de l'art de l'antiquité, vol. iv.) In Wales the bowed crwth was highly esteemed, and at the close of the 12th century Giraldus Cambrensis mentions it as one of the three favourite instruments of the Welsh. The form shown on *PLATE LXXXVII.* No. 4 is that adopted at a later date: four strings lie over the finger-board and two are placed at the side, as frequently found in the 16th-century lyra-viols: these two strings were bowed or plucked by the left-hand thumb at will, and the arrangement suggests that the instrument was primarily designed for accompaniment: an old Welsh treatise (B.M. Add. MSS. 14,939) informs us that on it were played 'the four principal chords,' and 'the twenty-four musical measures,' *i.e.* set successions of tonic and dominant chords. For the easier fingering of these chords the bridge is set aslant as on the orpharion and, no doubt, the neck was 'fretted' with gut as in the lutes and viols. There is no sound-post, but the left foot of the bridge passes through the circular sound-hole and rests on the flat back of the instrument, as still to be seen in the rustic Greek lyra, a form of rebec.

Edward Jones (*Musical Relics of the Welsh Bards*, 1794) gives the tuning as at (*a*); Bingley (*Musical Bibliography*, 1814) as at (*b*).



Bingley's tunings of the strings on the finger-board should certainly be an octave lower, as the length of string is that of the viola, and a writer in the middle of the 18th century calls the crwth 'a sort of tenor fiddle.' Genuine specimens of this instrument are now very rare: one is in the Victoria and Albert Museum, S. Kensington, and another is in the Corporation Museum at Warrington — both 18th-century instruments. There is also one at Aberystwyth. Aged performers on the crwth certainly lingered on in Wales till almost the middle of the last century, but the name is now given to the violin by the country-folk as crowd is in England.

The crwth trithant or 3-stringed crwth is no doubt identical with the rebec, which in the 16th century was called a crowd. F. W. G.

CRYSTAL PALACE SATURDAY CONCERTS (1855–1901) were one of the most important concert-giving institutions of London and were conducted throughout by August Manns (*q.v.*). On Oct. 14, 1855, Manns was engaged as conductor of the Crystal Palace band. The music there was at that time in a very inchoate condition, the band was still a wind band, and the open Centre Transept was the only place for its performances. Under the efforts of the new conductor things soon began to mend. He conducted a 'Saturday Concert' in the 'Bohemian Glass Court' the week after his arrival; through the enlightened liberality of the directors the band was changed to a full orchestra, a better spot was found for the music, adjoining the Queen's rooms (since burnt) at the north-east end, and at length, through the exertions of Robert Bowley, then General Manager, the concert-room was enclosed and roofed in, and the famous Saturday Concerts began, and were continued with a constant advance, both in the value and variety of the selections and the delicacy and spirit of the performances, until 1901.

The concerts, which began with the first Saturday in October, lasted, with an interval at Christmas, till the end of April. The orchestra consisted of 16 first and 14 second violins, 11 violas, 10 violoncellos and 10 double basses, with single wind, etc. The programmes usually contained two overtures, a symphony, a concerto, or some minor piece of orchestral music, and four songs. The distinguishing feature of the concerts was their choice and performance of orchestral music. Not to mention the great works of Haydn, Mozart, Beethoven, Mendelssohn, Spohr, Weber and other time-honoured classics, the audience were familiar with Schumann's symphonies and overtures, and with Schubert's symphonies and 'Rosamunde' music, at a time when those works were all but unknown in the concert-rooms of the metropolis. Mendelssohn's 'Reformation Symphony' was first played here; so was his overture to 'Camacho'; Brahms's symphonies, pianoforte concertos, variations on a theme of Haydn and 'Song of Destiny'; Raff's various symphonies; Liszt's 'Ideale'; Rubinstein's symphonies; Goetz's symphony, concerto and overtures; Smetana's 'Vltava'; Schubert's symphonies in chronological order; Wagner's 'Faust' overture; Sullivan's 'Tempest' music and symphony in E; Benedict's symphony in G minor, and many other works were obtained (often in MS.) and performed before they were heard in any other place in the metropolis. Bennett's 'Parisina' was first played there after an interval of a quarter of a century. A very great influence was exercised in the renaissance of English music by the frequent performance of new works of importance by Mackenzie, Parry, Stanford, Cowen and others.

A disposition was apparent in the managers[1] of the concerts to present the audience with pieces of special interest; such as the MS. works of Schubert, and of Mendelssohn; Beethoven's arrangement of his violin concerto for the piano, and his overture 'Leonora

[1] The enterprising character of the programmes was primarily due to Grove himself. G.

No. 2'; an alternative andante written by Mozart for his Parisian symphony; the first version of Mendelssohn's 'Hebrides' overture, and other rare treasures of the same nature. The fact that owing to the wind and a portion of the strings of the orchestra being the permanent band of the Crystal Palace, Manns had opportunities for rehearsal which were at that time enjoyed by no other conductor in London. G.

CSÁRDÁS, see MAGYAR MUSIC.

CUCUEL, GEORGES (*b.* Dijon, Dec. 14, 1884; *d.* Grenoble, Isère, Oct. 28, 1918), French 'musicologist,' son of a lecturer at the University of Dijon. He was a pupil of the Lycée Louis le Grand in Paris, and obtained his doctorate degree (1913) with 2 theses, *La Pouplinière et la musique de chambre au XVIII^e siècle*, and *Études sur un orchestre au XVIII^e siècle*, both valuable contributions to the history of symphony in France and of its orchestra. He was a specialist in all musical questions concerning the 18th century, and his book on *Les Créateurs de l'Opéra-Comique français* (Paris, Alcan, 1914) contains interesting ideas on the subject. Amongst his remarkable articles issued in different periodicals are: *Le Baron de Bagge et son temps; La Critique musicale dans les revues du XVIII^e siècle* (*Année musicale*, 1911, 1912); *Quelques documents sur la librairie musicale au XVIII^e siècle* (*Sammelbände der I.M.G.*, 1912), etc. He contributed to the *Revue du XVIII^e siècle*, to the *Bulletin de la Société Française de Musicologie* (1918): *Les Aventures d'un organiste dauphinois.* He published a study, *Le Pays de Montbéliard vu par les voyageurs du XVIII^e siècle* (1917), and left a collection of documents which were to appear as *Feste musicali italiane del 700.* A posthumous article on Gluck's operas was brought out by the *Revue Musicale* (1922). He died of influenza at the military hospital of Grenoble. He was a zealous worker, with an erudite and precise mind, and his judgment, always based on serious documentation, was of a solid and penetrating quality.

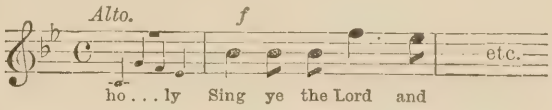
BIBL.—*Bulletin de la Société Française de Musicologie*, No. 4, 1919; L. DE LA LAURENCIE, *Georges Cucuel.* M. L. P.

CUDMORE, RICHARD (*b.* Chichester, 1787; *d.* Manchester, Dec. 29, 1840), received his first instruction in music from James Forgett, an organist of Chichester. At a very early age he became a proficient on the violin, being placed under Reinagle in 1797, and at 11 years old was placed under Salomon.

In 1799 he led the band at the Chichester theatre, and was engaged in the orchestra at the Italian Opera, London. He next resided for nine years in Chichester, and then removed to London for the purpose of studying the pianoforte under Woelfl, and became a member of the Philharmonic Society's band. He afterwards settled in Manchester as leader of the Gentlemen's Concerts there. On one occasion at Liverpool he played a violin concerto, a pianoforte concerto, and a violoncello concerto. He composed several concertos for the violin and others for the pianoforte, as also an oratorio, 'The Martyr of Antioch' (published), portions of which were performed in Birmingham, Manchester and Liverpool.

W. H. H.; with addns. from *D.N.B.*

CUE (Fr. *queue*), (1) the *tail* of the preceding passage. Where a player or singer is reading from a separate part, and not from the score, some help is advisable to aid him in coming in correctly after the long pauses. A few notes of some other part immediately preceding the entrance of his own are therefore printed small in the stave as a guide; and this is called a cue:



(2) Derived from the above but distinct in its object is the practice of 'cue-ing' orchestral parts, so that what is written for a larger band may be played by a small one. For this purpose solo parts for wind instruments are frequently cued into the string parts.

CUELLAR, RAMÓN (*b.* Saragossa, 1777; *d.* Santiago de Compostela, 1833), a Spanish church-musician, who held appointments as maestro de capilla at Saragossa (1814) and Oviedo (1817) from which, owing to differences with the Chapter, he was transferred in 1828 to Santiago. MSS. of his works are found in many Spanish cathedrals, especially La Seo at Saragossa; Eslava prints a motet for 8 voices. J. B. T.

CUI, CÉSAR ANTONOVICH (*b.* Vilna, Jan. 18, 1835; *d.* St. Petersburg, Mar. 14, 1918), composer, was the son of a French officer who, being unable to follow the retreat from Moscow in 1812, remained in Poland, where he subsequently married a Lithuanian lady and settled as professor of French at the High School of Vilna. In this establishment César Cui received his early education. He showed a precocious talent for music, and was taught the piano at an early age. During his schooldays he also received some irregular instruction in theory from the celebrated Polish composer Moniuszko. In 1850 Cui entered the School of Military Engineering, St. Petersburg, and, on passing out in 1857, was appointed to a sub-professorship. He was afterwards recognised as an authority on fortification, and lectured on this subject in the Artillery School and the Staff College. Among his pupils he reckoned the Emperor Nicholas II. Cui held the rank of Lieut.-General of Engineers, and was also president of the Imperial Russian Musical Society. While working for his examinations, he was compelled to lay aside his musical tastes;

but when in 1857, being a full-fledged officer, he came in contact with Balakirev, his enthusiasm was at once rekindled. He was greatly attracted by the new and progressive ideas which the latter discussed with him. Although Cui owed something to Balakirev's guidance and criticism, he must be regarded, on the whole, as a self-taught musician. He married in 1858 Mlle. Bamberg, a gifted pupil of Dargomijsky, and his first opus number was a Scherzo for piano (4 hands) on her name and his own. B. A. B. E. G. and C. C. His earliest operatic work, 'The Mandarin's Son,' an operetta written for private performance in 1859, was quite in the style of Auber, and showed little individuality. 'The Captive in the Caucasus' (1859), an opera on the subject of Poushkin's romantic poem, is a work of more substance, to which he added a middle act in 1881–82. But Cui's reputation as an operatic composer became more firmly established with his third dramatic work: an opera in three acts, based on a romantic tragedy by Heine, 'William Ratcliff' (St. Petersburg, 1861). 'Angelo,' on a libretto from the play by Victor Hugo, was first performed at St. Petersburg in 1876. This work is usually regarded as the finest fruit of Cui's maturity; but it never enjoyed anything like popular success. Cui had a natural predilection for French texts, and his opera 'Le Flibustier' (1889) was composed to a French libretto taken from a play by Jean Richepin. It was first performed at the Opéra-Comique, Paris, in 1894, and attracted considerable attention at the time; but it did not keep its place either in the French or Russian repertories. 'The Saracen,' an opera in 4 acts, from an historical novel by the elder Dumas, was first heard in St. Petersburg in 1889 and again in Moscow in 1902. A short opera, or rather a dramatic scene, in one act, to Poushkin's text, 'A Feast in Time of Plague,' appeared in 1900; while an eighth dramatic work, from Maupassant's novel, 'Mam'zelle Fifi,' was successfully produced at St. Petersburg in 1903. There were two later works, 'Matteo Falcona' (Moscow, 1908) and 'The Captain's Daughter' (St. Petersburg, 1911).

After 1864 Cui was an industrious contributor to many leading Russian papers; while his articles in French and Belgian publications were some of the first to call attention to the remarkable activity of the New Russian school. Most of the leading characteristics of Cui's style are apparent in 'Ratcliff,' and it seems surprising that this opera, with all its poetic charm and pathos, should have been so coldly received by the public and critics in Russia. It is possible that the crude sensationalism of the libretto did not help to commend the opera to a nation whose dramatic traditions are derived from the realistic plays of Gogol and Ostrovsky rather than from the romanticism of Schiller's 'Robbers' and kindred dramas. 'William Ratcliff' tends more to lyrical than to declamatory opera. Cui's melody is refined, and exhales an almost feminine tenderness; but it is not strikingly original. It does not flow in a broad stream of *cantilena*, but takes the form of continuous *arioso*; a method which is often ineffective, because it blurs the clear edges of melody and recitative. In 'Angelo,' which is altogether constructed on broader lines than any other of his operas, Cui shows considerable power of expressive declamation. His harmony is interesting and original, in spite of certain recurrent tricks, such as the excessive use of pedal points, tonic and dominant, and the over-elaboration of the inner parts at the expense of effective melody. Cui was not so great a master of orchestration as some of his compatriots; nor was he in his element when dealing with massive choral effects. He was a miniature painter who worked most effectively on a small scale. In solo, and above all in love-duets, we find him at his best. His lyrical vein was more tender than virile, consequently his heroines were more life-like than his heroes. Mary in 'Ratcliff,' Thisbe and Catharine in 'Angelo,' are sympathetic and convincing creations. After 'Angelo,' Cui's work took a new tendency; that exclusive preoccupation with small forms and polished technique which is best exemplified in such exquisite trifles as his little suites and pieces for pianoforte.

Summing up Cui's position as a composer, it appears in some respects paradoxical. Although he was the first disciple of Balakirev, and one of the chief upholders of the National School, the Russian element is exceedingly attenuated in his own music. His natural gift was vocal rather than symphonic, if we may judge from the preponderance of vocal works in the list of his compositions. 'He needs a text to bring out his power of delicate psychological analysis.' But, while drawn to opera and song, Cui reflected most frequently the influence of such instrumental composers as Chopin, Liszt and Schumann, none of whom are suitable models for the formation of a broad and effective opera style. Again, Cui's music has passion, grace, a delicate and refined lyricism, but not that note of tragic intensity which the subjects of his operas seem to demand. When dealing with such ultra-romantic libretti as those of 'William Ratcliff' and 'Angelo' he gives the impression of a Herrick posing as a John Webster. As a critic, Cui united an elegant literary style with a keen satirical wit. He did good service in the cause of music at a time when Russia stood in need of enlightenment, and was almost entirely given up to idolatry of all things Italian; but, as regards Russian music, his views cannot be accepted as comprehensive.

The following is a list of Cui's compositions :

SONGS AND VOCAL MUSIC

Songs :—Op. 3 (3), op. 5 (6), op. 7 (6), op. 9 (6), op. 10 (6), op. 11 (6), op. 13 (6), op. 15 (13 vignettes musicales).
Six Songs, op. 16 ; Bolero, op. 17.
Seven Songs and Duets, op. 19.
Six Melodies to French words (1885), op. 23.
Six Songs, op. 27 ; Seven Songs, op. 32.
Seven Songs to words by Poushkin and Lermontov (1886), op. 33.
Ave Maria, for one or two female voices and chorus, op. 34.
Three German Lieder, op. 37.
Les Deux Ménétriers op. 42.
Twenty Poems by Jean Richepin (1890), op. 44.
Four Sonnets by Micziewicz (Polish words), op. 48.
Seven Songs, op. 49 ; Five Songs, op. 54 ; Eight Songs, op. 55.
Twenty-five Songs to words by Poushkin (1899), op. 57.
Twenty-one Songs to words by Nekrassov (1902), op. 62.

CHORAL WORKS

Two Choruses for mixed voices, with orchestral accompaniment, op. 4 (Prize of the Imp. Russ. Mus. Society, 1860).
Mystic Chorus for female voices *a cappella* (1885), op. 28.
Five Choruses to words by K. R., op. 46.
Seven Choruses (*a cappella*), op. 28 ; Five Choruses, op. 46 ; Six Choruses, op. 53.
Two Choruses for male voices, op. 58.
Seven Vocal Quartets or Choruses (1902), op. 59.
'Les Oiseaux d'Argenteau,' for children's voices.

FOR ORCHESTRA

1st Scherzo (1857), op. 1.
2nd Scherzo (1857), op. 2.
Tarantella (1859), op. 12.
Marche solennelle (1881), op. 18.
'Suite miniature,' No. 1, op. 20 (from the Sixth Suite for PF., op. 20).
Suite No. 2 (1887), op. 38.
Suite No. 3, 'A Argenteau' (1887), op. 40.
Suite No. 4, 'In modo populari,' op. 43.

FOR STRINGS

String quartet in C minor, op. 45.
'Petite Suite' for violin, op. 14.
Twelve miniatures for violin, op. 20.
Two ditto (with orchestra), op. 24.
'Suite concertante' for violin and orchestra (1883), op. 25.
Seven miniatures for violin (arranged from op. 39 for PF.).
'Kaléidoscope,' twenty-four pieces for violin, op. 50.
Six Bagatelles for violin, op. 51.
Five little duets for flute and violin, op. 56.
Two pieces for violoncello and orchestra, op. 36.
Tarantella for violin.

FOR PF.

Three pieces, op. 8 (1877).
Twelve miniatures, op. 20.
Suite (dedicated to Liszt), op. 21.
Four pieces, op. 22.
Valse-Caprice, op 26.
Two 'Bluettes,' op. 29.
Two Polonaises, op. 30.
Three Valses, op. 31.
Three Impromptus, op. 35.
Six miniatures, op. 39.
Nine pieces (à Argenteau), op. 40 (1887).
The Valse-movements, op. 41.
Five pieces, op. 52.
Four pieces, op. 60.
Theme and Variations, op. 61.
Six numbers of The Paraphrases (see BORODIN).
Three pieces for 2 PF.

OPERATIC WORKS

'The Captive in the Caucasus,' 'The Mandarin's Son,' 'William Ratcliff,' 'Angelo,' 'Le Flibustier,' 'The Saracen,' 'A Feast in Time of Plague,' 'Mam'zelle Fifi,' 'Matteo Falcona,' 'The Captain's Daughter.'

R. N.

CUIVRÉ, the French term for indicating stopped notes on the horn.

CULLEN, JOHN, a London music publisher who flourished from about 1705–10 or a few years later. On the death of Henry Playford he appears to have succeeded to the business and stock, possibly at the latter's shop (or at that of John Carr), for Cullen's address is 'At the Buck without Temple Barr,' or 'At the Buck between the two Temple Gates.' On Keller's *Thorough Bass*, 1707, which he published, he advertises many of the Playford publications. His own include an edition of Simpson's *Compendium of Practical Music*, 1706 ; the opera of 'Camilla' (*c.* 1706) ; Daniel Purcell's 'Six Sonatas,' and other works.

F. K.

CUMBERLAND YOUTHS, THE SOCIETY OF ROYAL. This society was established in the City of London to promote the art and science of change-ringing some time before 1702, and was originally called the SOCIETY OF LONDON SCHOLARS.

In 1746 members of the society rang the bells of Shoreditch Church in honour of the Duke of Cumberland (2nd son of George II.) on his triumphal return to London after his victory of Culloden.

To commemorate this a medal was presented to the society bearing a likeness of the Royal Duke on his charger, which medal is worn by the Master on all special occasions down to the present time.

After this the London Scholars called themselves the Royal Cumberland Youths.

Many eminent names are on the roll of membership, amongst which should be mentioned Shipway, Jones, Reeves and Blackmore —all writers on change-ringing.

In the rules of the society, No. III. enacts that 'Any member who shall join the Society of COLLEGE YOUTHS' (*q.v.*) 'shall thereupon cease to be a member of this society.' This rule is acted upon in both societies for the purpose of keeping up a friendly rivalry, and thus promoting the art of change-ringing.

W. W. S.

CUMMINGS, WILLIAM HAYMAN, Mus.D. (*b.* Sidbury, Devon, Aug. 22, 1831 ; *d.* June 6, 1915), was placed at an early age in the choir of St. Paul's Cathedral, and afterwards in that of the Temple Church. He sang as an alto in the London performance of 'Elijah' in 1847.

On leaving the Temple choir he was appointed in 1847 organist of Waltham Abbey, where he was the first to adapt Mendelssohn's theme from a secular cantata to 'Hark! the herald angels sing.' After a time he was admitted as tenor singer in the Temple, Westminster Abbey and the Chapel Royal, appointments which he subsequently resigned when his success as a leading concert tenor was assured. His first important oratorio engagement was as a substitute for Sims Reeves, under G. W. Martin in 'Judas Maccabaeus.' At the Birmingham Festival of 1864 he sang the tenor part in Sullivan's 'Kenilworth,' instead of Mario, for whom it was written. He sang in the United States in 1871 and subsequently. He was for years identified with the important tenor parts in Bach's Passion, and other works, where an accomplished musician is as necessary as a good singer. He was a professor of singing at the R.A.M. from 1879–96, and belonged to the committee of management. In 1882 he was appointed chorus-master of the Sacred Harmonic Society, and subsequently conductor. He was precentor of St. Anne's, Soho, in 1886–1888, and in 1896 was elected to succeed Barnby as Principal of the Guildhall School of Music. He retired in 1911. He was chiefly instrumental in founding the Purcell Society,

and edited three volumes of its publications. (See PURCELL SOCIETY.) He wrote a life of that master in the *Great Musicians* series. Later research, however, has proved it unreliable on several matters of fact. In addition to all his other avocations, he filled important official posts in connexion with the Philharmonic Society, the Musical Association, and the Incorporated Society of Musicians, and devoted much time to the affairs of the Royal Society of Musicians. In 1900 he received the degree of Mus.D. from Dublin University. He was the possessor of a splendid musical library, sold by auction after his death. His compositions include several prize glees, a Morning Service, an anthem, various songs, a cantata —'The Fairy Ring'; he also wrote a biographical dictionary and a *Primer of the Rudiments of Music* (Novello). M.

CUPIS DE CAMARGO, (1) FRANÇOIS (*b.* Brussels, Mar. 10, 1719; *d.* Paris, *c.* 1764), brother of the famous dancer, CAMARGO (*q.v.*); violinist at the Opéra, 1741. He was an excellent performer as well as composer. He wrote 3 books of violin sonatas (*Fétis*; *Q.-L.*). (2) JEAN BAPTISTE CUPIS (*b.* Paris, *c.* 1741), violoncellist, pupil of Berteau. He joined the orchestra of the Paris Opéra and was an excellent virtuoso and teacher. He toured in 1771 and was in Milan in 1794. He wrote a Tutor for the violoncello, and for the viola, 2 books of violoncello sonatas and several books of solo pieces (E. van der Straeten, *Hist. of Violoncello*; *Q.-L.*)

CURIONI, (1) a seconda donna, engaged at the King's Theatre about 1754. Among other parts, she sang that of Plistene, a male character in the 'Ipermestra' of Hasse and Lampugnani.

She is believed to have been the mother of (2) ALBERICO CURIONI (*b. circa* 1790), a distinguished tenor.

After singing at the San Carlo at Naples and other theatres, he went to Barcelona and had great success. In 1821 he made his first appearance in London as Tito with Camporese. He then seemed the best tenor that had belonged to the theatre for some time, but he hardly gave the full promise of his future excellence. Curioni was re-engaged in 1822, and appeared in 'Otello' with renewed éclat; and again in 'La Clemenza di Tito,' in 'La Donna del lago' and 'Ricciardo e Zoraïde,' in 1823. In 1824 and 1825 he was again engaged. In the latter year he appeared as Orosmane in 'Pietro l' eremita,' and in 'Otello,' 'Così fan tutte' and 'Il Crociato.' In the latter opera he reappeared in 1826, as also in 'Medea,' where he was very effective in the part of Giasone. His portrait was drawn by Hayter in this character, and there is a good lithograph of it. He was re-engaged in 1827, at the increased salary of £1450, and played a principal part in Pacini's 'Schiava in Bagdad.' In 1828 he was again at the King's Theatre, where he was heard by Lord Mount-Edgcumbe in 1834, singing with undiminished powers. He was an honorary member of the R.A.M. J. M.

CURSCHMANN, KARL FRIEDRICH (*b.* Berlin, June 21, 1804; *d.* Langfuhr, near Danzig, Aug. 24, 1841), a song-writer of distinction.

He studied for four years under Spohr and Hauptmann at Cassel, and in 1824 settled in Berlin, making occasional concert tours in Germany, France and Italy. Curschmann's fame rests on his 'Lieder.' He was the favourite song-writer before Schubert's songs were known, and when Schumann had scarcely attempted vocal composition. His songs are full of real melody and generally deserved their wide popularity. Curschmann's collected 'Lieder' (2 vols., Berlin, 1871) comprise 83 solos, and 9 songs in 2 and 3 parts. A few of them have Italian words. Among his other works may be mentioned a one-act opera, 'Abdul und Erinnieh,' written and performed at Cassel in 1828. In England he was best known by his song 'In every opening flower,' and his trios 'Ti prego' and 'Addio.' A. M.

CURTAIN-TUNE, see ACT-TUNE.

CURTALL, a name given to the bassoon upon its first introduction into England in the 16th century, and derived from the German *Corthol* (? *Kurzholz*, 'short wood'), or the French *courtaud*, to distinguish it from the long, straight pommers or bass shawms. Probably the 'short instruments called dulcenses' belonging to King Henry VIII. were of the curtall kind, for the name dolcian or dulcino was given to the bassoon in later times. In a manuscript (B.M. Harl. 2027) dated 1688, a sketch is given of a curtall which closely resembles a small bassoon, and the author tells us that the double curtall is '8 notes deeper than other and double the bignesse.' Praetorius (1618) says that the small instrument was called a 'single' curtall, so that by analogy the old English terms 'single' and 'double organs' most probably refer to the compass of the instrument and not to keyboards or ranks of pipes. F. W. G.

CURWEN, (1) JOHN (*b.* Heckmondwike, Yorks, Nov. 14, 1816; *d.* Manchester, May 26, 1880), founder of the Tonic Sol-fa method of teaching singing. (See TONIC SOL-FA and TONIC SOL-FA COLLEGE.)

He came from an old Cumberland family, and was educated (at Wymondley College and University College, London) for the profession of his father, a Nonconformist minister. In 1838 he was appointed assistant minister at Basingstoke, and held similar appointments elsewhere until 1864. It was at a conference of Sunday-school teachers held in Hull in 1841 that he was commissioned to make inquiry as to the best and simplest way of teaching to sing by note,

and this led to the practical adoption of Miss Glover's system ; the investigations thus begun led him to make the spreading of music among the people the great object of his life. In 1843 his *Grammar of Vocal Music* appeared. In 1853 he founded the Tonic Sol-fa Association, and in 1879 the Tonic Sol-fa College was opened ; it had been incorporated in 1875, and owed its origin in great part to the opposition of the Education Department and the appointment of John Hullah (an acknowledged enemy of the Sol-fa movement) as inspector of music in training colleges. In 1864 he gave up ministerial work, and devoted his whole time ' to the direction of the large organisation ' which had grown up under his care. He founded the firm which bears his name (see CURWEN & SONS). A biography was published in 1882 by his son JOHN SPENCER CURWEN under the title of *Memorials of John Curwen.*

The following is a list of Curwen's principal educational works :

The Standard Course of Lessons and Exercises on the Tonic Sol-fa Method. First edition, 1861 ; issued in a new form, 1872, as the *New Standard Course*, the most complete class book of the method for general use, includes Harmony, Musical Form, Composition, etc.

How to observe Harmony. First edition, 1861 ; reissued in a new form, 1872.

Musical Statics an attempt to show the bearing of the recent discoveries in Acoustics on Chords, Discords, Transitions, Modulations, and Tuning, as used by modern musicians, 1874.

The Teacher's Manual of the Art of Teaching in General, and especially as applied to Music, 1875. A book designed for the teaching of teachers, which superseded an earlier book of a similar character—*Singing for Schools and Congregations*, 1843.

A Tonic Sol-fa Primer (No. 18 of the series of Primers edited by Dr. Stainer, and published by Novello). Written ' to explain the T.S.F. notation and method of teaching to those already familiar with the established mode of writing music by means of the Staff.'

Musical Theory, 1879.

Tonic Sol-fa Reporter. Published monthly. Begun 1851 ; successfully carried on until 1889, when it became *The Musical Herald*, a monthly journal.

Various Hymn and Tune Books, Collections of Part Music, School Songs, etc., including ' Modern Part Songs ' in 96 numbers.

Curwen edited in Sol-fa a large number of classical works (oratorios and other compositions by Handel, Haydn, Mozart, Rossini, etc.), and works by later composers (Macfarren, Mendelssohn and others).

R. B. L., with addns.

(2) JOHN SPENCER (*b.* Plaistow, Sept. 30, 1847 ; *d.* Aug. 6, 1916) carried on his father's interests and developed them. Originally intended for the ministry, he took up the printing side of his father's business and, in order to qualify himself as a musician, studied at the R.A.M. under Macfarren, Sullivan and Prout. He visited schools in France, Germany, Canada and U.S.A., and examined the methods of teaching sight-singing to children. He started the competitive festival movement in England with the foundation of the Stratford Festival (1882), importing the idea from Wales where he had judged at Eisteddfodau. (See COMPETITION FESTIVALS.) His *Studies in Worship Music* was the result of study of all kinds of religious services, from those of Westminster Abbey and Brompton Oratory to meetings of Moody and Sankey and the Salvation Army. His sympathetic interest in what people were doing always formed the basis of improvements he desired to stimulate. He became principal of the Tonic Sol-fa College in 1880, and as director of the firm of J. Curwen & Sons and editor of the *Musical Herald*, exerted a wide influence.

(3) ANNIE JESSY (*née* GREGG) (*b.* Dublin, 1845) married John Spencer Curwen in 1877. After a rather desultory education in music, chiefly at the Royal Irish Academy of Music, she began her career as a teacher first in Dublin then in Scotland. There she came across the work of John Curwen, and she proceeded to apply his principles to the problems of elementary piano teaching. The result was *Mrs. Curwen's Method*, which has had a very wide and beneficent influence. The *Teacher's Guide*, the handbook to the method, grew out of her experience in teaching her own children. The following is a list of the chief publications concerned with the system :

Teacher's Guide, containing instructions to the teacher for the use of the work.

Pupil's books : Exercises and Illustrative Duets, by John Kinross, 1st four Steps.

The same exercises with Duets, by Felix Swinstead.

Steps V. and VI. : Exercises for Reading and Transposition. Duets by John Kinross.

Interval Exercises of Steps I. to IV., with some from Step V., for 1st Grade Certificate.

C clef exercise book, for practice in reading (of use to v'cl. and viola learners).

Illustrative Tunes for the Time Lessons.

Music Slates, specially ruled. Keyboard Diagram, for class-work.

Staff Cards, graded, for home work in Preliminary Course.

Certificate Cards for Step Exams.

C.

CURWEN & SONS, LTD., J. This firm was founded by John Curwen in 1863 and is now carried on by his grandsons. Its first publications were mainly works for popular singing classes, and as time went on, music for schools, mainly at that time in the Tonic Sol-fa notation. In 1885 the grant for sight-singing in schools and the recognition by the Education Department of the Tonic Sol-fa method opened the way for an increased output of school music, of which the firm immediately availed itself, and in so doing attained a prominence in that line which it still retains.

The foundation by John Spencer Curwen of the Stratford Musical Festival in 1882 brought a demand for better choral music, and the firm's catalogue has gradually improved and now contains choral music of the highest class by foremost contemporary composers.

Nearly a generation ago was issued Mrs. J. S. Curwen's Pianoforte Method (see above). More recently Ernest Fowles edited a series of teaching pieces to suit the requirements of the various examinations of the Associated Board.

In 1917 the firm began to publish a series of songs, mostly by the younger contemporary composers, which are being included in the programmes of the more serious recitalists of the day. In 1923 they amalgamated with Messrs. F. & B. Goodwin, Ltd., which added to its catalogue a considerable amount of chamber and orchestral music by modern composers. The punches used by the firm for engraving its music were specially designed by Paul

Woodruffe to combine beauty of form with clearness of notation. *The Musical News and Herald*, a weekly newspaper, and *The Sackbut*, a monthly review, are published for the Musical News Syndicate, Ltd. (see PERIODICALS, MUSICAL). Messrs. Curwen are also agents for the *Universal*, the *Sénart*, the *Cranz* and several other foreign editions.

CURZON, EMMANUEL HENRI PARENT DE (*b.* Havre, July 6, 1861), writer on music, has the degree of 'Dr. ès lettres,' and was archivist of the Archives Nationales in Paris (retired 1926). He is the author of the catalogue of all the documents concerning music kept there.

Since 1889 he has been musical critic to the *Gazette de France*, *Guide musical*, *Le Théâtre*, *Musica*, etc. Among his various works of musical history and criticism may be mentioned:

Translations of Mozart's letters (1888), followed by *Nouvelles Lettres des dernières années de la vie de Mozart*, 1898; of Robert Schumann's writings on music (1894, 1898); and of *Fantasiestücke in Callot's Manier* (Hoffmann, 1891). An essay on the 'Sigurd' legend in the Edda, apropos of Reyer's opera, was published in 1890. Biographies of Grétry, Meyerbeer, Mozart, Rossini (1920); studies and essays *Musiciens du temps passé*, *Croquis d'artistes*, *Les Lieder de F. Schubert*, *Les Lieder et airs détachés de Beethoven*, *Documents inédits sur le Faust de Gounod* (with A. Soubies, etc.), and *Ernest Reyer, sa vie, ses œuvres* (1924).

G. F.; addns. M. L. P.

CUSANINO, see CARESTINI, GIOV.

CUSHION DANCE, an old English action dance, also bearing the title 'Joan Sanderson.' The dance was common among all classes in the 16th and 17th centuries, even at court. At the present day a survival of it exists among children in the game of 'The Shy Widow.' The cushion dance is alluded to in many 17th-century books; a very full reference to these, and complete description of the dance, are given in Wm. Chappell's 'Popular Music of the Olden Time.'

Briefly, the dance or game is performed thus: A single person, male or female, dances about the room with a cushion, which, after some dialogue, is laid before a favoured one of the opposite sex, who, kneeling on it, kisses the one who has so placed it. The one who has knelt and kissed now takes up the cushion and continues the dance in the same manner. The dialogue begins:

'This dance it will no further go.'
'I pray you, good sir, why say you so?'
'Because Joan (or John) Sanderson will not come to,'
etc.

In Wilson's *Companion to the Ball Room* (*c.* 1818) the dance is mentioned as being then danced; but the author, a fashionable dancing-master, makes an indignant protest against it. The original air and quaint directions are to be found in Playford's *Dancing Master* (1686, and later editions). F. K.

CUSINS, SIR WILLIAM GEORGE (*b.* London, Oct. 14, 1833; *d.* Remonchamps, Ardennes, Aug. 31, 1893), in his 10th year entered the Chapel Royal.

In 1844 he entered the Brussels Conservatoire under Fétis for the study of the piano, violin and harmony. In 1847 he gained the King's Scholarship at the R.A.M. of London, where his professors were Potter, Sterndale Bennett, Lucas and Sainton. In 1849 his scholarship was prolonged for two years, and he made his first appearance in public as a piano-player in Mendelssohn's D minor concerto, and as composer with a MS. overture. In the same year he was appointed organist to the Queen's Private Chapel, and entered the orchestras of the Royal Italian Opera and of the principal concerts of London, in which he played the violin for about five years. In 1851 he was appointed assistant professor at the R.A.M. and afterwards professor; from 1867–83 he was conductor of the Philharmonic Society *vice* Sir W. Sterndale Bennett, resigned; in 1867 he conducted Bennett's 'Woman of Samaria' at the Birmingham Festival; in 1870 he was appointed master of the music to the Queen; in 1875 succeeded Bennett as examining professor at Queen's College; and in 1876 became joint examiner, with Hullah and Otto Goldschmidt, of scholarships for the National Training School of Music. Besides holding these posts Cusins came often before the public as a player and concert-giver, having amongst other places performed at the Gewandhaus, Leipzig, and at Berlin, as well as the Philharmonic and Crystal Palace. In 1885 he became a professor in the Guildhall School of Music, and conductor of the London Select Choir. He received the honour of knighthood, Aug. 5, 1892, and the cross of Isabella the Catholic in 1893. He died of influenza and was buried in Kensal Green Cemetery (*Brit. Mus. Biog.*). His works, if not numerous, are all on an important scale:

'Royal Wedding Serenata' (1863); 'Gideon,' an oratorio (Gloucester, 1871); two Concert overtures, 'Les Travailleurs de la mer' (1869), 'Love's Labour's Lost' (1875); Piano concerto in A minor; besides marches, songs, etc.

CUTELL, RICHARD (15th cent.), an English musician, author of a treatise on counterpoint, a fragment of which is preserved among the manuscripts in the Bodleian Library.

W. H. H.

CUTTING, THOMAS, was lutenist, in 1607, in the service of Lady Arabella Stuart when Christian IV. of Denmark begged him of her. He returned to England in 1611 and entered Prince Henry's private band. There is also a lutenist, Francis Cutting, who wrote lute pieces *c.* 1596, preserved in collective volumes. (See *Q.-L.*) Whether and how far the two are connected has not yet been cleared up.

E. v. d. S.

CUZZONI, FRANCESCA (*b.* Parma,[1] or Modena,[2] *c.* 1700[3]; *d.* Bologna, 1770), received her first instruction from Lanzi, a noted master, and became one of the most famous singers of the 18th century.

She made her début at Venice with Faustina, 1719, in M. A. Gasparini's 'Lamano,' being described as 'Virtuosa di camera' of the Grand

[1] Burney. [2] Hawkins. [3] Fétis.

Duchess of Tuscany; and she appeared again with Faustina and Bernacchi in the 'Pentimento generoso,' in the same year and at the same place. After singing on most of the principal stages of Italy she came to England. On her first arrival here she married Sandoni, a harpsichord-master and composer of some eminence.[1] Her first appearance in London was on Jan. 12, 1722, as Teofane in Handel's 'Otho.' Her singing of her first air, a slow one, 'Falsa immagine,' fixed her reputation. A story is told about this song which illustrates her character as well as that of Handel. At rehearsal she took a dislike to the air and refused to sing it; whereupon Handel seized her by the waist, and swore he would throw her out of the window if she persisted. She gave way, and in that very song achieved one of her greatest triumphs. Success followed her in 'Coriolano,' in 'Flavio' and in 'Farnace'; and she became a popular favourite.

In the following year she sang in 'Vespasiano' and 'Giulio Cesare.' Meanwhile Cuzzoni's popularity had diminished that of Durastanti, who left England, and had eclipsed that of Anastasia Robinson, who soon after retired. Cuzzoni continued her triumphal career in 'Calfurnia,' 'Tamerlane' and 'Artaserse'; and in 'Rodelinda' (1725) she created one of her most successful parts, gaining great reputation by her tender singing of the song 'Ho perduto il caro sposo.' Fresh applause met her in 'Dario,' 'Elpidia,' 'Elisa,' 'Scipio' and finally in 'Alessandro' (Handel), when she first encountered, on the English stage, the redoubtable Faustina. In this opera her style and that of her rival were skilfully contrasted by the composer; but the contest was the first of a series which did the Italian Opera much harm.

In 1727 she created a great effect in the song 'Sen vola' ('Admeto'), which displayed her warbling style; and an enthusiast in the gallery was so far carried away by the charm that he exclaimed, 'D—— her! she has a nest of nightingales in her belly!' Her next part was in 'Astyanax.' The violence of party feeling had now become so great that, when the admirers of Cuzzoni applauded, those of Faustina hissed; and *vice versa*. This culminated during the performance of 'Astyanax,' when shrill and discordant noises were added to the uproar, in spite of the presence of the Princess Caroline. Lady Pembroke headed the Cuzzonists, and was lampooned in the following epigram[2]:

UPON LADY PEMBROKE'S PROMOTING THE CAT-CALLS OF FAUSTINA

Old poets sing that beasts did dance
Whenever Orpheus play'd,
So to Faustina's charming voice
Wise Pembroke's asses bray'd.

Cuzzoni's chief supporters, among the men, are commemorated in the following[2]:

EPIGRAM ON THE MIRACLES WROUGHT BY CUZZONI

Boast not how Orpheus charm'd the rocks,
And set a-dancing stones and stocks,
And tygers rage appeas'd;
All this Cuzzoni has surpass'd,
Sir Wilfred[3] seems to have a taste,
And Smith[4] and Gage[5] are pleas'd.

In 1728 Cuzzoni appeared in 'Siroe' and 'Tolomeo' with unabated success, in spite of the 'Beggar's Opera' and all these heart-burnings. At the close of the season, however,[6] the directors, troubled by the endless disputes of the rivals, decided to offer Faustina one guinea a year more than the salary of Cuzzoni. The latter had been persuaded to take a solemn oath that she would not accept less than her enemy, and so found herself unengaged. About this time[7] she yielded to the invitation of Count Kinsky, and went to Vienna. She sang at court with great éclat; but her arrogant demands prevented her from getting an engagement at the theatre.

At Venice she next sang at one theatre, while Faustina performed at another. In London again, a few years later (1734), she appeared in Porpora's 'Ariadne'; and, with Farinelli, Senesino and Montagnana, in 'Artaserse' as Mandane, and also in other operas.

Hawkins says that she returned again in 1748, and sang in 'Mitridate'; but this is not recorded by Burney, who puts her third visit in 1750, when she had a benefit concert (May 23). She was now old, poor and almost voiceless. The concert was a failure, and she disappeared again. She then passed some time in Holland, where she soon fell into debt, and was thrown into prison. Gradually she paid her debts by occasional performances given by the permission of the governor of the prison, and returned to Bologna, where she was obliged to support herself by making buttons. She died there in extreme poverty and squalor.[8]

Her power of conducting, sustaining, increasing and diminishing her notes by minute degrees acquired for her, among professors, the credit of being a complete mistress of her art. Her shake was perfect: she had a creative fancy, and a command of *tempo rubato*. Her high notes were unrivalled in clearness and sweetness, and her intonation was so absolutely true that she seemed incapable of singing out of tune.[9] She had a compass of two octaves, c' to c'''.

Her face was 'doughy and cross, but her complexion fine.'[10] There are no good portraits of her; but she figures in several of the caricatures of the time, and notably in Hogarth's *Masquerades and Operas*, where she is the singer to whom the Earl of Peterborough is presenting £1000. Her portrait in Hawkins's *History* is taken from a print by Vander Gucht after Seeman.

J. M.

1 Burney. 2 Harl. MSS. 7316, pp. 394, 319. 3 Sir W. Lawson. 4 Simon Smith, Esq. 5 Sir William Gage. 6 Hawkins. 7 Fétis. 8 Fétis. 9 Mancini, *Pensieri*, 1774. 10 Walpole.

CYCLE OF SONGS, see LIEDERKREIS.

CYMBALS, (1) (Fr. *cymbales*; Ger. (one) *Schale*; (a pair) *Becken*; Ital. *piatti* or *cinelli*) are two thin, round metal plates, with a leather strap through the centre of each, by which the performer holds them, one in each hand. They are sounded by striking them together, not directly so as to coincide, but rather with a rubbing, sliding motion (Fr. *froisser*). This is the ordinary way in which they are used. Unfortunately, from motives of economy and the fact that the cymbals have been so closely associated with the bass drum, one of the plates is often to be found fixed to the drum, and a single player will sound the cymbals with the left hand and beat the drum with the right. This naturally diminishes the tone and effect of the cymbals. There are other ways of playing the cymbals. A single plate can be struck with a hard side-drum stick or soft kettle-drum stick, or the plate can be hung and a drum-stick roll performed on it, while a form of 'roll' can be produced by agitating the edges of the plates against each other. The exact intentions of the composer are, of course, indicated in the part which is written usually on the bass clef and sometimes on one single line. If the parts for cymbals and bass-drum are written on the same stave two sets of stems are of course used. In German scores the indication *beide Schalen* means resume sounding the two cymbals in the ordinary way after the use of drum-stick strokes on one.

(2) Mention must also be made of the 'ancient cymbals,' revived by Berlioz in his 'Les Troyens' and 'Roméo'; and later to be found in Debussy's 'L'Après-midi d'un faun.' Their origin dates from Egyptian and Greek and Roman times. They are much smaller than the modern cymbals and differ further in giving out a musical note. A common practice is to play the part on the GLOCKENSPIEL (*q.v.*). N. C. G.

CYMBALS, see CHIME-BELLS.

CYMBELSTERN, an old mixture stop of the organ. H. G.

CZAAR UND ZIMMERMANN, opera in 3 acts, by Lortzing; produced Leipzig, Dec. 22, 1837, and the Gaiety Theatre, London, as 'Peter the Shipwright,' Apr. 15, 1871. Other operatic versions of the story of Peter the Great include Donizetti's 'Borgomastro di Saardam' (Naples, 1827), 'Peter the Great,' by T. S. Cooke (London, 1829), L. A. Jullien's 'Pietro il Grande' (Covent Garden, Aug. 17, 1852), and Meyerbeer's 'L'Étoile du nord' (*q.v.*).

CZAKAN, or STOCKFLÖTE, a Bohemian or Transylvanian instrument of the flageolet family, usually standing in the key of A, though made to other pitches. It is said to have been lost for many years after its original invention, and to have been rediscovered in a Transylvanian monastery in 1825. However this may be, it rose to great popularity at Vienna about 1830, and received many additions and improvements. It consisted of a large flageolet mouthpiece, with a long slender body, bored with an inverted conical tube like that of the old flute, at right angles to the mouthpiece. It thus resembled an ordinary handled walking-stick, and indeed was commonly put to that use. It had the octave scale of the old concert flute, with fingering intermediate between that and the oboe. There was also a small vent-hole for the thumb at the back, as in the flageolet. It possessed about two octaves compass, starting from *b* of the flute. There exists a Method for this almost forgotten instrument by Krämer dated 1830. Its music appears to have been written in the key of C. W. H. S.

CZERNOHORSKY, see ČERNOHORSKY.

CZERNY, KARL (*b.* Vienna, Feb. 20, 1791; *d.* July 15, 1857), an excellent pianoforte teacher and a prolific composer.

His father, a cultivated musician, taught him the pianoforte when quite a child, and at the age of 10 he could play by heart the principal compositions of all the best masters. He gained much from his intercourse with Wenzel Krumpholz the violinist, a great friend of his parents, and a passionate admirer of Beethoven. Having inspired him with his own sentiments, Krumpholz took his small friend to see Beethoven, who heard him play and at once offered to teach him. From 1800–03 Czerny made rapid progress, and devoted himself especially to the study of the works of his master, whose friendship for him became quite paternal. Czerny also profited much by his acquaintance with Prince Lichnowsky, Beethoven's patron; with Hummel, whose playing opened a new world to him; and with Clementi, whose method of teaching he studied. He was soon besieged by pupils, to whom he communicated the instruction he himself eagerly imbibed. In the meantime he studied composition with equal ardour. Czerny was always reluctant to perform in public, and early in life resolved never to appear again, at the same time withdrawing entirely from society. In 1804 he made preparations for a professional tour, for which Beethoven wrote him a flattering testimonial, but the troubled state of the Continent obliged him to give up the idea. Three times only did he allow himself to travel for pleasure, to Leipzig in 1836, to Paris and London in Apr. 1837 and to Lombardy in 1846. He took no pupils but those who showed special talent; the rest of his time he devoted to self-culture, and to composition and the arrangement of classical works. His first published work, '20 Variations concertantes' for pianoforte and violin, on a theme by Krumpholz, appeared in 1805. It was not till after his acquaintance with the publishers Cappi and Diabelli that his second

work, a 'Rondo brillante' for four hands, followed (1818). From that time he had difficulty in keeping pace with the demands of the publishers, and was often compelled to write at night after giving ten or twelve lessons in the day. From 1816–23 Czerny had musical performances by his best pupils at his parents' house every Sunday. At these entertainments Beethoven was often present, and was so charmed with the peaceful family life he witnessed, as to propose living there entirely; the project, however, fell through owing to the illness of the parents. One of Czerny's most brilliant pupils was Ninette von Belleville, then 8 years old, who in 1816 lived in the house, and afterwards spread the fame of her master through the many countries in which she performed. She married Oury (*q.v.*) the violinist, and settled in London. She was followed by Franz Liszt, then 10 years old, whose father placed him in Czerny's hands. The boy's extraordinary talent astonished his master, who says of him in his *Autobiography* 'it was evident at once that Nature had intended him for a pianist.' Theodor Döhler and a host of other distinguished pupils belong to a later period.

About 1850 Czerny's strength visibly declined; his health gave way under his never-ceasing activity, and he was compelled to lay aside his indefatigable pen. His active life closed shortly after he had, with the help of his friend Dr. Leopold von Sonnleithner, disposed of his considerable fortune in a princely manner. Czerny was never married, and had neither brothers, sisters, nor other near relations. His industry was truly astounding. Besides his numerous printed works, which embrace compositions of every species for pianoforte, he left an enormous mass of MS., now in the archives of the Gesellschaft der Musikfreunde at Vienna. These compositions comprise 24 masses, 4 requiems, 300 graduales and offertories, symphonies, overtures, concertos, string-trios and quartets, choruses, songs for one or more voices, and even pieces for the stage. His book *Umriss der ganzen Musikgeschichte* was published (1851) by Schott of Mayence, and in Italian by Ricordi of Milan. His arrangements of operas, oratorios, symphonies and overtures for two and four hands, and for eight hands on two pianofortes, are innumerable. As a special commission he arranged the overtures to 'Semiramide' and 'Guillaume Tell' for eight pianofortes, four hands each. An arrangement for pianoforte of Beethoven's 'Leonora,' which he made in 1805, was of great service in training Czerny for this kind of work. He says in his *Autobiography*, 'It is to Beethoven's remarks on this work that I owe the facility in arranging which has been so useful to me in later life.' His printed compositions amount to nearly 1000, of which many consist of 50 numbers or even more. A catalogue containing opp. 1-798, with the arrangements and the MS. works, is given in his *School of Practical Composition* (op. 600, 3 vols.). Czerny's pianoforte compositions may be divided into three classes, scholastic, solid and brilliant. The best of all, especially if we include the earlier works, are undoubtedly the scholastic (Études), opp. 299, 300, 335, 355, 399, 400 and 500, published under the title 'Complete Theoretical and Practical Pianoforte School' (3 vols.). However worthy of admiration Czerny's industry may be, there is no doubt that he weakened his creative powers by overproduction, and the effect has been that the host of lesser works have involved the really good ones in undeserved forgetfulness. C. F. P.

CZERWENKA, Joseph (*b.* Benadek, Bohemia, 1759; *d.* Vienna, 1835), one of the finest oboists of his time.

In 1789 he entered the private band of Count Schafgotsche at Johannisberg in Silesia. In the following year he played in Prince Esterhazy's band, under Haydn, where his uncle played the bassoon. In 1794 he settled in Vienna as solo oboist in the imperial band, and the court theatre, and professor at the Conservatorium. He retired in 1820.

M. C. C.

CZIAK, see Žák.

CZIBULKA, Alphons (*b.* Szepes-Várallya, Hungary, May 14, 1842; *d.* Vienna, Oct. 27, 1894). He held an important post as military bandmaster at Vienna, was a prolific composer of dance music, and his compositions include six operettas. (*Riemann.*)

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